Usenet Newsgroup Archive: rec.radio.broadcasting

1996

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Date span: 1996-01-01 through 1996-12-28

Source text: rec.radio.broadcasting.txt

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Messages included in this PDF: 3,246

Messages are presented chronologically by archived date.

Binary or encoded payloads are not printed as blocks of encoded text; a placeholder appears where such material was detected. The original source text is unchanged.

1. re: wllz format flip.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: "Ford, John C." <Ford@wllz.groupw.wec.com>
Message-ID: <4c89pj$908@vixen.cso.uiuc.edu>
Source record: 27450

I've gotten quite a bit of mail reguarding the flip. So here is the "official" press release.

BTW: I ran this thru ocr so there might be some typos.

JF

WLLZ-FM SWITCHES FORMAT;
ROCK STATION BECOMES V98.7 SMOOTH JAZZ

Wednesday, December 20, 1995 -- Today, at 10:00 a.m., WLLZ, Detroit's rocker, changed over from Today's Rock to V98.7 Smooth Jazz, a smtion featurin- the sounds of Kenny G. Luther Vandross, Whitney, David Sanborn, Maria Carey and many others, it was annouriced by Ozzie Sattler, vice president and general manager of the station.

"It's a brand new format that wit] be unique in the Motor Ciry, " said Sattler, 'The new V98.7 Smooth Jazz will be oti the leading odge of the Ne@v Adult Contemporary sound here in Detroit and well positioned to break away from [he pack. "

The musicians fearured on the station, accordin& to Sattler, will be thc contemporary jazz-oriented group who fortn the core of successful New Adutt Contemporary stations across the Utiited StaLes, "IL's the sound that's brought solid success to smtions from our sister.station, KTWV in Los Angties to WNUA in Chicago, and it's one of the fastest growitig formits in tlae couiilry," Sattler added, "We believe it can be a unique and powerful format here as well, appealing to all age groups, but most powerfully to mcn and women in tht key upscale 25-54 demographic."

- more -

The station concluded that a format change was appropriate after significant market research. "We've been aware for quite some time that the market was saturated with rock stations, all competing for the same group of core listeners,' said Sattler, who also serves as the station's Program Director. 'So we wcnt out and asked a wide variety of people about the type of music they prefer and just don't get enough of, Overwhelmingly. they indicated a strong desire for a radio station that plays a blend of music from certain important artists -- a group of names that came up over and over again in our research. "

Sattler further indicated that the station would begin airing the format without any on-air talent --just music -- which will be both instrumenlal and vocal, wilh a slight emphasis on the instrLimental. Announcers who complemcnt the music will be added. later. He also indicated that there

would be no personnel impact at the staeion as a result of the format change.

V98,7 Smooth Jazz will impleitient a significant marketing campaigan. 'We're goina to be very agaressive gettina the word about our new stalion out To listeners, advertiser s and the general public," said Sattler. "We want eveiybqdy in DeTroit to know there's a new kid in town. We also want everyone to know that some things will be the same as ever. We'll continue to be dedicated to our community, to our listeners and to our advertisers."

V98.7 Smooth Jazz is a CBS Radio Sration. The CBS Radio Stition group is a division of CBS, Inc., a wholly-owned subsidiary of Wesiinghouse Electric

---

John Ford
Digital audio and imaging Fiddle, n. An instrument to tickle
ford@wllz.groupw.wec.com the ears by friction of a horses
jford@oeonline.com tail on the entrails of a cat.
om18@aol.com
http://oeonline.com/~jford
fax (810)855-1302
(810)855-6897 RESIST THE WINTELL BORG!

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2. Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4c89pk$909@vixen.cso.uiuc.edu>
Source record: 27451

We've heard about some tacky station ID's, but there are also some bad promos and commericials out there.

I remember back in the early 70's, I had just reported to WXLW in Indianapolis as their new PD and we were still running the old format prior to our switch to top 40. The station was an old-line CBS affiliate playing big band music and running everything CBS had to offer, including, yes, Arthur Godfrey.

It was during the time that we were still into the Apollo space program and were going to be running the coverage from CBS. We had some older staff members in the continuity department and I just happened to intercept a promo that was to be cut that said: "Shoot the moon with WXLW."

Ray Dennis
Des Moines, Iowa

3. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: dk@crl.com
Message-ID: <4c89pl$90b@vixen.cso.uiuc.edu>
Source record: 27452

References: <4c72ae$7g5@vixen.cso.uiuc.edu>

John F. Pinckney wrote the quoted material below:

" The "old" XERB transmitter site is now the site of an oldies rock club,
" dedicated be the Wolfman himself only weeks before his death.

What is XEPRS using now, a tin can and a string? Funny, it still comes
into the SF Bay Area.

--
(c) 1996
David Kaye

4. Re: Columbia SC Market

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: rrb@clm.aiss.uiuc.edu
Message-ID: <4c89s8$929@vixen.cso.uiuc.edu>
Source record: 27453

The "new" WIS site is still in the same place. That is, it is still the same transmitter site that the old 1320 was. It is that four tower array that you pass when you drive into Columbia off I-26. It is 5 kilowatts daytime, but only 1 kilowatt at night, but it is directional the other way from you, so that's why you can't get it at night. 560 (WVOC) is 5 kw at night, but they also don't radiate much signal in your direction at night. Hope this helps explain it!
-CJ Jackson Chief Engineer Sunny 106.5 / 98.5 Kiss FM Myrtle Beach

5. Re: NY Radio - WEVD??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: rwojo@buttercup.cybernex.net
Message-ID: <4c89pi$906@vixen.cso.uiuc.edu>
Source record: 27517

rossnt@aol.com (RossNT) wrote:

>Ken,

>Interesting that you talk about WEVD. My father has been working there
>for the past 25 years on and off the air. The station no longer goes by
>the slogan "The Station That Speaks Your Language" when they were 97.9
>FM. Now they are "New York's Greater 1050" at 1050 AM. Format is Talk
>with very little ethnic programming.

>The woman you refer to went by one name, which we believe was "Malka"
>Any other questions about WEVD or NY Radio, please e-mail me!

>Rich R.

WEVD also is the second station for live NY Kicks & NY Rangers games.

6. Re: Help! I'm looking to make a career change.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: blt@interaccess.com
Message-ID: <4c89oq$8t2@vixen.cso.uiuc.edu>
Source record: 27518

References: <4bi6ap$oqh@vixen.cso.uiuc.edu>

In article <4bi6ap$oqh@vixen.cso.uiuc.edu> zoniecat@aol.com (ZonieCat) writes:

>References: <4b3dbm$a51@vixen.cso.uiuc.edu>

>In article <4b3dbm$a51@vixen.cso.uiuc.edu>, kuzz1@aol.com (KUZZ1) writes:

>>You don't need another degree, either. Nobody in the commercial side of
>>this business cares about degrees,

>This is not entirely true. I do know of positions where you would not
>even be considered without a BA in a broadcasting field. The thinking is
>that there are so many people in the 'talent pool' that employers can
>afford to be choosier about who they hire.

Once upon a time in radio, no degree was required. Now, in mnay cases, the
ONLY way in is through a degree program, with some sort of experience.

Having worked in radio for a while, and now having over 90 commercial stations
a clients, I can tell you that the face of radio is changing RAPIDLY. Yeah,
once upon a time, radio was this fun little business run by the seat of your
pants by guys with a firm handshake and a ready smile. Those days are already
over in the large markets and the medium and small markets are close to it.

>>although I for one do look for a
>>well-rounded education and evidence that a person is well-read and
>>informed.

>The easiest way for many people to do just that is look at their degree
>status. And many do. Still, it can be done and need not always be a
>broadcasting degree.

But a degree none the less...

>> The only thing that really counts is what comes out of the
>>speaker.

That only applies to one very small side of the business, talent. Those of us
who keep the station on the air by selling time, most of us now have college
degrees.

>Ideally, this is true. But you've got to get the position first!
>Experience vs degree is a very old dilemma, and I believe it must be
>handled on a case-by-case basis. There are a whole lot of degreed people
>out there with no business in radio, and a whole lot of people with no
>degree who would do great in radio.

A non-arguement, as this applies to all business....

Radio today is BIG BUSINESS and the folks who make descisions currently come from what could easily be called the "middle-period" of radio. Some old guys, 99.9% male, who come from the old school. Many more though, are degreed and expect it from thier employees. A broadcasting degree helps, but a college degree in general is best.

Remember here too that, I must say, that only about 1/3 of the folks working at stations are talent/broadcast related. The rest are either administrative or sales. Lots of broadcast careers don't involve on-air work.

BLT

"I believe Nicole Brown Simpson"

7. Re: Help! I'm looking to make a career change.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: dknight818@aol.com
Message-ID: <4c89or$8t8@vixen.cso.uiuc.edu>
Source record: 27519

Bob is right on. I got hired at KSPZ for two reasons

My sister was the evening jock
I had played on the station softball team and hit a home run

Got hired on as a board op for overnights. Right place right time, owner wanted live radio. I listened to the station night and day, paid attention to the other jocks & what they were doing. It was all I had to go on, my degree is in Graphic design. Just try to constantly improve and be well read and you can succeed. Have fun & good luck

Derek Knight
KSPZ Oldies 92.9-Colorado Springs, Colorado

8. What happened to Tom Clay?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: aj014@detroit.freenet.org
Message-ID: <4c89os$8t9@vixen.cso.uiuc.edu>
Source record: 27520

As a life-long resident of Southeast Michigan, I fondly remember disk jockey Tom Clay as "Jack the Bellboy" playing top 40 on Detroit's WJBK radio in the late '50's. After leaving that station amid an alleged payola scandal, Clay returned to the local airwaves several times in the '60's on such diverse stations as WQTE (middle of the road), CKLW (top 40) and for a brief time WHFI-FM (middle of the road). In all cases, his production style was unique and never duplicated, at least not in this part of the country.

It has now come to my attention that Tom recently died. Those of us who remember him and respected his talent wonder what became of him over the years and what the circumstances surrounding his death were. Do you know? Please reply to this message or drop e-mail to me at aj014@detroit.freenet.org.

To jog your memory, here is a portion of a recent Internet announcement about Tom:

>From: tpryan@m-net.arbornet.org (Tim P. Ryan)
>Newsgroups: rec.music.dementia

Other Detroit area broadcasters will also be missed.

Tom Clay - One of the trademarked 'Jack The Bellboy's from 1950's Top 40 radio. He became one of Detoit's well known voices. He got caught up in the late 50's "payolla" scandels, and did not work much until a mid-60's stint on Detroit/Windsor's CKLW - The Big 8. Moved to California and had some success their. His biggest national claim to fame was his Spoken word record "What the world needs now is love / Abraham, Martin and John". Using those songs as a background he wove a narrative/interview/news-soundbites/ piece that was downright powerful. You may have heard it in July of 1971 as it reached #8 on the Billboard charts.
"Q: What is prejudice" (asked by Tom Clay)
"A: I think it's when somebody is sick" (response from a young girl).

--

9. Re: Receiving FM broadcast on multimedia speakers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4c89ov$8tm@vixen.cso.uiuc.edu>
Source record: 27521

References: <4c72am$7h5@vixen.cso.uiuc.edu>

>Anyone out there have any idea as to the mechanism by which the
>speaker/monitor/computer/soundcard complex demodulates FM radio?

If there's any frequency-selective part in the circuit (like a capacitor and some wire -- forms a tuned circuit), it can turn FM into a varying-amplitude (i.e., AM) signal.

Then all you need is something nonlinear ... like a transistor, especially one that wasn't made to work at FM frequencies ... to demodulate the AM into a weak audio signal.

Regards,
Andy

10. Stations with film music programs?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: ebedgert@newstand.syr.edu
Message-ID: <4c89ou$8tc@vixen.cso.uiuc.edu>
Source record: 27522

I am trying to compile a list of radio stations that have film music shows as part of their programming (whether syndicated, or locally produced).

If anyone knows of a station in their area that plays film music, please let me know at ellenbe@filmmusic.com.

11. Re: Receiving FM broadcast on multimedia speakers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4c89p0$8tq@vixen.cso.uiuc.edu>
Source record: 27523

References: <4c72am$7h5@vixen.cso.uiuc.edu>

In article <4c72am$7h5@vixen.cso.uiuc.edu>, brat@interlog.com
(Bernie Rataj) says:
...
>from somewhere... and it turned out to be the speakers, which were very
>quietly reproducing a local FM station, CJRT/91.1.
>
>Anyone out there have any idea as to the mechanism by which the
>speaker/monitor/computer/soundcard complex demodulates FM radio?

The manual that came with the speakers probably has a page near the front
or the back with FCC information, including recommendations for reducing
interference like the kind you're having. Give it a try.

As for the mechanism, probably a complicated interaction between inadvertent
tuned circuits and nonlinear elements (amplifiers, etc.), and may not be
worth understanding completely. Could be in the speakers, the sound card,
or both.

12. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: gfox@ix.netcom.com
Message-ID: <4c89p0$8u0@vixen.cso.uiuc.edu>
Source record: 27524

I still remember the night, probably in '65 or '66 when Bob Weiss' parents took Bob and me to the Limelight to watch Shep do his Saturday night show. It was unbelievable... and I really wish I knew what ever happened to BobWeiss.

Geoff Fox

13. FYI: Assignment Aircheck Tape

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4c89ol$8sd@vixen.cso.uiuc.edu>
Source record: 27525

Assignment Aircheck - January 1996 - "Ladies On The Air"

Assignment aircheck is where we ask DX Audio Service Members to
record an aircheck under a certain criteria. After all the tapes are sent
in, we scope them down and put them all on one tape and mail them back to
the people who submitted tapes. Those that have not not contributed to
the assignment can buy a copy for $10.00 from the National Radio Club's
Publication Center, P.O. Box 164, Mannsville NY 13661-1064 USA. Please add
$2.26 if being sent outside the United States. Request NRC Catalog #AA001

Side -1-

KSAN-FM Terri King 11/09/95
tt: 11:58 New Country
WNDU-AM Chaz Kelly 11/95
tt: 2:01 Oldies Satellite Service
CHAB-AM Tia Daniels 11/13/95
tt: 14:25 Country & Western
WIOD-AM "Passion Phones" 11/95
tt: 9:06 Talk Show about Sex
WMAG-FM Laura Songster" 11/09/95
tt: 6:18 Adult Contemp

Side -2-

WZOQ-FM Chris Conner 11/15/95
tt: 10:40 Contemporary Hit Radio
WOMP-FM Cindy Taylor 12/07/95
tt: 7:08 Contemporary Hit Radio
WTMX-FM Kathy Hart 12/95
tt: 16:27 Adult Contemp/AM Drive
WFDU-FM Carole Beaugard 12/07/95
tt: 9:51 Public Radio/Bluegrass Program

Tape is C-90. Recorded mono, and audio processed.
<c> National Radio Club, Inc.

Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
KB8BMQ UHF/6mFM/HF CW&SSB
NRC WEB Page ..... http://wcoil.com/~gnbc/
Editor: National Radio Club's, DX Audio Service
Voice-over for Radio/TV, and Production
Aircheck Collector & Trader

14. First radio gig...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: lwheeler@agr.state.tx.us
Message-ID: <4c89p2$8u1@vixen.cso.uiuc.edu>
Source record: 27526

I've been in some aspect of radio news for about fifteen years...but I sure didn't start there. My first radio job was working overnights at a "beautiful music" station in Pueblo, Colorado in 1980. My main job was to change out the reel-to-reels of music every hour or so. At the top of every hour I got to read the time and the weather...that was it. Nothing glamorous, but it was invaluable experience....and it was a radio gig. One day the p.d. called me in to read outloud from a newspaper. He literally trained me to read news and my overnight job became a day shift...still changing tapes, but getting alittle more time on the air.
The point I'm trying to make is to some of the "up and coming" broadcasters who have vented their frustrations at trying to get their foot in the door. It's actually pretty easy to get that "first job" in radio...sure you're gonna get rejected at the number one station, but I guarantee you, for a first job, you'll be better off and can actually get some pretty great experience at the number twenty-five station instead. Just my two-cents...

-Lisa Wheeler lwheeler@agr.state.tx.us

15. seasons greetings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4c89p2$8u2@vixen.cso.uiuc.edu>
Source record: 27527

Just a quick hello, and seasons greetings to all.

Cliff Tooher
Excutive Producer, AWARE
93.3 CFMU

--

16. $$$$ FOR USED EQUIPMENT!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: aikenn@micronet.net
Message-ID: <4c89ol$8sf@vixen.cso.uiuc.edu>
Source record: 27528

Hello, I'm looking for some used equipment. Here is what I'm looking for:

Cart recorder/player
Bulk tape eraser
Production mixer

If you have one or more of these that you want to sell, please send email to aikenn@micronet.net...Thank you!

Robert Winn

17. Re: Hank Brown Show?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: kq2n@aol.com
Message-ID: <4c89p3$8u3@vixen.cso.uiuc.edu>
Source record: 27529

Hank Brown is on WRUN - 1150 khz - Utica, NY (200 miles north of NYC).

Gary (Utica, NY)

18. Re: (no subject)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: Mark Stevens <marks@voyager.net>
Message-ID: <4c89p3$8u4@vixen.cso.uiuc.edu>
Source record: 27530

References: <4bb2hf$brs@vixen.cso.uiuc.edu>

The jingle you refer to is on the album "Radio Free Nixon" by David
Frye", circa 1971-72.

19. Re: Art Bell's "Coast to Coast AM"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: Lee Newvine <lnewvine@GOLDRUSH.COM>
Message-ID: <4c89om$8sg@vixen.cso.uiuc.edu>
Source record: 27531

References: <4bi6an$oqd@vixen.cso.uiuc.edu>

Very simple! Use your search feature and type "art bell". This will give
you his web page and you can email him via that. I think his email
address is thru AOL and not the Internet.

Lee.

20. Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: James Seddon <SEDDON@AB.EDU>
Message-ID: <4c89p5$8ui@vixen.cso.uiuc.edu>
Source record: 27532

Whatever happened to Larry Glick returning to radio...I sure miss the commander.
Also whatever ever happened to Marty Schaeffer, I believe he was on WVHI in Evansville, Indiana.

21. Re: Art Bell's "Coast to Coast AM"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: jwccti1@kaiwan.com
Message-ID: <4c89om$8sh@vixen.cso.uiuc.edu>
Source record: 27533

References: <4bi6an$oqd@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

>SM>Does anyone out there who regularly listens to the Art Bell show "Coast to
>SM>Coast AM" know how I can contact Art Bell via e-mail?

>Skeeter,
> Maybe you could use UFOMail. I'm sure there'll be a passing
>spaceship sometime soon. Hand it to the aliens and they'll deliver it.
>:)

>Rich

Ooh. There was a little bitty tremor off Crescent City while ago.

Mr. Bell seems to think the Pacific Ring of Fire is about to blow in
one world-wide cataclysm. First, it's Mount Pinatubo in 1991,
followed by el Nino in '93, followed by a large earthquake on January
17, 1994, followed by another quake exactly one year later, followed
by two earthquakes in Southern Mexico.

Coincidence? I don't think so! There'll soon be something else doing
in the Pacific Basin. Mark my word.

JC

22. BBC info?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: jay Bardhan <jbardhan@demon.ceh.servtech.com>
Message-ID: <4c89oo$8sj@vixen.cso.uiuc.edu>
Source record: 27534

The other day, I read that there was a telnet address to get info
from the BBC. Does anyone have it? Thanks in advance!

Neil

23. The Beat (92.3 KKBT)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: gds@best.com
Message-ID: <4c89op$8sk@vixen.cso.uiuc.edu>
Source record: 27535

References: <4c72ab$7fv@vixen.cso.uiuc.edu>

In article <4c72ab$7fv@vixen.cso.uiuc.edu>,
David Tanny <davidtan@mci.newscorp.com> wrote:
>92.3 KKBT The Beat - Los Angeles - R&B/Rap/Slow jam music since 1989 (it
>was classical until then) and has established itself as the Beat of LA
>challenging Power 106 (see below). In San Diego, this and the above and
>below stations often interfere with each other, especially in the North
>County where it's more on an even field signal wise.

When I moved to LA in the fall of 1989, KKBT was calling itself "Rock with a Beat." They were sort of a Hot AC station (perhaps with a bit of an edge). A typical hour included Linda Ronstadt/Aaron Neville (All My Life), Alannah Myles (Black Velvet), Tom Petty (Free Fallin'), and Eddie Money (Peace in Our Time). Sometime around February of 1990 they switched to Urban CHR. They went on a big promotional campaign afterwards; in the months (years) that followed, you started seeing signs up all over LA advertising 92.3 as "The Beat" along with pictures of contemporary R&B artists such as Whitney Houston and Luther Vandross.

That said, I have a few questions about The Beat:

Is there still a "House Party" in their morning drive? John London "showed up" on KMEL (KKBT's sister station here in the SF bay area) on the morning of March 20, 1995 and KMEL started its own "House Party." I have heard it said that John London is broadcasting from LA, and that in fact, the "House Party" is simulcast in LA and SF (except for local cut-in of news and weather). I've heard this from a variety of sources, but I haven't been able to confirm it.

If there is no "House Party", what is their morning drive like? Who is doing it?

Who are the other members of the air staff these days?

There is a public affair show called "Street Soldiers" that is occasionally simulcast on KKBT and KMEL. It normally airs on KMEL on Monday nights at 10pm PT, but it is not always simulcast. When it is not simulcast, does KKBT have its own version of "Street Soldiers?"

thanks
--gregbo

24. Re: Canadian Radio in U.S. (SF Bay Area)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: robins@ix.netcom.com
Message-ID: <4c89op$8ss@vixen.cso.uiuc.edu>
Source record: 27536

References: <4bi6ap$oqg@vixen.cso.uiuc.edu>

In <4bi6ap$oqg@vixen.cso.uiuc.edu> stellastar@aol.com (StellaStar)
writes:
>
>
> After the recent post bemoaning the end of Canadian shortwave
>broadcasts, I called Public Radio International, which is
headquartered
>here in the Twin Cities.
> Brian Newhouse, in charge of CBC distribution, told me
>A) they (P.R.I.) are the only U.S. distributor of Canadian/CBC
>programming,
>B) there's no 800- number, so if you want to talk to him about CBC
>programs they carry you'll have to call (612) 338-5000,
>C) You shouldn't; call your local public radio station instead and ask
>which Canadian programs, if any, they carry, and
>D) soon you won't have to call; a Web page is slated to be up and
running
>shortly after the first of the year. I will harass this nice man and
get
>the specs out of him as soon as possible for posting here.
>
>Stella (to infinity and beyond! Go see Toy Story!) Starr
>StellaStar@aol.com
>
We in the SF Bay Area are lucky to have KALW-FM running several CBC
shows... most notably As It Happens (daily 5-6:30p) and Sunday Morning
which runs twice through, on (duh) Sunday morning: 6-9a (with CBC news
on the hour) and a repeat from 9-noon with BBC/NPR news on the hour.

I wish they had more CBC stuff, but what they have is way better than
most places in the States.

Robin Spalding
Berkeley, CA

25. Re: NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: dk@crl.com
Message-ID: <4c89p6$8un@vixen.cso.uiuc.edu>
Source record: 27537

References: <4c72bc$7ib@vixen.cso.uiuc.edu>

richwood@commspec.com wrote the quoted material below:

" original Monitor could have hoped for. I actually experimented with a
" budget and got a nosebleed at that altitude. The talent, alone, at
" today's salaries would run in the millions. There'd be no way a network
" could break even.

To keep the talent expense down I think the trick is to link up with another company whereby you could cross-promote the stars with their other projects; perhaps a movie studio or TV network might be in order. This appears to be the way NBC did it, since nearly everyone (I remember at least) who did Monitor had a gig on NBC TV somewhere. Imagine Robin Williams doing Monitor or perhaps Danny DeVito or ....

--
(c) 1995 Robert Redford has 1/3 the fan
David Kaye club members of Mister Ed.

26. Re: Philly radio dial update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: mtoxic@aol.com
Message-ID: <4c89p6$8uo@vixen.cso.uiuc.edu>
Source record: 27538

in response to .....

> And WIFI "WIFI-92". It was CHR until spring '82 when the format changed
> to New Rock "I-92-Rock of the 80's". The station then changed the calls
> to WXTU and went Urban! "92-X...The Rhythm of Philadelphia".

>When did it turn into WXTU? I made a 45m aircheck of I-92 on 1 Jul 83
>(with Lee Paris), and given what you say about spring 82 it sounds like
>it had been modern rock for over a year by then. How much longer did it
>stay modern rock?

i -92 rock of the 80's was on the air for roughly 5 months. feb 83 thru
late that summer. It was programmed by the late Rick Carroll of KROQ LA
fame.
By the FALL, legendary Philly jock Dr Perry Johnson was doin 6-10pm.with
a pop urban format.

Interesting tidbit of info.....Current 92.5 WXTU pm drive jock Mike Brophy
has survived lot's of format changes over his many years at that
frequency.
he was once "Bill E. Thrasher" on I-92.
he's a real pro. Brophy rules.

Mel Toxic
pm drive I-92 Rock of the 80's
WPST Trenton WDRE Philly WYSP Philly

27. LOOKING FOR GARY SANDERS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: Dan O'Day <102404.1602@CompuServe.COM>
Message-ID: <4c89p7$8up@vixen.cso.uiuc.edu>
Source record: 27539

I'm trying to locate a jock/PD named Gary Sanders (I'll wait for six people to try to make a pun around "Larry Sanders"). Last I heard of him was 2 years ago, when he was at WKOJ-FM in Monticello, New York.

Anyone know him?

(I just found a tape he had given me quite a while ago...and he's a very good adult rock jock.)

Thanks to anyone who can help....

--
(PD GRAD SCHOOL....February 3-4, 1996....Dallas, Texas....the most valuable weekend imaginable for radio programmers from around the world...Our WHOLE O CATALOGUE of radio goodies available for professionals only...e-mail request to receive one!)

28. Re: Soccer on the Radio info

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: markcuban@aol.com
Message-ID: <4c89p8$8uq@vixen.cso.uiuc.edu>
Source record: 27540

Phil

If any of these broadcasts are available via satellite, and the broadcasters are willing, we would love to put them up on AudioNet.

As you may or not know, WWW.AudioNet.Com is the largest audio site on the Net. We broadcast 8 different stations.networks, and about 50 live events each week.

Mark

29. South Bend

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: wirelesscd@aol.com
Message-ID: <4c89p9$8ur@vixen.cso.uiuc.edu>
Source record: 27541

What's going on with Country 102? Where did Buddy King disappear to? How about the short lived Chris "Super" Cooper. Both were terriffic talents and now nothing!

Dan Michaels
WBKJ K105
Jackson, MS

30. Re: Creative sweepers in your market

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4c89p9$8us@vixen.cso.uiuc.edu>
Source record: 27542

References: <4c72ao$7h7@vixen.cso.uiuc.edu>

In 1986, then Christian pop station KLTY (94.9--not to be confused with the current KLTY at 94.1) in the Dallas, TX area was sold and became Rhythmic CHR KHYI, Y-95. Y-95 featured a very brash presentation with liners such as "Lock in and jerk your knob off" or "Get out of the way...wimps!". Some indavertent humor came out of the latter when they ran this liner, then followed it with "Seasons in the Sun".
It was an entertaining start to what unfortunately developed into one of the ugliest Top 40 battles I have ever heard, one that ultimately left no survivors.

Tom Desmond

31. Re: Talk Show Host Opinions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: julian@bongo.tele.com
Message-ID: <4c89pb$8vc@vixen.cso.uiuc.edu>
Source record: 27543

References: <4c72bt$7j2@vixen.cso.uiuc.edu>

In article <4c72bt$7j2@vixen.cso.uiuc.edu> richwood@commspec.com writes:
>
>HS>References: <4b0he8$ds0@vixen.cso.uiuc.edu>
>
>HS>The problem with radio shrinks is that they have no idea who they are
>HS>talking to and what problems that person has other than the one they
>HS>called about. She will frequently tell a woman to "leave that guy, he's a
>HS>jerk".
>
>HS>Perhaps this woman weighs 400 lbs. and this is the first and only guy she
>HS>has and will ever meet.
>
>It still doesn't alter the fact that he's a jerk. She'd probably be
>happier without him. After all, she called a Talk Show for cosmic
>advice. This isn't a happy camper with the jerk.

On a related note of radio-shrinks not getting the whole
picture and only having one minute before the commercial to straighten
things out.

A woman called Dr Toni Grant and complained that her hubby
wanted "kinky sex" and she didn't feel so inclined.

Dr. Grant told the woman that is she didn't do these things,
hubby would find another woman who would. - Pretty good advice on the
face of it.

Then the woman said: "He wants me to put on high heels and
stand on him."

"So," says the good Doctor, "Do it."

"But I weigh 250lbs!"

I can't recall how she handled it from then on but the correct
response should have been "I bet he only asks once."

--
Julian Macassey, N6ARE julian@bongo.tele.com Voice: (415) 647-2217

32. tony magoo

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: bkanner@atlantech.net
Message-ID: <4c89pd$8vf@vixen.cso.uiuc.edu>
Source record: 27544

```
tony magoo: did u used to be the boss jock at wjjl-am
niagara falls??? pls respond: bkbruce39@aol.com
```

33. Re: WCAU Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4c89pd$8vg@vixen.cso.uiuc.edu>
Source record: 27545

References: <4b8btr$5ca@vixen.cso.uiuc.edu>

In article <4b8btr$5ca@vixen.cso.uiuc.edu>, mijmon@aol.com (MIJMON)
writes:

>I used to enjoy listening to a fellow named Friedman (?) known as "Mr.
>Movie" on Saturday night / Sunday morning on the now defunct WCAU
>am in Philadelphia. Does anyone know the whereabouts of Friedman?
>I always thought his show should have been syndicated.
>
>

His name is Steve Friedman, and he did an awsome job hosting that show on
WCAU(r.i.p.). I don't know where he is, but I remember somone telling me
he was doing some TV work. I think it was on WGBS-TV/Philly 57.

I hope that's a start!

Ellis B Feaster
KRPM/KCIN Seattle

34. Re: New station on new AM subband: WJDM on 1660 KHz, heard in north NJ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: rich <ru@i-2000.com>
Message-ID: <4c89pf$8vi@vixen.cso.uiuc.edu>
Source record: 27546

References: <4c72c2$7jb@vixen.cso.uiuc.edu>

I am a bit disappointed in their signal just across the border
here on long Island. It is just audible using a 135 foot wire
I guess they don't do bad for a shortwave station <G>

35. Re: New station on new AM subband: WJDM on 1660 KHz, heard in north NJ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: magicradio@aol.com
Message-ID: <4c89pe$8vh@vixen.cso.uiuc.edu>
Source record: 27547

Have been listening to WJDM on 1660. Heard Polkas on Sunday,
Spanish programs during weekdays and Oldies at night. Sounds great
during the day and still good at night here in Western NJ.

Rich Harvey

36. WNOK Columbia, SC Web Page

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: tonywpst@aol.com
Message-ID: <4c89ph$904@vixen.cso.uiuc.edu>
Source record: 27548

While hunting on the WWW,
I found that WNOK 104.7 in Columbia SC has a WEB page.
Their URL is
www.wnok.com
Take a look and enjoy.
TGjr.
Tony Gervasi Jr.
tonywpst@aol.com
Director of Engineering
Nassau Broadcasting Partners, LP
WPST fm Trenton, NJ
WHWH am Princeton, NJ
WVPO am Strausburg, PA (Pocono's)
WSBG am Strausburg, PA (Pocono's)

37. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-01 00:00:00 UTC
From: blt@interaccess.com
Message-ID: <4c89pi$907@vixen.cso.uiuc.edu>
Source record: 27549

References: <4bi6bh$os5@vixen.cso.uiuc.edu>

WLLZ will prob pull share from a number of stations. Targets include
WWJ/WJR/WJZZ.

The "Smooth Jazz" format aims directly at men 35+, with
35-64 professionals at the heart. These listeners are very valuable and most
often found listening to Talk or Sports (WWJ/WJR) There will also be some
pull from WJZZ just by formal spill, but I think WMXD is pretty safe.

Here in Chicago, WNUA, a similar format station is alwyas in the top 5 with
men and is a solid #6 person 12+ in the summer Arbitron.

We should also consider the fact that WLLZ is a Group W station, about to
merge with WWJ/WYST. The Smooth Jazz format fits in well with the current
CBS(now Group W) stations market niche.

BLT

"I believe Nicole Brown Simpson"

38. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: drharry!aboritz@uunet.uu.net
Message-ID: <4cdena$1hj@vixen.cso.uiuc.edu>
Source record: 27350

References: <4bebmp$kp6@vixen.cso.uiuc.edu> <4bi6be$ork@vixen.cso.uiuc.edu>

howardsnj@aol.com (HowardS NJ) writes:

> I hope that WJDM makes a go of it on 1660 khz. Two Sundays ago I was down
> in Cape May, NJ, about 200 miles from WJDM xmitter site, and heard their
> signal on 1660 coming in loud and clear at 3 pm!

I hate to break this news to you, Howard, but that's nowhere near 200 miles,
not even by car with a scenic route through Philadelphia. <g>

39. New station at 1660 khz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: mikemiller@dsm1.dsmnet.com
Message-ID: <4cdenb$1hk@vixen.cso.uiuc.edu>
Source record: 27351

Is this station (WJDM) the first on the air in the US? And, are they receptive to "QSL"-type reception reports, propagation studies, and other esoterica? Talk about a "clear channel" frequency!

Mike Miller N0JAS Des Moines, IA

40. Re: WLUX Long Island NY

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: aaronb67@aol.com
Message-ID: <4cdenb$1hl@vixen.cso.uiuc.edu>
Source record: 27352

Well the format is not unique, itas quiet similar to WHLI which has been arond for a very long time. WLUX thought has the chance to make some impact in that they can do so in Suffolk County. The signal is good, better than HLI in the county and with aggressive sales force they can sell it and earn some dollars. ratings wise they will never liekly be a big factor but with the right staff and appraoch they can make it work....

41. Re: Worst station ID

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4cdene$1hp@vixen.cso.uiuc.edu>
Source record: 27353

References: <4c72c7$7ji@vixen.cso.uiuc.edu>

av105@Freenet.Buffalo.EDU (Howard A Zgoda) wrote:

>Well, maybe not the WORST station ID...

>In the CHR heyday of the early to mid 80s, many stations wanted
>to soundjust like Z-100 in New York. They bought JAM's "Warp
>Factor" jingle package, Xeroxed Z-100 playlist out of R&R and
>used it as their own, and buried their legal ID between spots in
>the :52 stopset. I worked for such a station in 1988. Just like
>the listener didn't quite hear "WHTZ/Newark-New York City" at :54
>past the hour in NYC, a listener wouldn;t quite hear "WKYN/St.
>Marys" at :54 past the hour in northern Pennsylvania.

Scott--

Ironically, what nobody remembers is that at the very beginning of Z-100's ascendancy (before we were serving the universe from the top of the Empire State Building), we used to trumpet the fact that we were actually located in scenic suburban Secaucus! Then someone let the Powers That Be know that the location was less than hip, and the legal ID got buried at :52!

Anita Bonita

42. Buffalo/Toronto:1995 in review

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4cdels$1fs@vixen.cso.uiuc.edu>
Source record: 27454

OK...so we can finally put the wraps on 1995. Just your normal, uneventful,quiet year in local radio...._NOT_ ! 1995 saw a bunch of changes at stations on both sides of the border-format & personnel-wise,your normal controversies and other fun stuff. Strap yourselves in...here we go:

Format changes-Buffalo:

-WBUF ended the 3 AC battle in late March when it switched to a NAC/jazz format. In changing to Smooth Jazz 92-9,it also switched calls to WSJZ-and later,improved on what it had done as B 93-with the station now getting 4 shares. (Come next year,it'll also get new studios-joining sister stations WHTT-AM/FM at the Buffalo Hilton downtown in 4th-floor facilities.)
-WUFX put the Fox back in its cage,jumping to a modern AOR format as 103.3 the Edge on June 22nd(it also changed calls to WEDG). The Edge got new studios as well,moving into WGRF(97 Rock)'s digs on Franklin St.in July. ("Iron" Mike Bensson,one of the jocks blown out in the switchover,moved his act across the border in August,heading to AORer CHTZ(97.7 HTZ FM)in St.Catharines as its PM driver.)
-WWWS turned off the ticker on its business news/talk format from BRN and jumped to urban oldies via ABC/SMN's Urban Gold format. It,too,got new digs-sort of,if you can call a closet facilities(it joined WGR and WKSE in getting new studios at 695 Delaware Ave.-'GR got Kiss' old air studio,while Kiss got a brand new one-in what was the program director's office). Also, River City consolidated the advertising and executive branches of those stations in a new office at Fountain Plaza,inside the Hyatt hotel downtown.
-As the year was ending,WWKB announced that it would be switching to satellite country,dumping its entire lineup-the most well-known commodity being Howard Stern-as well as the Buffalo Sabres;they returned to WGR with a new announcing team in place as Rick Jeanneret moved to TV play-by-play on the Empire Sports Network.

*Toronto:
-CJCL & CKYC switched frequencies & formats in early February,as Telemedia did some moving. CJCL's sports format moved down the dial to 590 (making it The Fan 590;later in the year,it lost the Leafs rights to CILQ/ Q 107),while the country on CKYC(Country 59)moved up to 1430. The latter station has to be sold near the end of '96;Fairchild Communications has been mentioned as a buyer.
-Speaking of Telemedia,it paid over $15 million for CJEZ(97.3),switching it from classic hits(as Z 97.3)to AC(as EZ Rock 97-3).
-Westcom transformed CHOG from CHR(AM 640)to news/talk(Talk640).

*Rochester:
-WRQI(95.1/95.5)shot down its classic Rock-It,and hit a Nerve with its modern rock format.

-WHRR(93.3)shut off the soft AC format on the bird,and got its feet wet as classic rocker The River. Don Imus' syndicated show aired for a while in AM drive,but went nowhere fast.
-The Lincoln Group added WPXY(CHR;98 PXY)to its station roster-joining WHAM(1180;N/T),WVOR(100.5;AC)and WHTK(1280;hot talk). It had WEZO,but sold that to Livingston Radio when 'PXY was purchased.

*Also of note:WQRT in Salamanca moved from country to classic rock,and CHSC(1220)in St.Catharines was sold to Cultis Broadcasting,owner of Welland's CHOW(1470;country)

*People:
-WGR(550)saw a lot of its air talent leave:Rich Michaels & Barry Buetel left for Cleveland(Buetel later returned),and Rocco Pendola now calls Miami home. Ron Dobson came on board as its mew midday talker. That's nothing compared to...
-WBLK's revolving door in AM drive. During '95,Bryan Scott,Kim Fox,Lou St.James,Don Allen,Jr.,Winston Brown,Frank Dawkins and Terri Davis all were part of the show(at one point or another). Not far behind was...
-CKEY(FM 101 The Planet)'s door in the AM drive shift. Jon Summers,Kerry Gray,Scruff Connors,"Airborne Eddy" and Dave Justice all took turns doing mornings for the Planet. About the only constant was news reader Tammi Jeanneret(related to Rick via marriage).
-Tom Donahue left WGR to become the PD at WNUC,and made the station more local-with a bit of help from former WYRKers Steve Mortenson,Sharon Nicholas and Buddy Shula;Carol Williams was also in AM drive,but left for Metro Networks' local operation,and just as quickly...
-stepped in near the end of '95 as Rob Lucas' new sidekick on WMJQ(Q 102)-thanks to Nancy Barrow's jumping to crosstown AC WJYE,along with morning show producer Tom Kernan.
-Larry Levite retired as the GM of WBEN/WMJQ.
-Frank Lorenz retired as the president/owner of WBLK,after selling the station to American Radio Systems.
-Jesse Dylan left Toronto's AM 640(and his long on-air partnership with Gene Valaitis as Jesse & Gene)when his contract wasn't renewed. Jane Hawtin came on board to handle AM drive(along with Gene,who added hosting duties for Poplife Radio-syndicated in Canada),and handle a TV gabfest for Westcom.
-More defections from CFRB:Andy Barrie moved to CBL/740 as Metro Morning's new host,and Henry Shannon retired as the station's traffic reporter.

*Here's what some have been anxiously waiting for all year..the 1995 awards for the other stuff you don't see,called the Muckonis-honoring the off-beat, bad and sometimes ugly events of the year(with apologies to the National Association of Broadcasters and the Marconis):

-The Jumping the Shotgun Award:To WGRF(97 Rock),for nearly preventing the Bills/Miami playoff game from being sold out. In the days before the game,ticket sales were brisk..until 97 reported(whether erroneously, deliberately,or as a joke isn't known;still,at least WIVB-TV reported this) that the blackout was lifted when it wasn't...slowing sales to a crawl.
-The Gang That Couldn't Promote Straight Award:To CFNY(102.1 the Edge).

The station announced in mid-April that tickets for a concert for the group Live would be given out at a secret location-which turned out to be CHTZ (97.7 HTZ FM). One problem:When CFNY got there,HTZ had a barbecue party for its listeners and its motorhome's speakers blaring. And,attendees of HTZ's shindig got the chance to win Tragically Hip tix. 'FNY had other problems: it couldn't figure out how to form the ticket line for Live...which didn't matter:some of its tix found its way into the hands of HTZ plants.
-The You Reap what You Sow Award:To Jim Meltzer,former WGR general manager. After weekend talker Mary Davis-normally the calm type-took extreme exception to a caller on one of her shows in mid-March,Meltzer allegedly told Davis,"Don't be little Mary Sunshine anymore,you might be better being Mary the Bitch." If this was a true story,you can guess who the buck stopped with regarding its previous talk show hosts.
-The Burdens of Talking to a Celebrity Award:To Rob Christie,AM driver at Toronto's CKFM(Mix 99.9). In trying to get an interview with "Baywatch" star David Hasselhoff,Christie started the "Hasslewatch". If a listener could persuade Hasselhoff to do the interview,that person would win the "Hasselpack"-tickets for 2 to "Sunset Boulevard",dinner for 2 and various other goodies. Turns out no one won the prize because,as Toronto Life noted in its December Best & Worst of the City article,"Torontonians were willing to harass him for free...Hass,whose stay in the city was a living hell(his words)finally turned himself in. 'People were coming up to me day and night, telling me I had to call the Mix. There was no place in Toronto I could go to get away.'"
-The _Real_ Dumb & Dumber Award:To CHUM's Brian Henderson and CFTR (680 News)'s Dick Smyth:Henderson for blaming(on-air)the legal-aid funding problem on too many Jewish mothers encouraging their sons to become lawyers,and to Smyth,who-in Henderson's defense-piped in on 680 News,noting that a quick look at the Toronto phone book revealed that "there indeed is a disproportionate number of Jewish lawyers." Naturally,a controversy enused. (IMO:BFD. So what if they are?)(item also in December issue of Toronto Life.)
-The Didn't You Learn Your Lesson the _First_ Time? Award:To WEDG(103.3 the Edge),who got caught by Warner Brothers Records for playing an unauthorized copy of the Red Hot Chili Peppers' track Warped. Last year-as AORer WUFX/103.3 the Fox-it played a bootleg copy of an Aerosmith song.
-The Is It Live or Is It Memorex? Award:To WGR,who claimed in a station promo run after the September primary elections that they aired the candidates' reactions live-but was more like tape-delayed;their audio was behind by about 5-10 seconds. Exactly what was 'GR's fear-that someone would slip and say one of the infamous "seven words you can never say" that George Carlin made famous? Usually,that happens when someone thinks their mike is off.(To be fair,that didn't happen in the general election in November.)
-The Give It a Rest Award:To the many stations that seemingly embraced what seems to be the new consultant catch-phrase:"we only stop the music _____ an hour." Buffalo's WJYE and WMJQ(Q 102),Erie's WRTS(Star 104)and Rochester's WVOR all get this....honor,with 'VOR going the rest 1 step..uh, better,by only stopping for commercials once an hour.
-The Here's Some Money...Buy Yourself a Clue Award:To Terry Rodda,GM of WKSE(Kiss 98.5). He fell for the Nieman Marcus cookie trick,which Janet

Snyder and Nicholas Picholas gave away on the morning show(legend is,you can get it for a price;not so). Rodda suspended the duo for a day,and then found out about the whole affair and was not happy about getting taken. He also gets this honor for claiming that WWKB's jump to satellite country-and how it would be presented-would be unique.(Soon after the cookie affair, Rodda-in an apparent example of the Peter Principle at work-was named VP of River City's 4 stations locally.)
-The Talk That Knocks 'em Dead Award:To St.Catharines' CKTB,where a caller in late June actually collapsed on the air. Paramedics were called to the scene and were heard(not on the air,however)trying without success to revive her.
-The Fly the Slippery Skies Award:To WGR traffic reporter "Captain" Bob Masse,Bob's Metro Traffic(now WBEN)countrpart Mark Webster,and pilot Keith McNulty,who were shaken up but not seriously injured when a traffic plane used by WGR & Metro hit an ice patch and flipped over in a strong wind gust.

Finally,I can't let it end without noting all those who dispatched messages to me in cyberspace. There's too many to note:all the tipsters, Dr.Maims,680 News' John McKay,and many others(I'll put it in a future watch). Thanks also to Sean Healy,who assisted with the Watch from Hamilton. That(hopefully)puts the wraps on 1995. Will 1996 be the same? Probably will.

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|

43. St Louis Obits in 1995 and other last minute news....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4cdelu$1fu@vixen.cso.uiuc.edu>
Source record: 27455

Happy New Year to all, and a successful 1996 for everyone.

Here are some additional obituaries from St. Louis radio in 1995:

Art Fleming, 70: The former host of JEOPARDY was a broadcaster with KMOX from 1980-1993, first, as the host of Total Information PM, and then co-hosted with Dave Strauss, the very popular Sunday Night Trivia Show.

Mort Crowley, 63: St. Louis' top morning man in the 1960's at top 40 KXOK, left the station in the 1970's, only to return for a short time in 1985-86 under new ownership. In the meantime, Crowley was a fill-in weekend host at KMOX. After leaving St Louis, he was a correspondent for Gannett Radio in Washington, hosted talk shows for the old Sun Network in Floria, and worked at WNAM in Neenah, WI. Prior to arriving in St. Louis, astute top 40 historian will remember his days at the Big 89, WLS, back in the early 60's.

Al "Scoop" Sanders, 54: I apologize, but don't have any biographical information about Mr. Sanders, who worked in St. Louis in the late 60's and early 70's.

BAH, HUMBUG, SAYS KMOX TO "CALL FOR ACTION"
by Scott Simon

ST. LOUIS -- Shortly before Christmas, KMOX General Manager Rod Zimmerman pulled the plug on the station's 20-year, "Call For Action" off-air public service department.

Staffed Monday through Saturday by volunteers from 11-1 p.m., people could call to either get assistance or be referred to an agency for assistance with almost any type problem, much like what TV stations do with consumer reporters and their staffs. The difference is that KMOX never "blew their horn" about things Call For Action did for people, it wasn't a promotional tool for the station.

Zimmerman said that the number of calls had dropped, and that other agencies in the city were duplicating services.

In its heyday, Call For Action was receiving 1,000 calls a month. Zimmerman, when commenting on its demise, said calls had dropped to 300 per month.

Hey Rod, you don't think that NOT PROMOTING Call For Action on the air for at least the last year had anything to do with that, do you?

And how many volunteer agencies have the facility of a 50,000 red-hot watt blowtorch radio station to be their backbone?

The reason behind his cancellation is simple. It was a creative idea by his long-time predecessor, the late Robert Hyland, back in 1975. And Zimmerman has little respect for successful traditions enacted by his predecessor. Station staffers tell me that Zimmerman still continues to criticize the way Hyland managed this once-great station, even though Hyland died almost four years ago.

It couldn't be a financial decision. Call For Action was staffed by volunteers, so the only cost continuing cost was telephones and office supplies, all which could be itemized as a tax deduction for volunteer and charitable services.

And if the Zimmerman ever claims that stoppping Call For Action was a financial budget cut, then you SHOULD have promoted on the air what successful things you did for people, and put Call For Action in the hands of the station's Promotion Department. Good promotions get more listeners, and usually ends up making more money.

Here's a simple example of why KMOX doesn't have its act together.

On Dec. 29, the station aired a year-end editorial by station editorial director Marie Boykin, on what things should happen in the St. Louis area in 1996. The list was fine, but the editorial became a joke when it ended with the statement that KMOX will strive for more civic cooperation in 1996.

Excuse me, but cancelling Call For Action doesn't sound very cooperative to me. And for that, this reporter is requesting a copy of the editorial, and IS CONSIDERING A REPLY WITH OPPOSING VIEWS.

Zimmerman just isn't a major player in St. Louis. It was surprising that the Suburban Journals of Greater St. Louis tabbed him to be its chair person for the paper's annual "Old Newsboys Day", which raises money for children's charities.

When this reporter was an editor at the Journals in the 1980's, the one-day drive raised over $200,000. Seven years later, the total was only $188,000. While the money goes to a good cause, it should have been a higher amount.

The reason is that Zimmerman just doesn't have the persona or aura to get people emotionally motivated the way Hyland could. And all Zimmerman can do is criticize him.

And he's failed to grasp the emotional makeup of St. Louis. We're the biggest small town in America. Everybody knows everybody else, or at least tries to make a connection. We know who's a St. Louisan and who isn't.

That doesn't mean we're snooty and stuck up. We accept people who move into the city, but only when they don't try to change us, our traditions, and our customs. And when they don't, we usually don't listen, and they generally leave town after a couple of years.

Example of media managers who have made significant market by successfully assimilating into the community and making positive financial, viewer and listener impacts on their stations includes John Beck at KSHE, Dick Williams at WIL, and Allan Cohen at Channel 4. Even Bill Bolster, now at NBC O&O WNBC-TV, New York, did it at Channel 5 in the 1980's.

Well, Group W officially took control of the station yesterday, let's see how long this management marriage continues, or when the divorce procedings begin.

JOE BUCK KNOWS TELEVISION

Many of you know Joe Buck for his work on Sunday's FOX football broadcasts, and also will carry him to FOX's coverage of Major League Baseball this summer.

At the age of 26, the son of Jack Buck is making his mark, as an entertaining broadcaster.

However, on New Year's night over the air of KMOX on "Sports Open Line", Joe put a black mark on his record.

While reading scores of football games that day, he finally got to to games in progress, specifically the Rose Bowl game between Northwestern and USC, he wouldn't tell the score of the game that had just started the third quarter.

Paraphrasing his comments, Buck said that Northwestern is coming back, they're going to try on on-side kick, but if I tell you the score, you'll just leave and watch the game.

This reminded me of the silly days in television (have they ever stopped??) when sportscasters on TV wouldn't tell you the scores of NCAA tournament basketball games in progress because their station would show the tape-delay game broadcast immediately following the newscast? They thought viewers wouldn't watch the game if they knew the score.

Well, in young Buck's case, all it did was prompt people to think, "wow, this is a pretty good game, I guess I'd better watch it!"

Sorry Joe, NOT giving the score backfired.

Joe works in television, knows television, knows people will watch something entertaining on television, but unfortunately, he hurt KMOX Radio. Building up Northwestern's comeback helped people to decide that watching the game was more important than listening to another of endless sports talk shows.

The game had quite a bit of significance for St. Louis listeners and viewers. Six Northwestern players, including starting quarterback Steve Schnur, played their prep ball in St. Louis.

What should Joe have said? "And early in the 3rd quarter at the Rose Bowl in Pasadena, USC leads Northwestern, 32 to 31." Simple as that, it keeps your listeners, and tells the story.

On this occasion, the self-proclaimed "America's Sports Voice" was oddly silent about something as simple as a football score.

44. Noted in Passing - Alison Steele - Sunday NYT Magazine

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4cdelu$1fv@vixen.cso.uiuc.edu>
Source record: 27456

Airwavers who are fans of the late Alison Steele will want to track down a copy of the Sunday New York Times Magazine (December 31st, 1995). On page 20, in a long section devoted to people of note who passed away last year, is a homage to the late, legendary Alison Steele of WNEW-FM and "K-Rock" (WXRK-FM). Vin Scelsa of K-Rock penned a very touching reminiscence of Ms. Steele which captured the essence of her rapport with her listeners. Also included is a picture of Alison in a slinky nightgown, posed reclining on a bed (!), which looks like it was done for some coffee-table picture book.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

45. Auto related/Hometime Radio Shows

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: pthawk@interl.net
Message-ID: <4cdelv$1g0@vixen.cso.uiuc.edu>
Source record: 27457

Does any one know of any Auto related shows in syndication available on a barter basis? We've got a car dealer wanting to sponsor a show. Could be short vignettes or a long form program.

Also, is anyone carrying the HOMETIME radio show? Any Thoughts?

Tim Hawkins
PD, KOKX AM/FM Keokuk Iowa
(pthawk@interl.net

46. Re: Rev. Ike

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Donna Halper <dlh@ultranet.com>
Message-ID: <4cdem1$1g1@vixen.cso.uiuc.edu>
Source record: 27458

References: <4b8bts$5cb@vixen.cso.uiuc.edu> <4c72b4$7hs@vixen.cso.uiuc.edu>

Real Garry wrote:
>
> Boy, I remember listening to the Rev when I did my nighttime DXing as a
> kid in New Mexico. "Better known to many as Reverend Ike." Wasn't he on

Donna, your friendly radio consultant (and broadcast historian)
says-- Mexican 'border stations' have a history of being a home
to a wide assortment of phonies, charlatans, etc. from the 1920's
when "Doctor" Brinkley escaped to Mexico to sell his famous 'goat
gland' cure for impotence via Mexican radio. Did you read the book
about the super-high power Mexican stations-- "Border Radio" by
Fowler & Crawford? According to them, Rev. Ike was on XERF, as was
Wolfman Jack-- what a combination!

> a Mexican station back then?
>
> Garry/Las Vegas

47. Re: American Top 40

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: markndark@aol.com
Message-ID: <4cdem2$1g2@vixen.cso.uiuc.edu>
Source record: 27459

>Bob Smith asked...is anyone else doing a national CHR
countdown? I've heard some in country, alternative, urban con-
temporary and even classical formats. In CHR is it just Kasem
vs. Dees these days?

For Churban/Rhythm Top 40s and Urban Stations there's TOP 20 DOUBLE-PLAY on Dick Clark's United Stations Radio Network. WPGC Washington DJ Albie Dee is the host. It's co-produced by the Clifton Group and airs in about 25 markets. Both a Chruban and an Urban version is produced.

Mark Shands/Writer Producer/Top 20 Double Play

48. Re: College Station looking to change program format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4cdem3$1g3@vixen.cso.uiuc.edu>
Source record: 27460

References: <4c72av$7hm@vixen.cso.uiuc.edu>

Reid Vance (vance@mc.edu) wrote:
: References: <4bi6ar$oqm@vixen.cso.uiuc.edu>

: >richwood@commspec.com wrote:

: Several members of the Executive Board are wondering whether or
: not we need to do news every hour. Three or four Dj's just plain
: refused to do news sighting "You never hear a commercial radio station do
: news every hour." Also, all the Dj's are complaining about the frequency
: of PSA's. Whether carted up or read aloud the majority of Dj's are
: sick of them and don't want to have to do one an hour (translate into 2-4 a
: show). If anyone (HEY PROGRAM DIRECTORS) could suggest a few formats it
: would be greatly appreciated.

: Whoa....

: I'd like to help, but first a few questions...

: 1. What's your current format?
: 2. Are you commercial or non-commercial?
: 3. How involved are students in the management process?
: 4. Where are you?

: I'm Ops Director/PD of WHJT-FM/WSLI-AM, a college-owned, campus-based,
: student-staffed, commercial combo (Contemporary Christian on the FM,
: Sports/Talk on the AM). We're fairly successful and can offer
: suggestions. Reply here or at my e-mail address: vance@mc.edu. Check out
: our home page at: http://www.mc.edu/~alive935.

: --
: Reid Vance, Mississippi College internet: vance@mc.edu
: Box 4247, Clinton, MS 39058 phone: (601) 925-3458
: URL (home page): http://www.mc.edu/~vance fax: (601) 924-4506

--
In Canada campus stations a noncoms, our goal is to serve the community.
That involves readimg psa material, and doing current local news. We
handle the news in two ways, local is covered on a show called Morning
File, mostly soft news. The international news is heard 4 times a day,
BBC World service. It is station policy to play 40% new releas 30%
canadian, and 10% local canadian.

The tiltle for the on air staff is programmer, or producer, and it's
their responsibility to follow the rules, federal, and station. I'd
suggest talking to those who feel that news, and psa's are a waste of

time, explain that news is done in the commercial relm, and find out from them how they'd like to see things develop. If that fails, make it policy, and part of their job description. Never imply that they are dumb, and don't know what their talking about. They are not, if it is an ego thing break the news that their not god gently, but firmly.

Cliff Tooher
Executive Producer, AWARE
93.3 CFMU

49. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: John Covell <senator@well.com>
Message-ID: <4cdem5$1g7@vixen.cso.uiuc.edu>
Source record: 27461

References: <4bebm3$ko2@vixen.cso.uiuc.edu>

In article <4bebm3$ko2@vixen.cso.uiuc.edu> Rob Landry, umar@cybercom.net
writes:
>Question: what is to stop the Canadians, who presumably are going to use
>L-band to transmit Eureka-147 by satellite, from broadcasting to listeners
>in the United States? The Canadian satellites are, after all, in
>geosynchronous orbit over the equator.

For one thing, we're not talking satellite broadcasting here: it's
terrestrial DAB, from transmitters around the urban areas involved. For
another thing, the Canadians are already doing it. There may be some
leakage around the border, but it won't go very far into the U.S.

John Covell
McLaren School of Business
University of San Francisco
<senator@well.com>

50. Dar's Top 150 Of 1995!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Y100Dar@aol.com
Message-ID: <4cdem6$1g9@vixen.cso.uiuc.edu>
Source record: 27462

Here it is.....

150. RED ASPHALT/Ghosts Of The Open Road
149. HEY MAN, NICE SHOT/Filter
148. MORE HUMAN THAN HUMAN/White Zombie
147. KISS FROM A ROSE/Seal
146. STUPID/Toad The Wet Sprocket
145. COME BACK/Londonbeat
144. WISER TIME/The Black Crowes
143. COTTON EYE JOE/Rednex
142. SOMETHING FOR THE PAIN/Bon Jovi
141. EXHALE (SHOOP SHOOP)/Whitney Houston
140. BE HAPPY/Mary J. Blige
139. WHEN I COME AROUND/Green Day
138. SOON AS I GET HOME/Faith
137. HUMAN NATURE/Madonna
136. HOW DID I GET BY WITHOUT YOU/John Waite
135. CAN I TOUCH YOU.....THERE?/Michael Bolton
134. RAIN KING/Counting Crows
133. I COULD FALL IN LOVE/Selena
132. THE STRONG & THE SILENT/A House
131. HE'S MINE/MoKenStef
130. TIL YOU DO ME RIGHT/After 7
129. I CAN LOVE YOU LIKE THAT/All-4-One
128. SCREAM/Michael & Janet Jackson
127. STAR 69/R.E.M.
126. TOUR/Capleton
125. PRETTY GIRL/Jon B
124. HAPPY SAD/Pizzicato 5
123. SMASHING YOUNG MAN/Collective Soul
122. I WISH/Skee-Lo
121. HEY LOVER/LL Cool J & Boyz II Men
120. YOU USED TO LOVE ME/Faith
119. ROCK & ROLL IS DEAD/Lenny Kravitz
118. 1979/Smashing Pumpkins
117. TELL ME/Groove Theory
116. GOOD TOGETHER/Ghosts Of The Open Road
115. SHY GUY/Diana King
114. AIN'T NEVER GONNA GIVE YOU UP/Paula Abdul
113. BEAUTIFUL LIFE/Ace Of Base
112. I KISSED A GIRL/Jill Sobule
111. SUNDAY CLOTHES/Charlie Sexton Sextet
110. I WANNA BE WITH U/Fun Factory
109. I WALKED/Wanderlust

108. GO WALKING DOWN THERE/Chris Isaak
107. WATER RUNS DRY/Boyz II Men
106. HERE & NOW/Letters To Cleo
105. CRAZY COOL/Paula Abdul
104. YOU REMIND ME OF SOMETHING/R. Kelly
103. IT'S TOO LATE/Gloria Estefan
102. HERE/Luscious Jackson
101. MY LOVE IS FOR REAL/Paula Abdul
100. CAN'T STOP MY HEART FROM LOVING YOU (THE RAIN SONG)/Aaron Neville
99. CRUISIN'/D'Angelo
98. THE BOMB! (THESE SOUNDS FALL INTO MY MIND)/Bucketheads
97. CAN'T STOP LOVING YOU/Van Halen
96. RUNAWAY/Janet Jackson
95. RUNAWAY/The Corrs
94. HARD AS A ROCK/AC-DC
93. THIS IS HOW WE DO IT/Montell Jordan
92. THINK OF YOU/Usher
91. GEL/Collective Soul
90. BIG POPPA/Notorious B.I.G.
89. INTERSTATE LOVE SONG/Stone Temple Pilots
88. I'D LIE FOR YOU (AND THAT'S THE TRUTH)/Meat Loaf
87. CAN'T CRY ANYMORE/Sheryl Crow
86. MY CHERIE/Sheena Easton
85. HAND IN MY POCKET/Alanis Morissette
84. FLY FROM HEAVEN/Toad The Wet Sprocket
83. LEAVE VIRGINIA ALONE/Rod Stewart
82. DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)/Monica
81. SOMEONE TO LOVE/Jon B & Babyface
80. THE WORLD I KNOW/Collective Soul
79. D'YER MAK'ER/Sheryl Crow
78. HAVE YOU EVER REALLY LOVED A WOMAN/Bryan Adams
77. MY LIFE/Mary J. Blige
76. BROKENHEARTED/Brandy w/Wanya Morris
75. THIS LIL' GAME WE PLAY/Subway
74. BABY/Brandy
73. FEEL SO HIGH/Des'ree
72. ASK OF YOU/Raphael Saadiq
71. ONE OF US/Joan Osborne
70. BABY BABY/Corona
69. THIS IS A CALL/Foo Fighters
68. RUN AWAY/Real McCoy
67. COME & GET YOUR LOVE/Real McCoy
66. I ALONE/Live
65. I'LL BE THERE FOR YOU/Rembrandts
64. TIME/Hootie & The Blowfish
63. DREAM A LITTLE DREAM OF ME/Chicago
62. WONDERWALL/Oasis
61. DON'T CRY/Seal
60. HIGH HEAD BLUES/The Black Crowes

59. POSSUM KINGDOM/Toadies
58. ON THE LEVEL/Ghosts Of The Open Road
57. ONLY WANNA BE WITH YOU/Hootie & The Blowfish
56. FAIRGROUND/Simply Red
55. NAME/Goo Goo Dolls
54. DANGER/Blahzay Blahzay
53. RIDICULOUS THOUGHTS/Cranberries
52. 90 DEGREES IN THE SHADE/Heavy Shift
51. MISERY/Soul Asylum
50. FANTASY/Mariah Carey
49. SICK OF MYSELF/Matthew Sweet
48. GOOD/Better Than Ezra
47. LET ME BE THE ONE/Blessid Union Of Souls
46. YOUR LITTLE SECRET/Melissa Etheridge
45. LEARN TO BE STILL/Eagles
44. CRUSH WITH EYELINER/R.E.M.
43. FALLIN' IN LOVE/La Bouche
42. DOWNTOWN VENUS/PM Dawn
41. EYE HATE U/Prince
40. THIS AIN'T A LOVE SONG/Bon Jovi
39. NO MORE 'I LOVE YOU'S/Annie Lennox
38. COULD I BE YOUR GIRL/Jann Arden
37. BACK FOR GOOD/Take That
36. BIG YELLOW TAXI/Amy Grant
35. SHE'S A RIVER/Simple Minds
34. WONDERFUL/Adam Ant
33. PRETTY PENNY/Stone Temple Pilots
32. CONNECTION/Elastica
31. LET HER CRY/Hootie & The Blowfish
30. IN THE BLOOD/Better Than Ezra
29. UNTIL THE END OF TIME/Foreigner
28. I APOLOGIZE/Anita Baker
27. RED LIGHT SPECIAL/TLC
26. DOWN THAT ROAD/Shara Nelson
25. BAD REPUTATION/Freedy Johnston
24. RUN-AROUND/Blues Traveler
23. ANTS MARCHING/Dave Matthews Band
22. (I COULD ONLY) WHISPER YOUR NAME/Harry Connick Jr.
21. HOOK/Blues Traveler
20. FREAK LIKE ME/Adina Howard
19. STRANGE CURRENCIES/R.E.M.
18. CANDY RAIN/Soul For Real
17. DON'T STOP/Madonna
16. WHAT WOULD YOU SAY/Dave Matthews Band
15. YOU DON'T KNOW HOW IT FEELS/Tom Petty
14. IF I WANTED TO/Melissa Etheridge
13. A HIGHER PLACE/Tom Petty
12. I SAW YOU DANCING/Yaki-Da
11. RAINY DAYS/General Public
10. IT'S GOOD TO BE KING/Tom Petty

9. JEALOUSY/Dave Stewart
8. SEND ME ON MY WAY/Rusted Root
7. DECEMBER/Collective Soul
6. TELL ME WHEN/Human League
5. THAT'S JUST WHAT YOU ARE/Aimee Mann
4. BLUE/The Jayhawks
3. HOLD ME THRILL ME KISS ME KILL ME/U2
2. IN THE HOUSE OF STONE & LIGHT/Martin Page
1. I KNOW/Dionne Farris

....There it is.

-Dar

51. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Warren Harris <wharris@ix.netcom.com>
Message-ID: <4cdem6$1gb@vixen.cso.uiuc.edu>
Source record: 27463

References: <4c72an$7h6@vixen.cso.uiuc.edu>

Mary R. Frankson wrote:
>
> i'm attempting to put together a small home digital recording studio (put
> together bits and commercials, etc.) and am considering a few
> possibilities for storage/transport of the final products. my current
> station does *not* have digital facilities (save for an audisk in the
> corner that automates overnites), so i'm inclined to purchase a
> portable minidisc player/recorder. the sound is good (once you pipe the audio
> through a typical broadcast chain you can never tell it was compressed
> :-) and since it's portable i can toss it in the ol' briefcase and carry
> it back 'n forth with me.(snip)
What about one of the consumer DATs instead? You can pick up the Sony 790 for under $700 or the portable TCD-7 for about the same. Used decks show up at good prices as people upgrade, as well.

> other possibilities... i found a digital cassette recorder at radio shack
> for $200 (i forget which of the two competing formats it was...) but it
> wasn't portable...still a $400 trade-off isn't bad. hopefully blank
> cassettes won't dry up...

The only thing I'd buy at Rat_Shak is 'maybe' a TV antenna (if I needed one).
(snip)

> if i ever work at a station with digital audio (.wav compatible) one of
> those ZIP drives looks real nice...nicely portable and under $200, with
> 100 meg capacity (and probably even higher capacities available.)

These are a good choice if you're working someplace where they've got the technology (as you pointed out). They're not blindingly fast, but they're handy and reasonably priced.

>
> oh yeah! i've also thought about a cd-recordable drive! for about $999
> i could write the information directly to disc, and wouldn't have to worry
> about any file compatibility problems, or carting a drive or MD player
> around...

But then you'll have to acquire all the software and knowledge to burn your own CDs. Not that this isn't a good idea, but it takes a lot of experimentation (expensive) before you finally get it together.

My recommendation - a used or inexpensive consumer DAT.

--Warren
--

HARRIS CREATIVE GROUP - http://www.crl.com/~voiceone

Just the FAQs! PC-Based Digital Recording - the Video FAQ
3 hours VHS - on Audio Recording for the PC
==========
VOICE-OVER work / samples / distribution Via our Website!
==========
DIGITAL AUDIO WORKSTATIONS! - SAW, DAL, Sek'd, Sound Forge...

52. does anyone know the phone # for.....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: seanbinaz@aol.com
Message-ID: <4cdem7$1gc@vixen.cso.uiuc.edu>
Source record: 27464

i am looking for the on-air monitor phone number for the Barry Farber show
on Daynet. Does anyone know it?

53. Howard Hoffman's "9"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: z800525a@bcfreenet.seflin.lib.fl.us
Message-ID: <4cdemc$1gh@vixen.cso.uiuc.edu>
Source record: 27465

--
HELP!!!

About 12-13 years ago, I had a copy of this great parody of the radio business called "9", done by former WPRO-FM/WABC jock Howard Hoffman. "9" was a "history" of the "evolution" of a Top 40 station in the suburban NY area. This has to be the best poke at the industry ever done, and as I have lost my copy over the years, I am _anxiously_ looking for another copy of "9". If anybody has a copy that they could dub for me, or if Mr. Hoffmann himself sees this posting, can anybody help me out??? I would KILL for another copy of this (or at least kiss my ex-mother-in-law)!

Thanx!

Scott Levison
z800525a@bcfreenet.seflin.lib.fl.us
or
sdl1@freenet.fsu.edu
****
"I never set out to be weird. It was always other people that called me weird."-- Frank Vincent Zappa 12/21/40--12/4/93
****

54. Radio Jingles

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4cdemh$1gn@vixen.cso.uiuc.edu>
Source record: 27466

```
I am big time radio jingle collector
Please mail me if you are interested in trading
Have huge collection of Thompson creative, TM, and PAMS
Some JAM stuff but always looking for more
Also personal collection
Brendan Cosgrove
kevinc@awod.com
```

55. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: an480514@anon.penet.fi
Message-ID: <4cdemm$1gq@vixen.cso.uiuc.edu>
Source record: 27467

References: <4c89p5$8ui@vixen.cso.uiuc.edu>

On 1/1/96 James Seddon <SEDDON@AB.EDU> wrote:

>Whatever happened to Larry Glick returning to radio...I sure miss the
>commander.

Larry left WBZ in the late 80's to go to WHDH. They let him go a few
years later. He has done a few guest stints on WRKO, Boston filling
in for Chuck Adler but is pretty much retired.
Remember the days of the Larry Glick Lemonade Stands?

-Gary

56. Re: Love Song Shows/AC Format...???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: fcunha@inforamp.net
Message-ID: <4cdemm$1gr@vixen.cso.uiuc.edu>
Source record: 27468

References: <4bb2hi$bs2@vixen.cso.uiuc.edu>

In article <4bb2hi$bs2@vixen.cso.uiuc.edu>,
dboucher <dboucher@tiac.net> wrote:
>
>
>I would love to hear from anyone who does a LoveSong/NightLight show on an
>AC format.... Maybe we can compare notes!
>
>Dave
>
Hi Dave, Shelley Wright hosts Heart of the Night weeknights 8pm-mid on EZ Rock 97.3
in Toronto. She can be reached at 102134.1266@compuserve.com

Cheers,

Fred

Big Kahuna Productions
http://inforamp.net/~fcunha
fcunha@inforamp.net

57. Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: mtm@clinet.fi
Message-ID: <4cdemn$1gu@vixen.cso.uiuc.edu>
Source record: 27469
Cross-posted to: rec.radio.broadcasting,rec.radio.shortwave

Does anyone know the postal address for Radio KVTO in Berkeley, CA? They operate on AM 1450. I picked them up here in Finland and would like to send them a reception report if I only had their address. My letter was returned from 601 Ashby Ave, Berkeley, CA 94710, which one source gave as their address. If you know how to reach KVTO, please e-mail me directly at mtm@clinet.fi or post here.

73'
--

| Mika Makelainen | snail: Keihastie 14 C, |
| mtm@clinet.fi | FIN-01280 Vantaa, Finland |

58. Re: NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Jay Messersmith <rhvohvo@ix.netcom.com>
Message-ID: <4cdemq$1h0@vixen.cso.uiuc.edu>
Source record: 27470

References: <4c89p6$8un@vixen.cso.uiuc.edu>

I used to board-op Monitor when I was in school in Lubbock. One of the funniest weekends was when Don Imus hosted. Especially the stuff he sent down during the local news break.

59. Re(2): NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Prairie_Public_Radio@pol.org
Message-ID: <4cdemq$1h1@vixen.cso.uiuc.edu>
Source record: 27471

I believe former game show host Bill Cullen also did some hosting or features on NBC's Monitor.
Just as an aside, I was discussing Monitor with a good friend who recently retired from radio after 42 years on the air. We speculated about just jow much it would cost these days to get such a program on the air. However, we also concluded that -- given the current state of radio, and the current financial situation most stations and networks face these days, that discussion would be fruitless.
Oh, if only I had the recorder running...
dave thompson
prairie public radio news director/station manager
(if anyone is interested in that odd title, and how that came about, contact me)
ppr@pol.org

60. Steve Freidman "Mr. Movie"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Geof Gonter <ggonter@together.net>
Message-ID: <4cdemr$1h2@vixen.cso.uiuc.edu>
Source record: 27472

I used to listen to him on WCAU from Phila. But, after they changed formats, I lost track of him. Where is he at now and what is his schedule? I hope I can get him in Vermont.

---Geof---

61. WYNY (NY) Format Change?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4cdene$1hq@vixen.cso.uiuc.edu>
Source record: 27473

Does anybody know the latest on any decision made by WYNY-FM management regarding programming in the near future?

Here it is, Jan. 1st already and the apparent rumors turned out to be untrue.

62. Re: WCAU Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4cdems$1h3@vixen.cso.uiuc.edu>
Source record: 27474

References: <4c89pd$8vg@vixen.cso.uiuc.edu>

Nice thing about "Mr. Movie" -- other than the fact that he IS a very nice guy, as I can certify from meetin' him -- is that the guy has total recall. And I don't mean the movie.... No, you can ask Steve about some 1947 movie you saw where a woman was be
ing unjustly accused of murdering her husband and you think Joan Crawford was in it. He can nail it from there. Amazing. Steve's continued to do both TV and local radio around Philly, but I always thought he'd be a hit if he were syndicated corrrectly.
Tom Taylor/Inside Radio

63. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4cdenf$1hr@vixen.cso.uiuc.edu>
Source record: 27475

References: <4c72ae$7g5@vixen.cso.uiuc.edu>

There is somewhat of a followup to this story- The XETRA facilities are currently in the process
of being upgraded- a new 100KW Harris transmitter is being installed as well as an upgraded antenna system down in Baja CA.

-Bill
CE/CO KBCO AM & FM
Noble Broadcasting of Colorado

64. Re: San Diego 1995 Radio In Review

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: davidtan@mci.newscorp.com
Message-ID: <4cdemu$1h5@vixen.cso.uiuc.edu>
Source record: 27476

References: <4c72ab$7fv@vixen.cso.uiuc.edu>

davidtan@mci.newscorp.com (David Tanny) wrote:

> 1130 - KSDO San Diego - Talk - could use more newscasts in the afternoon
>and evening. We should have at least one station doing all-news from 3-7pm,
>NOON-1 and 6-9am during drivetime and lunchtime somewhere here aimed at
>San Diego. Rush rules in the 9am-NOON and Roger Hedgecock in the early PM.

One important line was left out by accident. It should read...

1130 - KSDO San Diego - Talk - could use more newscasts in the afternoon
and evening. We should have at least one station doing all-news from 3-7pm,
NOON-1 and 6-9am during drivetime and lunchtime somewhere here aimed at
our city; KSDO has the 6-9am and 4-7pm news for the commuters driving in
San Diego. Rush rules in the 9am-NOON and Roger Hedgecock in the early PM.

Again, the beta test of Delphi Internet is apparently skipping lines when I
upload some stuff.

sincerely

d.t.

65. Re:Seattle Radio, American Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: ab415@lafn.org
Message-ID: <4cdemv$1h7@vixen.cso.uiuc.edu>
Source record: 27477

johnross@halcyon.com (John Ross) writes:
#My earlier comments about the fundamental flaws in American broadcasting were
#based on a couple of basic premises:

#1) The broadcast spectrum is a public resource.
Agreed.

#2) Radio stations do not have a "natural" right to conduct business; they have
#a license which obligates them to operate in the public interest. If they can
#make money at the same time, good for them. But if they fail to provide
#service, the public (in the form of government regulation) should lift their
#licenses.

Agreed, although one can disagree on what is "the public interest",
and whether any particular station, or stations in general are
"operating in the public interests"

#3) As Lewis Hill said almost fifty years ago, if you ask broadcasters why they
#don't offer "better" programs, they'll tell you they're giving their listeners
#what the listeners want; if you ask listeners what they want, they'll choose
#among the things that they know about--the currently avaialble programs.

#This is known as a vicious circle. Someplace on the radio dial there should be
#at least one broadcaster who creates programs for their own sake, with the
#freedom to experiment with musical styles, literature and, yes, wind chimes
#and whale farts. Many of these experiments will fail, but a few will succeed
#in expanding the tastes and interests of some listeners. And of that
#successful few, there may even be the makings of a new commercial format.

We already do that to some extent on NPR, Pacifica, and
other "community" stations. But beyond that:

1. But who decides where these stations go, what programming is played, etc.
If we're just reading poems over the air, most people will think "oh, how
quaint" and not make a big issue out of it. But, allow (or don't allow)
something the least bit controversial, and we have another political holy
war on our hands.

2. You wanna pay for whale farts over the radio? Fine. I personally can
think of, oh, say 200 other things I'd rather pay for. And, I bet most of
the other millions of people in the US. would come up with their own list
of 200 other things they'd rather pay for (either directly or through
taxes)

The point is, unless someone wants this kind of thing badly enough to
pay for it, it's just not going to happen. And, the usual tactic of
saying "ooh, there's something wrong with the people who would not support

such a program" turns more people off than on, so to speak.

#As for the argument that the CBC and BBC are publicly funded and therefore
#subject to pressures that commercial stations do not have, it may be true (so
#far as it goes), but it's irrelevant. At both the CBC (directly funded by the
#Canadian government) and the BBC (funded by an annual license fee on TV
#receivers),

A tax. Let's call a spade a spade.

#the program makers are insulated from the need to produce the
#highest possible audience numbers at all times. Therefore, those program
#makers are able to do things that may not always interest a mass audience.

But do they *really*?

First, let's dispense with the CBC's radio operations. From what I can tell, they're not that different from NPR, except that they rely almost solely on governmental, rather than public funding. Their programming is not that different than that of NPR, and, at least in major cities, is only one of very many radio choices. (I can get more NPR signals, all doing something different, in LA, than I can get CBC signals in Vancouver)

Now, let's consider the BBC. (This is information I'm getting from the 1993 World Radio TV Handbook. UK readers please jump in if you feel the need).

BBC domestic radio currently operates five nationwide networks, three regional networks, and several local stations. (There are commercial stations and networks in Britain as well, these are growing in number and importance)

Radio 1 (now called 1FM) plays mostly rock music. Radio 2 plays a softer style of pop. Radio 3 is for classical music, Radio 4 for news and spoken word programs, and Radio 5 carries mostly sports, with some educational programs thrown in.

The three local networks are located in Scotland, Wales and Northern Ireland.

OK, so out of 5 local networks, two play rock and pop, as a US station would.

One plays classical and cultural stuff. Most major US cities have at least one such station.

Two do news and sports. We have those too. (The "educational" programs on R5 might find a home on an NPR-type station here in the US).

So, most of the "noncommercial" programming is on R3, and some on R5. However, it's probably a sure bet that the lion's share of the programs of R3 and R5 are relatively run-of-the-mill, with only a few hours given over to really strange stuff.

Also, not only British mores, but radio and other laws would probably
prevent anything really shocking, except in limited circumstances. Note
that this differs from the US. The Brits might put up with a risque
Benny Hill, for example, but any defamation of the Queen, etc. is
Right Out! (Just ask the Sex Pistols!)

#Neither BBC nor CBC Radio is perfect, and both are facing serious financial
#problems right now, but they treat their listeners with more respect than most
#broadcaster in this country, where many broadcasters would sell their souls
#for a half-point increase in audience share.

It could be argued that a supercilious, artsy attitude toward the listener,
as if certain programs were "bitter medicine to be swallowed", is as
disrepectful to the listener as the "soul-selling" US broadcaster.

(Although, the BBC is probably more responsive to its listeners than
we seem to be giving them credit for in this thread).

#But as I said earlier, between debt service, payrolls and overhead, that
#half-point is probably essential to most American broadcasters's survival. And
#since the first instinct of any organism is to survive, they have no choice
#but to continue fine tuning a limited number of formats to deliver as many
#listners as possible to potential advertisers.

Well, barring radical solutions such as asking people to work for free,
this is where we are. My suggestion is, rather than engaging in the
usual grass-is-greener envy, typical of certain US citizens in discussions
of Europe, that we try to work within the system as it stands in order to
at least incrementally, increase the creativity level in US radio broadcasting.

Neither I nor anyone else on this group have any magic power to make
a complacent American audience start rioting in the streets, demanding that
all US broadcasters replace their popular syndicated programs with . . .I
don't know, perhaps some bum found singing in the subway. But, on this
newsgroup, we can report stations, either in our local areas or discovered
through our travels, that seem to be doing something different than
all the rest.

If you find a station that plays wind chimes all day long, and consider
that noteworthy, fine. But don't overlook little things (an AC with a slightly
expanded playlist, for example. Or, maybe news and traffic reports that
are above average in some way)

The journey of a thousand miles starts with one step.

66. Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: alr@world.std.com
Message-ID: <4cden0$1h8@vixen.cso.uiuc.edu>
Source record: 27478

Hello RRB,

I was talking with some folks from my old station (hot AC) the other day, and was informed of a couple of changes that are taking place there. I was wondering if folks had any thoughts on these issues... The station is being run by a new PD who is evidently being run by a new consultant, and the first of the following changes really galls me!

*Speeding up the music. They are planning to re-cart all the music, speeding it up to make time for more songs/hour. Can they really make a reasonable amount of time this way without making the station sound horrible? I was under the impression that stations had stopped doing this years ago!

*Editing songs to make them shorter/using "radio versions." This station has gone out on a limb to play "correct" versions whenever possible. This meant that full-length album versions of just about everything were played. When the station played "Hard to Say I'm Sorry," they also played "Get Back" because they were together on the album. Listeners have grown to expect full versions from the station. My concern is that they will notice cut versions on the station, and that they won't like it.

I'm pretty upset about these changes because the station has typically sounded so good. It is engineered well, sounds like a million bucks, and many of the people are terrific. I wish only well for the station and it's people, and I'm afraid for both... (I'm afraid escpecially for the former, since there has already been major housecleaning.)

I'm interested in your thoughts... am I justified in my concern or am I overestimating the audience?

Thanks,
Alan

67. Re: Creative sweepers in your market

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: "Ford, John C." <Ford@wllz.groupw.wec.com>
Message-ID: <4cden2$1ha@vixen.cso.uiuc.edu>
Source record: 27479

Hey,

I've got a ton of (bad) liners on one of my pages. Just set your browser to:

http://oeonline.com:80/~jford/index7.html

Feel free to swipe anything you like. But just try to give a little too.

JF

John Ford
Digital Audio & Imaging Fiddle, n. An instrument to tickle
ford@wllz.groupw.wec.com the ears by friction of a horses
jford@oeonline.com tail on the entrails of a cat.
om18@aol.com
http://oeonline.com/~jford
fax (810)855-1302
(810)855-6897 RESIST THE WINTELL BORG!

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this post is available to Microsoft for $1000. Posting without permission
constitutes an agreement to these terms. Please send notices of violation
to jford@oeonline.com and Postmaster@microsoft.com

68. Re: Talk Show Host Opinions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: "Janik, Edward" <janik@spss.com>
Message-ID: <4cden2$1hb@vixen.cso.uiuc.edu>
Source record: 27480

I believe Rush's rock-jock pseudonym was "Paul Christy" not to be confused with "Jeff Christy" who worked at Super CFL in Chicago back in the 60's... Rush got chewed out back in '69 by his PD for making disparaging remarks about Democrats after the Democratic response to Tricky Dick's State of the Union speech. Of course, today, Clinton's policies put him to the *right* of Tricky Dick, but Rush *still* doesn't like him. Go figure.

69. HELP: Need Tom Clay's 'Abraham Martin & John'

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: mikedow@gate.net
Message-ID: <4cden4$1hd@vixen.cso.uiuc.edu>
Source record: 27481

I'm teaching a Social Studies class in West Palm Beach. It just occurred to me that Tom Clay's rendition of 'What the World Needs Now/Abraham, Martin and John" would make an excellent tribute to Martin Luther King on January 16.
If anybody can send me a copy of the cassette or knows where I can get one, I'd appreciate it.

Thanks,

Mike Dowling
1106 Green Pine Blvd., B1
West Palm Beach, FL 33409

mikedow@gate.net

70. Re: tony magoo

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: wroq101@aol.com
Message-ID: <4cden5$1hf@vixen.cso.uiuc.edu>
Source record: 27482

Stop hitting me, get that light outta my eyes. If I go down I'm taking you with me!

Yeah, it was about 18 years ago. I started there just before the whole thing about Love Canal broke national. What a great time it was to be alive in Niagara Falls with chemicals buried everywhere. Of course, being so close to the Falls, Chamber of Commerce guys, who had all of this great news to deal with, didn't have very far to drive.

I worked with some pretty neat guys back then, Joe Chille (great guy), Doug Hawkes (good friend & a wonderful talent & teacher), and the Voice Of Niagara...Tom Darrow. Poor Tom, after the Miss USA Pageant left Niagara Falls for good, he checked into the VA Hospital's habitual monkey spanker wing. When the pageant was in town, Tom was getting more than John Holmes and Ron Jeremy combined, with only 8% of the combined plumbing.
WJJL was a proving ground for some great Buffalo talents...I sometimes remeber my stay there with the fondest of memories.

Magoo

71. Re: Talk Show Host Opinions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: afn09595@freenet2.freenet.ufl.edu
Message-ID: <4cden7$1hg@vixen.cso.uiuc.edu>
Source record: 27483

References: <4c72bu$7j4@vixen.cso.uiuc.edu>

In <4c72bu$7j4@vixen.cso.uiuc.edu>, lscanlon@netcom.com (Leo Scanlon) wrote:
: References: <4b3dce$a67@vixen.cso.uiuc.edu>

: Rush was apparently a rock jock before he got his current gig! Don &
: Mike, semi-shock jocks at WJFK-FM (106.7) in Washington, DC -- and
: syndicated throughout the country, aired a clip of Rush playin'
: them heavy hits. He worked under a different name then, but I don't
: recall what it was.

....you mean I haven't told this story here???

I worked with Rush during his first Kansas City tour in
1976 at KUDL-AM/FM. I was interning at KUDL-AM as afternoon
news producer and did 2 minute local newscasts on KUDL-FM.
He was indeed a "shock-ish" jock on KUDL-FM, "DISCO 98",
doing middays as "Jeff Christie". (I used to go into
hysterics when he'd look straight at me, and introduce
something like "Elton John...someone shaved my wife
tonight...on Cuddle FM." He also did a Sunday night talk
show on the AM.

Most people who have ever heard me on the air know that
while God blessed we with talent and wit, he did not give me
the greatest voice in the world. Rush, er, Jeff, er, Rush
used to say on the air that "One of the reasons I like to
have Wyatt around is that he makes me sound like a
Bass-Baritone." When I had him on my morning show shortly
after taking WZEP talk five years ago I mentioned this to
him, and pointed out that one of the reasons I wanted him on
my station is that he makes me look svelt.

--
Wyatt Cox - People's Radio Network - White Springs, FL
NEW EMAIL Address - afn09595@freenet.ufl.edu
snail mail - Telford Hotel, White Springs, FL 32096
...way down upon the Suwannee River....

72. Re: WMXV New York

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4cdenc$1hm@vixen.cso.uiuc.edu>
Source record: 27484

References: <4bb2i9$bsu@vixen.cso.uiuc.edu> <4bebn1$kpn@vixen.cso.uiuc.edu>

awdoowopp@aol.com (AWdoowopp) wrote:

>Getting it into order, Anita?? I think not. Mix 105 is pulling a 'PIX and
>doing its
>version of "Format of the Month", something that WPIX-FM was known for
>in the 70's and 80's.

>Andrea in NYC

Andrea -

Mix pulling a "PIX"? I think not.

I know how hard Linda has worked to refine the station's music, and
the fact that I'm hearing Mix 105 in a lot of places that previously
seemed stuck on 'PLJ seems to support the position that they're doing
something right.

Do you know something that the rest of us don't, or do you just have a
bone to pick?

Anita

73. Re: Country hell

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: heykurtz@aol.com
Message-ID: <4cdem3$1g4@vixen.cso.uiuc.edu>
Source record: 27485

References: <4b3dbo$a55@vixen.cso.uiuc.edu>

In article <4b3dbo$a55@vixen.cso.uiuc.edu>, st92j2gl@dunx1.ocs.drexel.edu
(Darius Filon) writes:

>I was sitting in the parking lot of McDonald's on Madison Blvd. in
Roxboro,
>North Carolina, this past August, and the "seek" function on my car
stereo
>stopped on 12 ...yes, TWELVE... country stations. TWELVE COUNTRY
STATIONS!!!
>

As someone who moved from the New York area to Raleigh seven months ago,
this no longer shocks me!

Warren Kurtzman
Coleman Research

74. FCC/NAB Join to Silence Free Radio Berkeley

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: frbspd@crl.com
Message-ID: <4cdem9$1gd@vixen.cso.uiuc.edu>
Source record: 27486

****

MEDIA RELEASE FROM FREE RADIO BERKELEY

FOR IMMEDIATE RELEASE, TUESDAY, JANUARY 2, 1996

****

FCC and NAB Join Forces to Silence Free Radio Berkeley

One week after filing a motion in Federal Court asking for an injunction to stop Free Radio Berkeley (FRB) from broadcasting, the Federal Communications Commission (FCC) has been joined by the National Association of Broadcasters (NAB) in its effort to stop the growth of the micro radio movement across the United States. By filing a "friend of the court" ("amicus") brief the NAB now stands in support of the FCC motion to enjoin Free Radio Berkeley.

Free Radio Berkeley has remained a First Amendment thorn in the side of the FCC since its ... FIRST broadcast on April 11, 1993. Since the FCC's motion for a preliminary injunction was denied by a Federal District Court on January 20, 1995 the micro radio movement has continued to grow, giving the people of this country access, almost for the first time to the air waves. This joint action by the FCC and NAB sets the stage for another First Amendment confrontation. The case will be heard District Court in Oakland, California on February 2, 1995 in Courtroom #2, at the Federal Building, 13th and Clay streets. A free speech support demonstration will start at 9:00 AM, the hearing begins at 10:30 AM.

Since the beginning of this legal battle the FCC has steadfastly refuse to recognize the merits and constitutiona issues raised by Free Radio Berkeley. Now they seek to have Free Radio Berkeley and Stephen Dunifer permanently barred from the airwaves without ever letting a court even consider our substantive constitutional arguments.
.
Luke Hiken, Dunifer's attorney, filed a responding brief on behalf of Free Radio Berkeley on Friday, December 22. It was accompanied by a supporting brief filed by the National Lawyers Guild'S Committee on Democratic Communications (NLGCDC) on behalf of itself and the Media Alliance and the Women's International News Gathering Service (WINGS). Another amicus brief will be filed on behalf of Free Radio Berkeley listeners, community organizations, and other micropower free radio stations.

Speaking for the National Lawyers Guild Committee on Democratic Communications, Attorney Alan Korn commented,

"In spite of the Communications Act's requirement that the FCC regulate the airwaves "in the public interest," and that they ensure the best use of new technologies, the FCC refuses to promote citizen access, arguing instead that it is more "efficient" to allow corporations and the Rupert Murdochs of the world to control the airwaves. Meanwhile, merger mania in the broadcast industry continues unabated. At no time in our history have so many broadcast stationns been controlled by so few. Entire communities, cultures and ideas are now systematically excluded from the airwaves. It is only by reclaiming the airwaves by direct grassroots action that the American public can regain its voice and begin to engage in true self expression, which is the essence of self-government. This is why the National Lawyers Guild Committee on Democratic Communications is committed to fight for the legal rights of Stephen Dunifer and Free Radio Berkeley".

Speaking for Free Radio Berkeley and as the named defendant, Stephen Dunifer said:

"With the outrageous claim that the Federal Court has jurisdiction to issue an injunction against me, but does not have jurisdication to hear my challenge to the constitutionality of the FCC's rules barring low power radio, the FCC is attempting to shield itself from judicial scrutiny and deprive me of my First Amendment rights and due process. Who are they to determine what is in the public interest when their own chairman, Reed Hundt has stated that 'the FCC 's current implementation of the public interest mandate is intellectually indefensible' ? Free Radio Berkeley and all the other micropower broadcasters will not be silenced by this by this self-serving cabal of corporate broadcast media interests and their lackey, the FCC. As the guardian of the airwaves as a public trust, the FCC is guilty of desertion, reckless endangerment and dereliction of duty. What are they going to do to stop this movement - make the possession of a transistor a felony offense ?"

Allen Hopper, another member of the legal team stated. "

The FCC's audacity is amazing. They themselves have gone into federal district court, and have invoked the jurisdiction of the court to ask for their injunction against FRB. Now they argue that the court doesn't have jurisdiction to determine whether the regulations their injunction request is based upon are constitutional. They are essentially telling Judge Wilken that she has jurisdiction, but if and only if she agrees to grant their injunction. Otherwise, says the FCC, "no jurisdiction." The FCC's audacity is even more incredible when you look back to their position before the 9th Circuit Court of Appeals in the case of Dougan v. FCC, where Bill Dougan challenged the FCC's regulations in the Court of Appeals; the very court the FCC now argues has "exclusive jurisdiction" to hear challenges to their regulations. In Dougan, the FCC argued to the court that "Jurisdiction to decide Dougan's arguments is vested in [the] United States District Court." The FCC's blatant attempts at forum shopping, and at evading judicial review of their unconstitutional ban on micro radio, should and will be rejected by the Court. We believe that the Court will deny the FCC's request for summary judgment, and we are

ready for a trial on the merits, at which we will prove that the FCC's ban of micro radio is not in the public interest, and violates the First Amendment.
"Seeing the NAB filing an amicus brief supporting the FCC reminds me of the argument that the FCC made when the NLG's CDC filed its amicus brief: that the court should refuse the brief because the CDC and FRB attorney Luke Hiken are "one and the same, interchangeable." That charge is much more accurate when applied to the NAB (the lobbying arm of the corporate media cabal) and the FCC; they really are two heads of the same monster."

Copies of all legal documents are available upon request.

For further information contact:
Luke Hiken, Attorney at Law (415) 705-6460
Stephen Dunifer, Free Radio Berkeley (510) 644-3779
NLG Committee on Democratic Communications (415) 648-8450

75. Re: Receiving FM broadcast on multimedia speakers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: brat@interlog.com
Message-ID: <4cdem9$1ge@vixen.cso.uiuc.edu>
Source record: 27487

References: <4c89p0$8tq@vixen.cso.uiuc.edu>

In article <4c89p0$8tq@vixen.cso.uiuc.edu>,
ingraham@ultranet.com (Andy Ingraham) wrote:
>>Anyone out there have any idea as to the mechanism by which the
>>speaker/monitor/computer/soundcard complex demodulates FM radio?
>
>The manual that came with the speakers probably has a page near the
front
>or the back with FCC information, including recommendations for
reducing
>interference like the kind you're having. Give it a try.

Thanks, I did look in the manual, but couldn't find any hints on
reducing interference other than interference caused to other devices by
the speakers.
A shielded cable between the speakers didn't work much better,
but since coiling up the slack the situation has improved to where I
can't hear the station above the background noise - poor antennas
obviously have their use too :-)

Bernie

Bernie Rataj brat@interlog.com qth://toronto.on.ca
Member: Ontario DX Association
---

76. 101.9 The Fox/Melbourne, Australia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4cdema$1gf@vixen.cso.uiuc.edu>
Source record: 27488

I received an aircheck from a friend of 101.9 The Fox from Melbourne, Australia. I'm trying to identify the jock I heard...I believe his name is Mark Malloy? He's the afternoon guy on that station...the tape is from last year sometime. If anyone can assist with details, I'd appreciate it. Also...if you want a copy (it's a 90-minute, I believe, unscoped), e-mail me.

Blaine
(Thompsob@cvax.ipfw.indiana.edu)

77. Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: LJNF40A@prodigy.com
Message-ID: <4cdemb$1gg@vixen.cso.uiuc.edu>
Source record: 27489

References: <4c89p5$8ui@vixen.cso.uiuc.edu>

James Seddon <SEDDON@AB.EDU> wrote:
>
>Whatever happened to Larry Glick returning to radio...I sure miss the
>commander.

Larry Glick was moved from nights to afternoons at WBZ...(Where a lot of the long-distant-listeners couldn't hear him like they could at night..)

After about a year...he got hired to do middays at WHDH. Then eventually to nights at WHDH...and then he announced he was retiring.

There continues to be talk that he may re-appear...But I'll bet Larry is loving retirement & keeping busy...

Dave

78. Re: Rev. Ike

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Jay Marvin <102547.1273@CompuServe.COM>
Message-ID: <4cdeme$1gi@vixen.cso.uiuc.edu>
Source record: 27490

References: <4c72b4$7hs@vixen.cso.uiuc.edu>

>Wasn't he on
>a Mexican station back then?

He was on XERF across the river from Del Rio, Texas. I think XERF
was 1580 on the dial. I went and saw the xmitter sight and
studios once when I worked in radio in Del Rio back in 72.

Jay Marvin
WLS
Chicago

79. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: dcitron@gate.net
Message-ID: <4cdeme$1gj@vixen.cso.uiuc.edu>
Source record: 27491

References: <4c72bk$7il@vixen.cso.uiuc.edu> <4c89p0$8u0@vixen.cso.uiuc.edu>

I recently posted a question in the OTR mailing list asking about Gene.
One of the respondents (I forget who, sorry) said he had died five years
ago. And another mentioned that he's in the callbook.

I hope the former is wrong. But both could be right!

BTW, if anyone knows of a Gene Shepherd page, I'd like to link to it from
my WDHC page.... http://www.univox.com/radio/wdhc.html

Happy new year!

Posted as a public service by ..... D. Citron

"The very purpose of the First Amendment is to foreclose public
authority from assuming a guardianship of the public mind. ... In this
field every person must be his own watchman for the truth, because the
forefathers did not trust any government to separate the truth from
the false for us."
...Thomas v Collins, 323 U.S. 516 (1945)

80. WTD: Anything on Jean Sheperd

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: miketeachr@aol.com
Message-ID: <4cdemf$1gk@vixen.cso.uiuc.edu>
Source record: 27492

Im looking for tapes of his radio show on WOR. Please EMAIL:
miketeachr@aol.com THANX

Michael P. Black

81. Re: Joey Reynolds returns...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: thomas g taylor <thomta@delphi.com>
Message-ID: <4cdemj$1go@vixen.cso.uiuc.edu>
Source record: 27493

References: <4afg9q$p1j@vixen.cso.uiuc.edu>

i have been enjoying Joey since he has been on the air. I listen
from WCBM radio in Baltimore....a pretty horrific station. This is
one thing they have done right. Baltimore has no all night shows
except Rush Limbaugh repeats and music

tom taylor

82. Re: KB Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: miranda@shadow.net
Message-ID: <4cdemk$1gp@vixen.cso.uiuc.edu>
Source record: 27494

References: <4c72b4$7hu@vixen.cso.uiuc.edu>

Till I was 13 I lived just 2 miles from the WKBW "towers of power" (aka the transmitter site). The signal would overpower our radios and we'd have to listen to the station on 640 instead of 1520 to get a clear signal!

The antics of Joey Reynolds and Dan Neverith were often the subject of our lunchtime talk at school....Not just D.J.'s these guys ENTERTAINED! Listening to KB was like hearing a morning show any time the radio was on!

We moved to Florida in 1965 and I could only hear KB a little each night. Still it gave me some idea what was going on back home.

Awhile back I got a chance to listen to Joey on WBZT 1290 in West Palm Beach. At a time when I really needed something to cheer me up there's Joey who sounds just about the same as he did at KB. I've never met the man but I hope he knows he and the others who made "WKBW one of America's 2 great radio stations" was appreciated!

83. Fwd: McLuhan "Projections" For 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: WhodaguyRJ@aol.com
Message-ID: <4cdemo$1gv@vixen.cso.uiuc.edu>
Source record: 27495

As we say in Hawaii, folks, "Hauoli Makahiki Hou (Happy New Year.') Attached is from the monthly newsletter from some McLuhan disciples with some forecasts about what's around the bend.

Interesting concepts to ponder.

December 20, 1995

The "Official" Top Ten McLuhan Center Projections for 1996

1. The Internet Follies

Projection: Business media will start to make fun of firms and individuals who have mis-read and mismanaged the Internet "phenomenon."

Reasoning: The Internet is very real and potent, but the media and public typically "over-expect" from new technologies by as much as two to four years. There is a lot of Darwinian stuff that the Internet has to go through before any of the capital investments expended in 95 will be justified. Many large firms, which should have known better, made fools of themselves.

2. Millennium Madness

Projection: The Millennium is coming. Look for a segmenting into two groups. The "scare-mongers" (who may be aided and abetted in 96 by a REALLY serious quake somewhere); and the "award-givers," who, ably assisted by mainstream media, will begin their "Best of the Millennium" award presentations.

Reasoning: Odds favor a bad quake SOMEWHERE; and, as for the "award-givers," the traditional media need a good hot story that has a multi-year life cycle.

3. Generation GAAAAP

Projection: Media (and sociologists) will notice that the generation gap is wider than at any point in recorded history.

Reasoning: As McLuhan said, when you move at the speed of light, a week is like a year. Teenagers today are older than their parents.

4. Doctor Against Doctor

Projection: The medical profession will break down, and internal wars will start.

Reasoning: Take the politics of HMOs, add the fact that the medical profession has not exactly surpassed itself in recent years (more cancer today than when the Cancer Society started!) and you have the ripe ingredients for conflict and dissent.

5. Gold Moves

Projection: Gold will break into a new trading range.

Reasoning: The experts who say that the "New Economy" doesn't need a gold standard should cut back on their Melatonin. Look at the Swiss franc. Demand/supply imbalances have not been reflected in the market -- so far. Inflation is not dead -- and it is quite possible to have pockets of inflation within a larger disinflationary trend.

6. Violent Pacifists

Projection: Groups with otherwise peaceful goals will seriously undertake to hurt people.

Reasoning: As McLuhan said, electronic technology scrubs off identity. These conceptual "holy-rollers" will not be able to enjoy their smugness unless someone else pays the price.

7. Tigers Roar

Projection: Asian tigers, including India, start to may hay while the sun shines.

Reasoning: The US election year will give the Asian Tigers the stability they have long needed. Previous predictions about this group were 2-3 years too soon.

8. UFOs: The Plot Thickens

Projection: More data will be released from a wide variety of conflicting sources.

Reasoning: Duhh...

9. History Rewrites Itself

Projection: Archeological find which calls into question our entire concept of history.

Reasoning: Actually these have come up before, but never has there existed an information delivery mechanism to get the word out before the friendly

museum curators of the world get a chance to sweep
things under the rug..

10. Roaring Nineties

Projection: 1996-- a good year around the world.

Reasoning: Yes, Virginia, any resemblance to the
Roaring Twenties is NOT coincidental.

Unofficial Stock Market Pick for 96:

Eventually there will a need to be have standard
graphic format on the Internet to accommodate 3D and
VR. We like Fractal Design at this point, and think it
bears close watching.

****

Aloha,
RJ
---

84. Re:Honesty in Media

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: ab415@lafn.org
Message-ID: <4cdemu$1h4@vixen.cso.uiuc.edu>
Source record: 27496

richwood@commspec.com writes:
#RR>Rush will tell you that he is an entertainer, but the content of his
#RR>show tells people that he is a source of reliable political and news
#RR>information. I don't just mean to pick on Rush, either. He is just
#RR>the most visible target.

I think most people who believe heavily in Rush, are just inclined to
believe right-wing sources over center- or left-wing ones, period. They've
finally found a major voice that validates their own opinions, and they're
happy as a snake about it.

Actually, the content and accuracy of the show tells me he's an
#entertainer. :) When he gets into areas like the environment and
#argues that there's no hole in the ozone layer while scientists are
#actually measuring it, I don't see accuracy. I see an entertainer. Not
#much different than Jane Fonda shilling for the whales. Neither one has
#any expertise in those areas.

Whereas I don't feel that Rush is an environmental expert at all, I
view his statements as a populist backlash against the "stop driving
today or we'll all die!" crowd. It's getting more and more difficult
for the common person to separate true environmental problems from
media- or activist-inspired scare-stories

(I had a recent discussion with a coworker, who was concerned about Electro-magnetic fields
from electric cars being a serious danger. Right!
Anymore than say, the electrical system in conventional automobiles?)

When I hear that all Democrats are bad and all Republicans are
#good, I look at Newt Gingrich's sense of ethics and I see Rush as an
#entertainer. A partisan one, for sure, but just an entertainer. To me,
#reliability requires some sense of objectivity. When every opinion is
#colored by partisanship, it's hard to find reliability in anything more
#than the assurance that Republicans will never do anything bad. Or,
#more realistically, that Rush will ever talk about it when they
#invariably do.

And his response to that would be along the lines of, "Well, the rest
of the media picks on Republicans harder than it does Democrats, so my
partisanship is just in response to the biases in other media".

(Do I think the media is biased? I don't know, and I don't really
really have the inclination to sit down in front of the news and
keep a running tally of instances of "bias". I do get the general feeling,
though, that they lean left on social and moral issues, but lean
right on economic issues).

In my area of the world, Sen. Alphonse D'Amato is a joke whenever
#ethics is discussed. We just don't see the two as compatible. To see
#him dog Clinton for the same kinds of things he, himself, has been
#investigated for is a very strange sight. Elmer Gantry and Jimmy
#Swaggart would be proud.

A lot of US political discourse has degenerated to the "root-root-root
for the home team" level. I guess it's ok for professional or college
spectator sports; it seems counter-productive in setting policies we all
will live by.

#RR>I believe we _should_ have a responsibility to be honest and
#RR>straightforward, but we all know that matters not.
#
It appears this is a matter of errors by omission. Laura doesn't
#claim a degree in psychology any more than Rush claims to be a
#political scientist. They're entertainers. Until either one attempts to
#perform brain surgery, we're probably all relatively safe. Though many
#have suggested listeners have been Limbaughtomized.

Dr. Laura claims to be a "licensed marriage and family therapist". Whether
that requires a degree in psychology (as opposed to simply passing an
examination) is something I don't really know (also, the exact requirements
may vary from state to state).

I don't remember Rush ever claiming to be a "political scientist"
(whatever that is--in my humble opinion, any title or line of study
that has the word "science" tacked on to it, probably has very little
actual science in it). He has claimed that "this show is about what
I think about" and similar statements.

85. Geoff Fox

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: Bob Leonard <bleonard@onramp.net>
Message-ID: <4cden3$1hc@vixen.cso.uiuc.edu>
Source record: 27497

I figured if you saw your name, you'd check out the article.
I tried to e-mail you at your listed address and it was never sent.
Get bak to me.....won't you ? bleonard@onramp.net

86. Re: WCAU Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: bartferoe@aol.com
Message-ID: <4cden8$1hh@vixen.cso.uiuc.edu>
Source record: 27498

Steve Friedman (a/k/a Mr. Movie) is on WWDB on Sunday nights from 11 to midnight. Occasionally, he fills in on the overnight shift. Too bad he's on only 1 hour, but it's a fast hour.

87. Re: New station on new AM subband: WJDM on 1660 KH

Newsgroup: rec.radio.broadcasting
Date: 1996-01-03 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4cden8$1hi@vixen.cso.uiuc.edu>
Source record: 27499

RU>I am a bit disappointed in their signal just across the border
RU>here on long Island. It is just audible using a 135 foot wire
RU>I guess they don't do bad for a shortwave station <G>

I'm listening to them on a GE Superradio as I type. The signal is very weak in Greenwich Village. I live on the waterfront facing New Jersey. I'd guess Elizabeth, NJ is about 20 air miles. The way folks were talking, I expected a ratings winner in New York. Not so.

Rich

88. Re: End approaching for "angry white male" talk ra

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4cg13m$oia@vixen.cso.uiuc.edu>
Source record: 27354

"...political talk shows are like soap operas. You can miss a month
of the show and still come back just where you left off."
Amen...and that's the biggest problem the format has. It's got
to keep renewing itself by keeping in touch with new develop-
ments, information, and viewpoints...it has to BREAK stories, or
at least move them to the front of the public's awareness, in-
stead of just providing heavily filtered and predictable comment
long after the fact. If I don't bring my listeners something or
someone they haven't heard about before, and do it consistently
day in and day out, I feel I've let them down. If you don't leave
your listeners with a feeling they may have missed something
if they even missed one day's program, you're not doing the job
right. (That's not by any means an original insight with me...it's
something that a lot of the best hosts, PDs and producers I've
ever been in contact with, all agree on.)
Sure, have an identifiable viewpoint...that's crucial to your
image as a personality. But have something new to say...

Bob Smith, middays WXXI-AM 1370 Rochester NY

89. Re: BBC info?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: richard@calcaria.compulink.co.uk
Message-ID: <4cg13n$oib@vixen.cso.uiuc.edu>
Source record: 27355

References: <4c89oo$8sj@vixen.cso.uiuc.edu>

jay Bardhan <jbardhan@demon.ceh.servtech.com> wrote:

>The other day, I read that there was a telnet address to get info
>from the BBC. Does anyone have it? Thanks in advance!

I doubt that the BBC would let anyone telnet into their systems
without authorisation. Try their WWW site: http://www.bbcnc.org.uk/

Richard Hunt
email rhunt@cix.compulink.co.uk or richard@calcaria.compulink.co.uk
from Tadcaster in rural North Yorkshire
**visit my WWW pages: http://www.compulink.co.uk/~calcaria/

90. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: radow@netcom.com
Message-ID: <4cg140$oim@vixen.cso.uiuc.edu>
Source record: 27356

dcitron@gate.net (D. Citron) writes:

>References: <4c72bk$7il@vixen.cso.uiuc.edu> <4c89p0$8u0@vixen.cso.uiuc.edu>

>I recently posted a question in the OTR mailing list asking about Gene.
>One of the respondents (I forget who, sorry) said he had died five years
>ago. And another mentioned that he's in the callbook.

If the following is accurate one is led to believe that
reports of Shep's demise are highly exaggerated.

***

>Date: Wed, 24 May 1995
>To: radow@netcom.com
>Subject: Jean Shepard

Just an update on Jean Shepard. Got a call today from another Jean Shepard
fan Barry Farber who let me know that Shep will be at Princeton University
this Friday May 26th at 8PM for a "concert" tickets can be bought from WPRB
FM by calling 603-258-3655 for $16. I've got a call into the station to see
if they can help me with an address to get in touch with Shepard directly.
Thought you guys would be interested in knowing about the concert. I can't
make it but if anyone out there who does go see Shepard if you can get an
address and telephone number from Shepard it would be greatly appreciated.
Hope if anyone goes they will share how it was with the above mailing list
which represents all those who have responded to my e-mail inquiry about Jean
Shepard. Thanks

***

Yours in Liberation,

Roy

--
Roy Radow * Now: radow@netcom.com * (was: roy@panix.com)

91. Where is (was?) KCRS?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: dwalker@novia.net
Message-ID: <4cg141$oin@vixen.cso.uiuc.edu>
Source record: 27357

I'm just curious - was pulling out the Icehouse I have on vinyl, and one of the 12" singles I have has those call letters on it (I bought it at the local spot for used n stuff).

Thanks

92. Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4cg141$oio@vixen.cso.uiuc.edu>
Source record: 27358

This may seem rather inane, but we've been having a problem with removing label residue from carts. We've tried alcohol and freon with no luck. The problem is compounded by the fact that "new" labels keep falling off.

Is there an "industry standard" for cart labels and removal that we're not aware of?

Any help would be appreciated.

Roger Dobrick; WYMS Milwaukee
rdobrick@omnifest.uwm.edu

93. "Love Songs" on AC format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: "Janik, Edward" <janik@spss.com>
Message-ID: <4cg142$oip@vixen.cso.uiuc.edu>
Source record: 27359

Here in Chicago, Mitzi Miles does such a show (it's such a hokey concept, but she does her best... and she's a true talent) on Mix 101.9, WTMX. She can be reached at wtmx1019@aol.com. What's ironic is that this show airs on a station that is trying to be much hipper than the run of the mill AC... they've dumped Mariah and Michael in favor of Toad the Wet Sprocket, Melissa Etheridge (no "Your Little Secret" yet...) and the Cranberries (no "Zombie" yet...), playing only soft rock that's had AC airplay. The show seems a little incongruous in that format.

Of course, I'm waiting for them to add Psychedelic Furs, Depeche Mode and Alice in Chains. Not holding my breath, though...

94. Re: NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Peter Kemp <kemp@k12.wcsu.ctstateu.edu>
Message-ID: <4cg145$oiu@vixen.cso.uiuc.edu>
Source record: 27360

References: <4c72bc$7ib@vixen.cso.uiuc.edu>

I always in enjoyed listening to the Monitor Beacon on weekends. This was especially true when I was in the service. Having grown up in the New York City market area, listening to the familiar voices from back home was always appreciated. Big Wilson, Ted Brown, Henry Morgan and a host of others.

Pete

95. **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: MAAE96A@prodigy.com
Message-ID: <4cg146$oiv@vixen.cso.uiuc.edu>
Source record: 27361

Greetings!

Looking to start a discussion about YOUR nightclub tricks. Tricks and contests and stunts you use at the clubs to entertain the patrons.

I'm sick of the standard "First person to come up with a dollar bill with the radio stations' frequency wins a prize"...I'm looking for creative ideas.

Go ahead, give us your tricks, even if they're a little strange.

-
SCOTT SPEZZANO MAAE96A@prodigy.com

96. Re: Receiving FM broadcast on multimedia speakers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Charles George <charles6407@delphi.com>
Message-ID: <4cg149$oj6@vixen.cso.uiuc.edu>
Source record: 27362

References: <4c72am$7h5@vixen.cso.uiuc.edu>

Sounds like the wiring is not grounded enough, since the telephones at Fair Park in Dallas sometimes would pickup WRR-FM, and the telephones at my Highschool could get KSKY.
On my mixing board I have also picked up KLUV (FM) until I cleaned the connections.

97. Re: Receiving FM broadcast on multimedia speakers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4cg149$oj7@vixen.cso.uiuc.edu>
Source record: 27363

References: <4c89p0$8tq@vixen.cso.uiuc.edu>

In article <4c89p0$8tq@vixen.cso.uiuc.edu>,
ingraham@ultranet.com (Andy Ingraham) wrote:
>References: <4c72am$7h5@vixen.cso.uiuc.edu>
>
>In article <4c72am$7h5@vixen.cso.uiuc.edu>, brat@interlog.com
>(Bernie Rataj) says:
>...
>>Anyone out there have any idea as to the mechanism by which the
>>speaker/monitor/computer/soundcard complex demodulates FM radio?
>
>As for the mechanism, probably a complicated interaction between inadvertent
>tuned circuits and nonlinear elements (amplifiers, etc.), and may not be
>worth understanding completely. Could be in the speakers, the sound card,
>or both.

Or it could be that the audio is decoded on the tuner board in the usual
manner with a descriminator and feed to sound card's analog input. Since
the analog input is high impedience and unbalanced, you could definately
pick up noise from the digital circuits inside the computer.

--
< ^^>
< "Big Steve" Coletti >
< Shortwave Listener, Ex-Broadcaster, Computer Consultant >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Notice: We no longer have a Fidonet Netmail address. >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

98. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: gds@best.com
Message-ID: <4cg14b$oj8@vixen.cso.uiuc.edu>
Source record: 27364

References: <4cden0$1h8@vixen.cso.uiuc.edu>

In article <4cden0$1h8@vixen.cso.uiuc.edu>,
Alan L Rothschild <alr@world.std.com> wrote:
>I was talking with some folks from my old station (hot AC) the other day, and
>was informed of a couple of changes that are taking place there. I was
>wondering if folks had any thoughts on these issues... The station is being
>run by a new PD who is evidently being run by a new consultant, and the first
>of the following changes really galls me!
>[various proposed changes including speeding up the music, editing longer
>cuts, and using "radio versions"]

>I'm pretty upset about these changes because the station has typically
>sounded so good. It is engineered well, sounds like a million bucks, and many
>of the people are terrific. I wish only well for the station and it's people,
>and I'm afraid for both... (I'm afraid escpecially for the former, since
>there has already been major housecleaning.)

>From what you've written, this seems like a case where "if it ain't
broke, don't fix it" applies. Why is a consultant being used in this
circumstance? If the station is serving its listeners well, IMO the
new PD and consultant should just leave well enough alone.

You (and your old station's staff) might find the book RADIO WAVES by
Jim Ladd interesting, particularly the final chapters.

--gregbo

99. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: dknight818@aol.com
Message-ID: <4cg14c$oja@vixen.cso.uiuc.edu>
Source record: 27365

) in Colorado Springs is
hot ac. They are in competition with another station (KKMG). What KVUU
has done, utilizing the wizard for windows system that all of our stations
are run by, is speeding up the music by 3%. It actually sounds more
upbeat than KKMG, and listeners like listening to KVUU, in their minds,
the music at KKMG is dragging. It's a clever trick.

Derek Knight
KSPZ Oldies 92.9-'Coloradio' Springs
;ek Knight
KSPZ

100. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4cg14c$ojb@vixen.cso.uiuc.edu>
Source record: 27366

References: <4cden0$1h8@vixen.cso.uiuc.edu>

alr@world.std.com (Alan L Rothschild) wrote:
>
>
>Hello RRB,
>
>I was talking with some folks from my old station (hot AC) the other day, and
>was informed of a couple of changes that are taking place there. I was
>wondering if folks had any thoughts on these issues... The station is being
>run by a new PD who is evidently being run by a new consultant, and the first
>of the following changes really galls me!
>
>*Speeding up the music. They are planning to re-cart all the music, speeding
>it up to make time for more songs/hour. Can they really make a reasonable
>amount of time this way without making the station sound horrible? I was
>under the impression that stations had stopped doing this years ago!
>

Kiss-108 in Boston does this, on many songs taken to an extreme. It is
highly annoying.

>*Editing songs to make them shorter/using "radio versions." This station has
>gone out on a limb to play "correct" versions whenever possible. This meant
>that full-length album versions of just about everything were played. . Listeners have
grown to expect full
>versions from the station. My concern is that they will notice cut versions
>on the station, and that they won't like it.
>

I have never understood the hype over playing the (as you put it
"correct), album version of a song. The only people who will even notice
are the maybe 5% of your audience that owns the album anyway. The
station I work for (Hot AC/CHR) has been moving away from the album
versions toward edited versions for the past couple of years.
Complaints? Few to none. Many songs seem to employ the "infinite fade"
syndrome, ie chorus repeated 4,136 times to stretch the song out by 2:30
or so. Fade it early, who's gonna miss it? Hot AC/CHR is supposed to be
a fast-paced format, and frankly, album versions contain a lot of
self-indulgent fluff on the part of the artist.

While I agree that pitching up songs is annoying (and I thought had gone
out with 70s) I see no problem with edited versions of songs.
>I'm pretty upset about these changes because the station has typically
>sounded so good. It is engineered well, sounds like a million bucks, and many
>of the people are terrific. I wish only well for the station and it's people,

>and I'm afraid for both... (I'm afraid escpecially for the former, since
>there has already been major housecleaning.)
>
>I'm interested in your thoughts... am I justified in my concern or am I
>overestimating the audience?
>

SUch is the nature of the business! And yes, I think you're
overestimating the audience.

>Thanks,
>Alan
>

101. Orban 8200 (digital optimod)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Mike <miker@nrv.net>
Message-ID: <4cg147$oj1@vixen.cso.uiuc.edu>
Source record: 27367

Are there happy 8200 owners out there? We installed one a couple years ago and removed it a couple months later. It just could not compete in an agressive market. The folks at Orban told me that it should blow the analog unit away and indicated that we were the only ones unhappy with it. I have spoken to several engineers sence then and all had the same opinion of the unit as me. I also find it hard to believe that Orban is unaware of this. I think 10k is a little high for a dust collector.

I also heard that CRL is doing it right on their unit. I never liked their analog equipment but maybe this is a change. I wonder if they would take an 8200 in on trade? Well I can dream can't I ?

Please send me your opinions on the box and I will compile the results making them public here.

Mike miker@nrv.net

102. Public resource?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: marty.tabnik@tsbbs.com
Message-ID: <4cg148$oj2@vixen.cso.uiuc.edu>
Source record: 27368

JO> johnross@halcyon.com (John Ross) writes:

JO> My earlier comments about the fundamental flaws in American
JO> broadcasting were based on a couple of basic premises:
JO> 1) The broadcast spectrum is a public resource.

That is a hangover from the planet's disastrous flirtation with
Socialism. It makes as much sense as saying
Land is a public resource.

Government is rarely a good steward.

Some of us still believe that every broadcaster should provide
"community service". Oddly -- or perhaps NOT so oddly -- this
seems to resolve into discussions of government affairs.

The very idea that a broadcaster might be serving the community
by broadcasting Frank Sinatra or Rush Limbaugh or Mario Cuomo
or The Beatles or <shudder!> rap music is not even considered.

Ironically, such PA shows wind up in the pre-dawn/post-dusk "Sunday
Ghetto". Even more so, stations that devote themselves to Public
Affairs, news, or religion are NOT expected to offer Mozart,
McCartney, (Dean) Martin, or Mike Reagan during those hours.

The philosophy of "public resource" is merely an elitist excuse for
a tiny minority to prescribe for the majority. Ironically, that
minority is usually better served by free competition.

Technology continues to obsolete such Command&Control philosophies as
those that deem the spectrum "a public resource". Whether it's the
Internet or Cable (to name just two developments in this generation),
regulation continues to deal with the issues of the previous decade.

Cable offers such services as CRN (Cable Radio Network) and DMX
(Direct Music eXpress -- with DOZENS of CD-quality commercial-free
music channels). The availability of radio (and TV) on the 'net
is just beginning.

Meanwhile, Cable MSOs (multiple system operators) continue to swap
systems in an effort to consolidate their way to a critical mass
that will enable them to effectively compete with LECs (local
exchange carriers -- your current local telco). IXC (IntereXchange
Carriers) prepare to compete with your LEC. And LECs are champing
at the bit to offer both cable and long distance services.

Not to mention the fledgling DBS (Direct Broadcast Satellite)
systems offering cable-competitive services today and who knows

what else tomorrow.

Command&Control by government has proven a dismal failure.
It's time to move on to the new world of freedom and competition.

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freely copied or otherwise transmitted on computer networks provided
that it has not been modified and no additional fee for reading this
specific work is charged.
---
* SLMR 2.1a * The universe is a figment of its own imagination.

103. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4cg14d$ojc@vixen.cso.uiuc.edu>
Source record: 27369

My thoughts: I don't think the practice of this has stopped. I think a lot of the top 40 stations especially, still do it...

Now, as for the comment about "correct" versions vs. radio edits. Most stations use radio edits. I have no problem with that, but what I DO have a problem with is that you can't buy the radio edits on the album! I have ALWAYS been very frustrated with buying a new CD only to hear that I have the "album" version with no "radio edit" version.

If the percentage of the rate of speed increase is not too drastic, most listeners probably won't know/care. Unless it starts to sound like Alvin and the Chipmunks, of course....

Just my $0.02 worth....

Rob Bass

104. Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: "D. Citron" <dcitron@univox.com>
Message-ID: <4cg14f$ojf@vixen.cso.uiuc.edu>
Source record: 27370

I'm not sure what the correct technical term for the above is, but I mean AM BCB stations continuously playing a loop of tape with info such as parking lot directions.

In south Florida, I believe that Miami and Fort Lauderdale-Holllywood international airports have such stations. (Or maybe it was just one of the airports!) There's also one at the Sawgrass Mills factory outlet mall, in Sunrise, west of Fort Lauderdale.

I'm wondering if there is a list of such stations, and what other types of businesses use them.

I am especially interested in ones relating to malls. If you know of one, please let me know.

David
==========
* David H. Citron * Tech Writer/Journalist/Copywriter/Web Author *
* a/k/a the CyberCurmudgeon syndicated columnist *
* e-mail: dcitron@univox.com *
The CyberCurmudgeon Column Archives: http://www.univox.com/writer/

"It is one of our most important laws that none of us may interfere in the affairs of others."
... Captain Kirk (in Bread and Circuses episode of Star Trek), stardate 4040.7 ... quoted from _Star_Trek_Speaks_, by Susan Sackett, Fred Goldstein, and Stan Goldstein (Pocket Books, 1979)
==========

105. Wilkes-Barre/Scranton at night...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Travis C Sparks <tcsparks@rs01.kings.edu>
Message-ID: <4cg14g$ojh@vixen.cso.uiuc.edu>
Source record: 27371

Hey, it's Sparki again. You might think that with this vast amount of radio knowledge that I have placed on this website, I have a lot of time on my hands. Well, you're somewhat right. When I'm not bowling, or watching Tom Snyder, Stephanie Miller reruns, SportsCenter, News 10 in Philadelphia (seeing how John Bolaris's hair looks like Elvis's), or 28 Eyewitness News here in Wilkes-Barre (whenever I see an I-team report, I think I'm watching espn2!), my ears are fine-tuned to a radio.

Here's what we NEPA-folk can get on the AM band after dusk.

530 CIAO Toronto?? (send me more info, please!!!)
540 CJSB Ottawa Are they still on AM??
550 WGR Buffalo
590 WARM Scranton
610 WIP Philadelphia
620 WTMJ Milwaukee I've only received it once.
630 WEJL Scranton
650 WSM Nashville
660 WFAN New York
670 WMAQ Chicago
680 WRKO Boston rarely
690 .... can't really tell if Spanish or French
700 WLW Cincinnati
710 WOR NYC
720 WGN Chicago
730 .... either Spanish or French after WNAK signs off
740 CBC Canada
750 WSB Atlanta
760 WJR Detroit
770 WABC NYC
780 WBBM Chicago
800 CKLW Windsor
810 WGY Albany
820 CHAM Canada
830 WCCO Minneapolis rarely
840 WHAS Louisville
860 C... French
870 WWL New Orleans
880 WCBS NYC
890 WLS Chicago
900 CHML Hamilton
910 WGBI Scranton
930 WBEN Buffalo
940 C... Montreal, I know it's English-speaking
960 WFIR Roanoke got it once

980 WILK Wilkes-Barre
1000 WLUP Chicago
1010 CFRB Toronto
1010 WINS NYC
1020 KDKA Pittsburgh
1030 WBZ Boston
1040 WHO Iowa
1050 WEVD NYC rarely
1060 KYW Phila
1080 WTIC Hartford
1090 WBAL Baltimore
1100 WWWE Cleveland; since I can't get don&mike, long live jeff&flash
1110 WBT Charlotte
1120 KMOX St Louis
1130 WBBR NYC
1140 WRVA Richmond
1150 CKOC Canada
1170 WWVA Wheeling
1180 WHAM Rochester
1190 WOWO Ft Wayne (please keep it 50k watts)
1200 WAGE Washington/Leesburg VA also got that once
1210 WGMP Phila
1220 WKNR Cleveland
1240 WBAX Wilkes-Barre
1250 WTAE Pittsburgh (picked up outside of WB)
1280 WADO NYC
1280 WHTK Rochester (just barely)
1290 CKBK Canada
1300 WJFK Baltimore (just barely)
1350 WSVY Norfolk Yes, this comes in clear at times!
1370 WXXI Rochester came in once
1390 WFBL Syracuse
1470 CHOW Canada
1500 WTOP Washington
1510 WLAC Nashville (barely)
1520 WWKB Buffalo (RIP eventually)
1530 WSAI Cincinnati
1560 WQXR NYC
1590 WQQW Waterbury CT came in once
1600 WWRL NYC
1660 WDJM NJ Yes, I picked them up, too, day and night.

Next time, I'll dig up my market rundown for Norfolk/VA Beach.
Gotta go. American Bandstand is back!!! On VH1, of course. Groovy.
sparki
tcsparks@rs01.kings.edu

OH!!!!!!!!!! By the way, I have some e-mail addresses for you!
For Hot 97 here in Wilkes-Barre/Scranton
Danny Ocean: docean97@aol.com
and Kid Kelly, yes THE Kid Kelly, as in Backtrax USA

Kid Kelly: kidkelly@aol.com
Thanx to Kathy G. at Backtrax 4 that info.

106. Re: Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: dk@crl.com
Message-ID: <4cg13n$oic@vixen.cso.uiuc.edu>
Source record: 27372

References: <4cdemn$1gu@vixen.cso.uiuc.edu>

Mika M{kel{inen wrote the quoted material below:

" Does anyone know the postal address for Radio KVTO in Berkeley, CA? They
" operate on AM 1450.

They operate on 1400 with 1kw. It's amazing you could pick up a station
on 1400, a crowded local channel with hundreds of stations on it. The
601 Ashby address is where the station is. I can't figure out why your
mail couldn't have gotten through. Even the Zip code was correct.

--
(c) 1996 The nonsense phrase "higgledy piggledy"
David Kaye originated in the 1500s

107. Re: again: Bob Kmetz & Paul Robinson - where?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Tom Langmyer <kmoxradi@basic.net>
Message-ID: <4cg13o$oid@vixen.cso.uiuc.edu>
Source record: 27373

References: <4c72b1$7hp@vixen.cso.uiuc.edu>

Bob Kmetz is a still in Pittsburgh as a news anchor/reporter at KDKA
Radio (1020 khz).

Tom Langmyer
Program Director
KMOX/St. Louis

108. Re: again: Bob Kmetz & Paul Robinson - where?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: aneco@nosc.mil
Message-ID: <4cg13p$oie@vixen.cso.uiuc.edu>
Source record: 27374

References: <4c72b1$7hp@vixen.cso.uiuc.edu>

In article <4c72b1$7hp@vixen.cso.uiuc.edu>,
Voiceguy <voiceguy@direcnet.com.> wrote:
>
>
>Trying to locate two old friends via the resources of the 'Net.'. . .
>
>Last I knew mid seventies - - Bob Kmetz was doing news in Pittsburg.
>
Last I heard, he was still doing news at KDKA

109. longest running radio show??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: brickett@calvin.stemnet.nf.ca
Message-ID: <4cg13q$oif@vixen.cso.uiuc.edu>
Source record: 27375

Hi I was wondering if anyone could help me... what *is* the longest
running CBC radio show in Canada???

Any help would be greatly appreciated!! Thank you :-)

__ ___ ____ __ ________
/ _\/ _ \/ / \ / _\ / __/ _/ Bridget Ricketts Ballam
/ /// // / / /\ \/ //// /_ / / brickett@calvin.stemnet.nf.ca __
/ _ / _/ / / / / /__/ __// / Physics/Comp PWC 709-576-4061 / /
/ /// /||/ / /_/ / /_|/ /_ / /_____/ /
/___/_//_/_/_____/___/___//_____/

110. Re: College Station looking to change program format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4cg13q$oig@vixen.cso.uiuc.edu>
Source record: 27376

(trying this again, AOL garbled my first attempt to send a note)

You have a golden opportunity across the road from the studios; the resources of an entire university. Not only do students always need projects, professors like a nice assignment and chances to publish something, even locally.
Get the business, marketing, or media students to survey listeners as to their preferences. Do they want more city/national/campus PSA's or news? (not do they want any, but content)
What would they like more of? What do they like? It shouldn't take too much work to review what you're doing, consider fine-tuning it, and write up a mission statement or outline of operations.
Make that your guideline, educate announcers in that, and explain that they will follow the format. That not only justifies what you're doing, it properly trains the student jocks in what's expected of them and why. They deserve an explanation, and you have an outline to follow which will help them understand as well as providing continuity in station operations.
That aside, the other posters here have a point; whether they're working in food service, parking control or station announcing, college employees follow rules, they don't make them.

Stella (you're tuned to W...er, the card's around here somewhere) Starr
StellaStar@aol.com

111. kcbq, wllz, kslq, wxlo, ktsa

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: John Dakins <bavaria@cris.com>
Message-ID: <4cg13r$oih@vixen.cso.uiuc.edu>
Source record: 27377

kcbq, wllz, kslq, wxlo and ktsa are stations I've worked for over the
years. I'd like to get back to that level of performance, but I have
grown some rust during the last four years at a start up country station
in Saginaw, MI.|-------->How about giving me a hand by critqueing an air
check.<-----------|If you're willing; please e-mail your name & calls.
I'll send the tape and won't bother you on the phone. Thanks.
John Dakins aka Chucker
Frankenmuth, MI
517-652-http

112. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4cg13t$oii@vixen.cso.uiuc.edu>
Source record: 27378

References: <4cdem6$1gb@vixen.cso.uiuc.edu>

I believe that Corey Deitz uses a laptop for much of
the same functions that you're looking for. Of course, if you
don't already have one, that's a very expensive option. The
advantage is that you can get some decent audio editing tools
for PCs nowadays, so you can post process your work on the hard
drive.

You'd have to ask him for more info.

Hope this helps!

-Andrew

113. Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4cg13t$oij@vixen.cso.uiuc.edu>
Source record: 27379

I collect lots of old spots to play on my show on WUSB, Stony Brook- The Drive In Show. They go well with the old R&B and Rock & Roll music that I play.

I especially love those screaming drag strip spots- the ones about fuel injected nitro burning funny cars and the like. I have a bunch of different ones from all over the country but the ones I am trying to track down were for Raceway Park in Englishtown, New Jersey. I heard these as a kid on WPLJ, New York and can't stop thinking about em.

They used "Rock & Roll" by the Runaways (Joan Jett's old band) as the music bed and always started out with a speeded up voice screaming "Ah Ha Ha Ha Ha- Raceway Park!!!"

If anyone was one or more of these spots on tape (check your airchecks of NY stations from the mid 70s) please let me know. I have all sorts of neat stuff to trade in exchange

114. Re: Geoff Fox

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: gfox@ix.netcom.com
Message-ID: <4cg13u$oik@vixen.cso.uiuc.edu>
Source record: 27380

Bob Leonard <bleonard@onramp.net> wrote:

> I figured if you saw your name, you'd check out the article.
>I tried to e-mail you at your listed address and it was never sent.
>Get bak to me.....won't you ? bleonard@onramp.net

It's weird to see one's self as a topic! Hi Bob. I'm at
gfox@ix.netcom.com. What's up? (we can shift to e-mail now)

Geoff

115. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4cg13u$oil@vixen.cso.uiuc.edu>
Source record: 27381

While we're on the subject of bad commercial copy, I worked for WIBA-AM in Madison, WI from 1972-74--MOR, heavy on news and PBP, NBC affiliate then, ran NBC Monitor a good part of the weekend.

Had quite a few live spots to do, and one of them had to fit in a :30 window during UW hockey games. It was for a butcher, "Pulvermacher's Locker Plant in Martinsville."

That stupid phrase was in the copy at least four times--it sounded ridiculous enough the first time, but it was dropped in almost every other sentence, as in:

"And when you visit Pulvermacher's Locker Plant in Martinsville, you'll find the widest selction of USDA choice meats."

I usually wound up carting that one.

The other one that drove me nuts was the first spot in a 15-minute noontime newscast. It was for a monument company and when the copy talked about "Rock of Ages" granite with the money-back guarantee, I'd almost lose it. I had this image of someone coming back from the dead asking for his/her money back.

That was another "live" spot that I carted ahead of time.

116. Madison WI radio update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: Timothy Noonan <TNOONAN@macc.wisc.edu>
Message-ID: <4cg144$oiq@vixen.cso.uiuc.edu>
Source record: 27382

The change that was announced a couple weeks ago for WMXF 96.3 Sauk City-Madison WI occurred on schedule at the turn of the year. They initially carried continuous Christmas music. Then, after Christmas, they turned to an all-Beatles format. The new format, which debuted on January 1, is satellite soft AC as "Light 96.3." I presume that there will be a call-letter change, but so far they are still IDing as WMXF (for their old "Mix 96.3" 70s oldies), using calls only on the hour.

Tim Noonan
Madison WI
tnoonan@doit.wisc.edu

117. Re: Re(2): NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4cg144$oir@vixen.cso.uiuc.edu>
Source record: 27383

NBC in the 70s and did a
lot of stuff for Monitor. She has told me stories of working with Imus and Wolfman Jack when they hosted the program. She tels tales of having the responsibility of calling Kurt (Curt?) Gowdy at home to wake him up early in the am so he made it to the studio on time..

If anyone has any specific queastions I could run them by her.

Man From Mars Productions has an aircheck for sale in their catalog of the first Monitor that was fed down the line to affiliates to push the show. I don't think it ever actually aired.
2 show. I
don't

118. SW radio WAV archive

Newsgroup: rec.radio.broadcasting
Date: 1996-01-04 00:00:00 UTC
From: rnewell@sol.UVic.CA
Message-ID: <4cg14f$ojg@vixen.cso.uiuc.edu>
Source record: 27384

References: <4c72b8$7i2@vixen.cso.uiuc.edu>

http://espresso.ts.uvic.ca

Sound bytes from the past.

--
http://espresso.ts.uvic.ca
colin newell is a victoria resident and coffee expert.

119. Producer's Workshop

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: showjack@aol.com
Message-ID: <4clhjm$gj7@vixen.cso.uiuc.edu>
Source record: 27250

Well it's that time of the year again for the Producer's Workshop. It will be held again this February 3rd (Saturday) at the Radisson Empire Hotel in New York City. In my opinion, this is the most intense workshop in the industry, and is a great help for all producers (especially talk or talk based).

Speakers this year include:
Elizabeth Dribben, CBS
Larry Kahn, Westwood One
Lorna Gladstone, PD Extrordinaire
Mike Harrison, Talkers Publisher
David Bernstein, WOR PD
Denise McIntee, WABC OM
Turi Ryder and Jay Diamond, Hosts
.....and ME!!!!

Again, this is one of the best workshops I've ever gone to, and very well worth the effort. There are special hotel rates and lots of FREE stuff to make it easy.
I'd love to see you all there!

E-mail me for more details, or call Valerie Geller at 212-580-3385.

120. Buffalo/Toronto Radio Watch(1/6)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4clhie$ghp@vixen.cso.uiuc.edu>
Source record: 27385

Hamilton news: Sean Healy <shealy@uoguelph.ca>

1) CHML is running a new talk show from 12am-3am weeknights. Jeff Waterfield, the overnight DJ, is producing the show. I'm sorry, but I don't know the name of the host nor recognize him. The show, however, is local. [I also caught CHML identifying themselves as "Hamilton's News and Information Station" --- they've identified as "Hometown Radio" for quite a few years but with the introduction of the RRN, I suppose the change is necessary.] (He also added that it doesn't start at 12midnight;it begins after infomercials which regularly run after the 12 midnight news.)

3) CKOC(1150,oldies;Oldies 1150)in Hamilton,has dropped their sports programming. They bought the rights from Telemedia a couple years ago to air Toronto Maple Leafs and Blue Jays games. Telemedia lost the Maple Leafs(to Westcom's CILQ,107.1,AOR;Q 107),and CKOC picked up the Toronto Raptors this season to replace them. However, ratings must be down --- PD Navin Grant said that on a new "station feedback line", the majority of callers said they wanted to hear oldies and not sports. Thus, all sports programming(including sports updates) has been suspended effective immediately. (Also gone is Telemedia's Sportsline show which aired weekdays at 6pm; still heard on CJCL/The Fan 590 in Toronto.)(Thoughts:why would anyone want to hear them,when you can turn on CITY(ch.57)or CKVR(Barrie,ch.3;The New VR),which most cable systems in the area can get-or,where I am,the Empire Sports Network?. Sean also added that Grant's statement surprised him,because of the various contracts that would need to be gotten out of. In the Jays' case,it would have some leeway.)

*Back here:
-WMJQ(hot AC;Q 102),as noted in my year-end piece,has a new AM drive partner for Rob Lucas(who's also PD). Carol Williams segues from Metro Traffic to join Rob and newscaster Martin Biniaz. Rob had been going solo for the better part of a month,since Nancy Barrow jumped to crosstown AC WJYE(96.1).
-Re 97 Rock & the Bills ticket mess:Tony Violanti reported in Wednesday's Buffalo News that Larry Norton said on his morning show last Friday that the station wanted to do "anything we can do to make the game a sellout." Some thought that the station would buy up the remaining 10,000 tickets to last Saturday's playoff game with Miami(won by the Bills,FTR). Denny Lynch, the Bills' public/community relations director,said the lines at the team's ticket office slowed dramatically later that morning and afternoon-adding that the team got about 100 calls asking if it was sold out. Normally,that's where it would end. However,WKBW(ch.7)reporter Steve Boyd mentioned the incident,saying that "97 Rock said they were going to buy all the tickets-which did not please WGRF OM John Hager,who said that Boyd's statement "wasn't true. Boyd said we were trying to sabotage the

ticket sales." WKBW news director Chuck Samuels conceded that Boyd did use the word,but added "I find it hard to believe that 97 Rock has that much power,or that many listeners,to slow ticket sales."(Chuck,check the Arbitrons if you don't believe me.) Hager added that 97 "never said we were going to buy out the remaining tickets;it was a complete misunderstanding." (As noted,WIVB(ch.4)also reported the mess,though not in the manner Boyd did.)

*Another Buffalo TV station might be switching hands,as News religion reporter Dave Condren reported in the December 23 edition. Ft.Lauderdale,Fla. based Grant Television is seeking FCC OK to buy WNYB(ch.49;also translator W59BV in Rochester)and transfer its operation permit from its current owners, Tri-State Christian TV-who have owned the station since September,1989. WNYB GM Lou Fils said that if the FCC(which is still affected by the government shutdown)approves the transfer,the programming(mostly shows from the Trinity Broadcasting Network,with some local shows)will be switched to Ch.26 in Jamestown-which,according to an employee of Grant Television,has been bought by the company. Fils added that he wasn't aware of how wide an area could be served by the long-dormant station(here's a hint:not much). The buzz in the industry is that,if WNYB is sold to Grant,that it will go independent and affiliate with the WB(Warner Bros.)network.
Last year,all 4 major stations locally switched owners:WGRZ(ch.2;NBC 2) was sold by Tak Broadcasting to Argyle Broadcasting;WIVB(ch.4)from King World to LIN Broadcasting;WKBW(ch.7)from Queen City Broadcasting to Granite Broadcasting(which had a minority stake in the station to start with)and WUTV(ch.29;Fox/UPN)was dealt off by Act III Broadcasters.

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|

121. Re: Worst station ID

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: st92j2gl@dunx1.ocs.drexel.edu
Message-ID: <4clhjm$gj8@vixen.cso.uiuc.edu>
Source record: 27386

clarkepxy@aol.com (Clarke PXY) wrote:
>Well, I can think of at least one that might qualify. WGTZ in the Dayton,
>Ohio market was licensed to Eaton, Ohio (and still is), and during the
>Eighties tried to turn this into a coherent sentence..."WGTZ, EATON'
>DAYTON ALIVE!"

Well, I just drove through there on Sunday (12/31), and all Eubanks said was "WGTZ Eaton/Springfield/Dayton". Oh well, that was a wasted trip (I'm kidding ...B94 Pittsburgh sounded good, Hot 101 Youngstown sounded excellent, Variety 96 was doing their top 61 of 1995 (with their 10-minute top-of-the-hour talk-up jingle in there), WNCI was great (but, with jock-talk between almost EVERY song!!!), and Jammin' 92 in Cleveland still has almost *no* processing (or, at least, no reverb or compression (actually, it's the *opposite* of compression that they don't have (quiet parts of songs *remain quiet*))))

-Darius, Y100/Philly

122. DATs -> CDs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: brocuba@ix.netcom.com
Message-ID: <4clc8i$db8@vixen.cso.uiuc.edu>
Source record: 27387

Greetings once again from the land of Truman and great BBQ,

A couple of months ago (I'm really patient), I asked if anyone knew of someone that could transfer DATs to CD. I remember seeing someone talk about it, but I can't remember their name or email address.

The reason I want to know is that I have some good demos on DAT that I can't get to because I don't have access to a machine that plays them. If anyone can help me out it would be much appreciated.

Alan Thomas
(Your Calls Here... hint, hint)

123. UK Radio from North America???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: kmaling@calumet.yorku.ca
Message-ID: <4clc8d$db1@vixen.cso.uiuc.edu>
Source record: 27388

Wa-hey!

Is there any way to get any uk radio stations from north america -
toronto, canada to be exact!?!?! please e-mail me private if
possible!?

takk,
ned

|-------------- "Byltingin byrjar i svefnherberginu" --------------|
| (the revolution begins in the bedroom) |
| |
| ned - kmaling@calumet.yorku.ca - my hyper-ballad homepage: |
| http://www-home.calumet.yorku.ca/kmaling/www/home.htm |
| with links to my bjork & ned's pages, marilyn manson, and more!! |
| |
|------------faker than god - thee ultimate in fakeness------------|

124. Re: again: Bob Kmetz & Paul Robinson - where?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: barryob@aol.com
Message-ID: <4clc8f$db3@vixen.cso.uiuc.edu>
Source record: 27389

Paul Robinson runs a company call BTMI...Broadcast Trustee Management Inc., on Vermont Avenue in Washinton, DC. Phone number is listed in the R&R Ratings Report & Directory.

125. What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: nafana@peganet.com
Message-ID: <4clc8f$db4@vixen.cso.uiuc.edu>
Source record: 27390

I haven't "DX"ed since I was a kid many years ago but recently I put up a new antenna (11-ele at 65') and have been tuning around to see what stations I could hear. Problem is- most of the time all I ever hear is something like "Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell me a damn thing- except the freq- which I already know. What ever happen to FCC-assigned call letters and location announcements?

[Moderator's Note: Many stations only ID at (or near) the top of the hour. many of them bury the calls in a sweeper or mumble them under a music bed. I think that is foolish, but ..... Bill]

126. CKDJ-Ottawa's New Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: bt527@freenet.carleton.ca
Message-ID: <4clc8g$db5@vixen.cso.uiuc.edu>
Source record: 27391

Keep an eye out for information on Ottawa's only new music
radio station. CKDJ plays only the newest alternative music on
the radio. It is located at 96.9 on the FM dial but unfortunatly
has a limited area of listening. It is on the air MON to FRI
from 7am until 10pm. It is run by students at Algonquin College
learning all about radio brodcasting. If you get a chance give
them a try. You just might like what you hear.

127. Country Formats

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4clc8h$db6@vixen.cso.uiuc.edu>
Source record: 27392

Hello and happy new year folks,

I'm looking to get a satellite-delivered country music format for a station I'm about to become manager of, and would appreciate any input or suggestions, as well as possible contact info. I really like the format and sound of America's Best Country...can anyone else comment on other country format services, and what you like and dislike about them? (If I sound new to this, I am. Going from PD of a Christian station, which was all local, to mgr. of a country station at which I need at least overnights and weekends to be on the satellite.) Thanks a big bunch!

Ron Schoedel
KRUP-FM, Dillingham, Alaska

128. Elaine Viets fired at Post-Dispatch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4clc8k$db9@vixen.cso.uiuc.edu>
Source record: 27393

Long time St. Louis Post-Dispatch Everyday section columnist Elaine Viets was fired by the paper Tuesday after 23 years with the publication.

At one time in the 1980's, she had a radio syndicated travel feature.

Viets was fired when she didn't return to St. Louis after living in Washington D.C. since October, 1994, when she joined her husband Don after he was transferred to the nation's capital.

At that time, the paper allowed Viets to work out of Washington for a year, but said she must return to St. Louis in October of 1995.

Staffers at the paper tell me that her husband didn't want to move back from Washington. After missing the pre arranged deadline by four months, Post Dispatch Managing Editor Foster Davis took the decisive action, which was published on page 2A of the Jan. 3 edition.

Viets wrote her three time per week column on off-beat St. Louis features and people from the Post's Washington bureau, conducting her interviews on the phone.

While there will be no more daily columns, she will have features published in the "St. Louis" magazine insert each Sunday for the rest of the month, because they were written last month, and most of them have already been pre published.

She also hosted a few specials several years ago on KTVI, Channel 2.

No replacement has been named.

129. St Louis errors

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Frank Absher <fabsher@siue.edu>
Message-ID: <4clc8k$dba@vixen.cso.uiuc.edu>
Source record: 27394

A recent piece on St. Louis radio contained a number of factual errors. It refered to KATZ-FM, which is still using the calls KNJZ. The AM station is KATZ. In a September format change, KNJZ took on the AM blues and soul format along with all its jocks. It is not running, as the article said, a satellite format. All music and jock patter is local.
The article also said something about the ratings of KATZ [AM]. The last book available in this market was compiled before the format switch. Hence, any available numbers would be for the AM's blues and soul format and not for its current talk format.

130. Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: bedtime@prodigy.com
Message-ID: <4clc8l$dbb@vixen.cso.uiuc.edu>
Source record: 27395

-- [From: Me/Radio * EMC.Ver #2.10P] --

Just heard that Evergreen was gonna operate FIVE stations in Chicago!

[Moderator's Note: Yep. WLUP-FM WRCX-FM WEJM-FM/AM WMVP-AM Bill]

131. History of Black Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: dk@crl.com
Message-ID: <4clc8l$dbc@vixen.cso.uiuc.edu>
Source record: 27396

Public Radio International (http://www.pri.org) has produced a program called "Black Radio: Telling it Like It Is", a history of black radio from Amon 'n' Andy to "The Negro Hour" to the first all-black oriented station WDIA in Memphis (yes, once the cousin to Oakland's KDIA), to the rise of black-oriented radio in the 1970s.

One station which will be carrying this landmark radio documentary is KALW 91.7 in SF. They will be airing "Black Radio" every Thursday at 8:30pm from January 11 (next Thursday) to April 4. For the schedule, go to the KALW web page at http://www.LNS.com/KALW and look under Program Highlights.

--
(c) 1996 Early phonograph records tracked
David Kaye from the inside to the edge

--
(c) 1996 Modern offset printing was invented in
David Kaye order to put advertising on tin cans

132. Re: Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: BILLHALE@MICRON.NET
Message-ID: <4clc8n$dbd@vixen.cso.uiuc.edu>
Source record: 27397

References: <4cdemn$1gu@vixen.cso.uiuc.edu>

Mika,

First off, KVTO is on 1400, not 1450.

According to the National Radio Club's 1996 AM Log, their address is:

55 Hawthorne St. #900
San Francisco, CA 91405

Good luck on your next try for a QSL.

73,

Bill

Bill Hale
National Radio Club
DDXD-West Editor - DX News

133. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: alr@world.std.com
Message-ID: <4clc8n$dbe@vixen.cso.uiuc.edu>
Source record: 27398

References: <4cg141$oio@vixen.cso.uiuc.edu>

rdobrick@omnifest.uwm.edu (Roger Dobrick) writes:

>This may seem rather inane, but we've been having a problem with removing
>label residue from carts. We've tried alcohol and freon with no luck. The

Oh, not an inane problem at all! Our solution at WINC (Winchester, VA) was to avoid putting the labels directly on the carts. A legnth of Scotch Tape (folded over at one end for easy future removal) went on the cart, with the label on the tape. When the cart turns over, the tape comes of much more cleanly! You can even put a piece of tape over the cart label to hold it on if it doesn't want to stick to the tape well.

Good luck!
Alan

134. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: weav@crl.com
Message-ID: <4clc8o$dbf@vixen.cso.uiuc.edu>
Source record: 27399

References: <4cg141$oio@vixen.cso.uiuc.edu>

In article <4cg141$oio@vixen.cso.uiuc.edu>, rdobrick@omnifest.uwm.edu
(Roger Dobrick) wrote:

> This may seem rather inane, but we've been having a problem with removing
> label residue from carts. We've tried alcohol and freon with no luck. The
> problem is compounded by the fact that "new" labels keep falling off.
>
> Is there an "industry standard" for cart labels and removal that we're not
> aware of?

I believe I've successfully used Ronsonol or other lighter fluid in the
past with good success. Be sure to dry the cart afterward so the
subsequent labels stick.

Some distributors, Crouse Kimzey come to mind, were selling a special
brand of label that has "just right" stickiness - holds firm until you
decide to pull it off, then peels off clean. You might call around to the
usual suspects (Bradley, Harris, Gen'l Store, BSW, etc.).

135. Re: Sticky label build-up answer

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: sakrison@ix.netcom.com
Message-ID: <4clc8o$dbg@vixen.cso.uiuc.edu>
Source record: 27400

References: <4cg141$oio@vixen.cso.uiuc.edu>

In <4cg141$oio@vixen.cso.uiuc.edu> rdobrick@omnifest.uwm.edu (Roger Dobrick) writes:
>
>This may seem rather inane, but we've been having a problem with removing
>label residue from carts. We've tried alcohol and freon with no luck. The
>problem is compounded by the fact that "new" labels keep falling off.
>
>Is there an "industry standard" for cart labels and removal that we're not
>aware of?
>
>Any help would be appreciated.
>
>
>Roger Dobrick; WYMS Milwaukee
>rdobrick@omnifest.uwm.edu
>
>
Ronson Cigarette Lighter Fluid, if you can still get it, is AWESOME for this!

Paul Sakrison
Radio Services Group
North Tustin, CA

136. Nightclub tricks

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: MAAE96A@prodigy.com
Message-ID: <4clc91$dbq@vixen.cso.uiuc.edu>
Source record: 27401

Greetings World,
]
I'm looking for your tricks stunts and contests you use at your nightclub
gigs.

That "name that tune" thing doesn't work anymore .

Let's start a conversation so we can all benefit from new and exciting
and bizzare ideas.

-
SCOTT SPEZZANO MAAE96A@prodigy.com

137. Re: Orban 8200 (digital optimod)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4clc92$dbs@vixen.cso.uiuc.edu>
Source record: 27402

References: <4cg147$oj1@vixen.cso.uiuc.edu>

I've not had an opportunity to use the 8200. However I've been told by the
corporate chief engineer of Odyssey Broadcasting that the newer Orban units are
great. I'd still like to try a hands on demo because I've yet to be
convinced that there is anything on the market that comes close to the
Korg "SoundLink". Remembr.....even in the world of corporate downsizing,
you still get what you pay for. Yes, the "SoundLink" is pricey, but it's
incredible!
--Bob M.

138. Re: Airwaves Select Issue 161

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: K7qa@aol.com
Message-ID: <4clc95$dbt@vixen.cso.uiuc.edu>
Source record: 27403

REGARDING THE ORBAN 8200 DIGITAL OPTIMOD
Without question, Orban broke the "loudness barrier" in FM processing with the 8000 first, and then the 8100. Bob Orban IMHO is still the best doctor of audio processing design on the planet. The 8200 was his first venture into digital processing. I would venture to say that even Bob and everybody else in this business who has worked with digital audio processing has discovered that we are still learning important lessons about manipulating ones and zeros.
Even with the various software updates released since the 8200 was first introduced, the box will not outperform the best analog concoctions available if your goal is to be the loudest thing on the dial and still be consistently listenable, IMHO. It will come close, but once you start "leaning on the loudness controls", it will fall apart with distortion byproducts faster than the analog. The reason for this in part is that digital clipping circuits have not been perfected to the point where they are as graceful and consistent as analog clipping. All of the digital processing designers are working on this......and probably in the near future there will be more precise algorythms developed that can handle the clipping functions more accurately and reliably. If you want that blowtorch sound at any cost, try either a Unity 2000 (yes it is an analog animal dressed in digital shorts and sneakers), or the venerable 8100 with Gentner analog prisms, a Cobalt Blue card 5, and some careful composite clipping. Tom McGinley CE WPGC AM/FM Wash DC K7QA@aol.com

139. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4clc9a$dc4@vixen.cso.uiuc.edu>
Source record: 27404

One interesting thing about today's digitally recorded music
(or music digitally RE-recorded for the new CD-cart machines
or hard drive record/play systems) is that it won't change pitch
even if the playback is speeded up.
So if you take any song, massage it through a Dyaxis or
some other form of editor to speed up the playback a few per-
cent, no one will notice---because the song is still on pitch.
The bits and bytes representing every musical note on a dig-
ital recording don't change...they just come at you faster
(or slower) if you change the playback rate. That MAY mean
we'll see MORE songs played back speeded up a little on the
air in the future, at faster tempo...because it's easy to do on
today's digital systems without sounding strange. More music
and more time for spot sets at the same time...a radio pro-
grammer's dream come true. (Makes me glad I work in talk
radio...)
Bob Smith, middays WXXI-AM 1370 Rochester NY

140. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4clc9a$dc5@vixen.cso.uiuc.edu>
Source record: 27405

References: <4cden0$1h8@vixen.cso.uiuc.edu>

"The station is being run by a new PD who is evidently being run by a
new consultant, and the first of the following changes really galls me!"

I have worked 25 years at the same station. I can't even
remember the names of some of the Program directors that have come and
gone. You have three options. Take the risk of becoming a PD your
self, quit, or do what I have done over the years. Treat each
successive PD with respect and realize there many different and valid
roads to travel to the ultimate goal ..making a lot of money for
the owner of the station. Your job is to help the PD travel down
the road HE has chosen. If he is wrong you will soon see a new face
in the PD's office.

141. Some South California news from a Toledo guy

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: ewarner@bgnet.bgsu.edu
Message-ID: <4clc9b$dc6@vixen.cso.uiuc.edu>
Source record: 27406

Ok, here's the scoop.

Steve Mason, who used to work, or still does, at XTRA Sports 690, in San Diego has landed a TV gig. It was reported here in Toledo that the former 93Q (WRQN 93.5) morning mouth will do interviews from Tom Schnyder on the "Late Late Show". Now, I've hear this from a few good sources but does anyone from Southern California know anymore?
Give me (us) the details if ya do!!

==========
The only The only
Signature File Signature File
Brought to you Brought to you
In stereo In stereo
==========

-Craig

--

142. Need STL Help !!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: tech@radio.mi.net
Message-ID: <4clc9c$dc8@vixen.cso.uiuc.edu>
Source record: 27407

I am looking for information about the power transformer for a Moseley PCL-101 STL. The Engineers at Moseley have been looking for a while now but can't seem to find what I need.

I need to find the voltages and currents for the secondaries of the transformer. (or a Hammond or similar part#)

Any help would be greatly appreciated.

Please reply to tech@radio.mi.net

Opinions expressed are mine and not those of my employer or any ssociations or groups I am currently envolved with.

Tomas T.Peiser, CET _____
Chief Technician / "To err is human,
CFBC / CJYC Radio / to forgive ain't in my
Saint John, N.B., Canada / ain't in my Job Description.
Preferred : ttp@fundycbl.com /
Home : tpeiser@mi.net /
---

143. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: mdman@ix.netcom.com
Message-ID: <4clc9e$dc9@vixen.cso.uiuc.edu>
Source record: 27408

References: <4cg14f$ojf@vixen.cso.uiuc.edu>

I believe it is called "travellers information radio service". I
believe the rules require that they be just that...information for
travellers, they must not be recivable beyond a short distance from the
roadway (or parking area) they are supposed to cover. The rules I read
also indicated they cpuld not carry commercials etc, except for
information of interest to travellers. I believe the relevent rules
are in part 90.

mark

In <4cg14f$ojf@vixen.cso.uiuc.edu> "D. Citron" <dcitron@univox.com>
writes:
>
>
>
>I'm not sure what the correct technical term for the above is, but I
mean
>AM BCB stations continuously playing a loop of tape with info such as
>parking lot directions.
>
>In south Florida, I believe that Miami and Fort Lauderdale-Holllywood
>international airports have such stations. (Or maybe it was just one
of
>the airports!) There's also one at the Sawgrass Mills factory outlet
>mall, in Sunrise, west of Fort Lauderdale.
>
>I'm wondering if there is a list of such stations, and what other
types of
>businesses use them.
>
>I am especially interested in ones relating to malls. If you know of
>one, please let me know.
>
>David
>===
>* David H. Citron * Tech Writer/Journalist/Copywriter/Web Author *
> * a/k/a the CyberCurmudgeon syndicated columnist *
> * e-mail: dcitron@univox.com *
> The CyberCurmudgeon Column Archives: http://www.univox.com/writer/
>---
>"It is one of our most important laws that none of us may interfere
>in the affairs of others."
> ... Captain Kirk (in Bread and Circuses episode of Star Trek),

> stardate 4040.7 ... quoted from _Star_Trek_Speaks_, by Susan
> Sackett, Fred Goldstein, and Stan Goldstein (Pocket Books, 1979)
>==
>

144. Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: "MACHARG, KEN" <kmacharg@mhs.hcjb.com.ec>
Message-ID: <4clc9e$dca@vixen.cso.uiuc.edu>
Source record: 27409

********** Start of Forwarded Message **********

Had quite a few live spots to do, and one of them had to fit in a :30
window
during UW hockey games. It was for a butcher, "Pulvermacher's Locker
Plant in
Martinsville."

That stupid phrase was in the copy at least four times--it sounded
ridiculous
enough the first time, but it was dropped in almost every other
sentence, as
in:

"And when you visit Pulvermacher's Locker Plant in Martinsville, you'll
find
the widest selction of USDA choice meats."

I usually wound up carting that one.
********** End of Forwarded Message **********

Try saying "Hobart Beach Post Veterans of Foreign Wars" late at
night when you are tired. They were a frequent source of PSA's when I
worked at WXVW in Jeffersonville, IN. I made sure never to run their
announcements after 10 p.m! --Ken MacHarg
==========
=Kenneth D. MacHarg Radio HCJB =
=Director, English Language Service Casilla 17-17-691 =
=Kmacharg@mhs.hcjb.com.ec Quito, Ecuador =
=FAX: 593-2-447-263 Phone: 593-2-466-808=
= =
= HCJB - The Voice of the Andes +++ La Voz de Los Andes =
= Heralding Christ Jesus' Blessings =
==========

145. Re: Wilkes-Barre/Scranton at night

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4clc9g$dcc@vixen.cso.uiuc.edu>
Source record: 27410

I enjoyed "Sparkie's" bandscan about radio at night in N.E. Pennsylvania.
Know I know why Channel 16 in that area uses the call WNEP-TV. I answer to
some of Sparkie's questions concerning some of the stations he listed.......

540 CJSB Ottawa, ON died in the fall of 1994, what a waste of a great signal.
690 CBF Montreal, QC is CBC-French net.
730 CKAC Montreal, QC French commercial station
740 CBL Toronto, ON CBC-English
860 CJBC Toronto, ON CBC-French (diplexes with CBL on same tower)
940 CBM Montreal, QC CBC-English (Flagship of the "Quebec Network" of the CBC1590 WQQW
Waterbury, CT died nearly 5 years ago and will NOT return. Was a
major rocker in the 1970's and was one of the HI-Fi
stations in the newly-expanded AM band of 1500-1600
in the 40's. Formerly, WTBY et. al. A great signal.
1660 WJDM Elizabeth, NJ (not WDJM....a station licensed to Framingham, MA on
91.3 from Framingham State College) A monster signal
here in Boston at night. Nice music in stereo.

Hope I was of help in answering Sparkie's questions on his bandscan. Now in
terms of American Bandstand..... AB was probably the LAST ABC show
to go color, according to Dick Clark in 1968. I'll betcha you din't know that !What a great
piece of Americana, color or black and white.

73's !

Peter Q. George (N1GGP)
Randolph, Massachusetts

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim......"
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."
****

146. Old Jocks don't die, they just....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: bedtime@prodigy.com
Message-ID: <4clc9f$dcb@vixen.cso.uiuc.edu>
Source record: 27411

-- [From: Me/Radio * EMC.Ver #2.10P] --

One of the things that amazes me is how often the subject of "Whatever happenned to..." comes up.

Both in the radio station...AND here in cyberspace!

Some jocks have made such an impression on us...And then they just disappear! ...And we find ourselves wondering if they 'retires', died, or selling real-estate.

Do you think they leave the business never looking back? Or do you think they really would love to be still in the biz???

Just a thought!

[Moderator's Note: There is a web page called 440 Satisfaction, that deals with 'where are they now' stuff. Dont have the URL handy, though. Bill]

147. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: AQAU07A@prodigy.com
Message-ID: <4clc9h$dcd@vixen.cso.uiuc.edu>
Source record: 27412

References: <4c89pi$907@vixen.cso.uiuc.edu>

35+Men????

I think you need to listen to WLLZ before saying that. This is not a male targeted format that they are playing.
True, they will be going after some of the WJZZ crowd, but I think they will tend to pull more female, from stations like WNIC.

No station, IMHO, can call themselves a Jazz station and then play Whitney Houston! Kinda like a heavy metal station playing CSN&Y!!

Yes, I work in the Detroit Broadcasting market, CE for WXYT. We had an FM a few years ago and tried the Wave format. Failed badly, as did another stations attempt at a sim format.
That type of formats listeners don't have time to waste on diaries. The WLLZ format as it is tends to be "wallpaper".

Cheers,
Neil

148. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: William Pfeiffer <wdp@airwaves.com>
Message-ID: <4clc9h$dce@vixen.cso.uiuc.edu>
Source record: 27413

AQAU07A@prodigy.com (Neil Schwanitz) Wrote:

35+Men????

I think you need to listen to WLLZ before saying that. This is not a male targeted format that they are playing.
True, they will be going after some of the WJZZ crowd, but I think they will tend to pull more female, from stations like WNIC. No station, IMHO, can call themselves a Jazz station and then play Whitney Houston! Kinda like a heavy metal station playing CSN&Y!!

[...]

That type of formats listeners don't have time to waste on diaries. The WLLZ format as it is tends to be "wallpaper".

Hardly.

NAC (the core format that WLLZ is supposed to be) is one of the hottest niches going right now. Well programed NAC's are racking up numbers in most markets. KC is witnessing a station go from an 'also-ran' suburban country signal to the top-10 in money demo *in one book*.

Chicago's NAC has been in the top 10 consistently.

Now the point about WLLZ playing Whitney, that may be a little bit of an AC skew, but the station is new and will be fine tuning that music mix. Also realize that some NAC's play a lighter more accessible mix during the day and a more jazzy mix at night. WNUA in Chicago does this.

NAC is a very broad-based format. It attracts listeners across racial, age, and economic lines and scores very well with urban money-demo listeners. My half-sister is in her sixties and she swears by WNUA.

So while WLLZ may not sound all that appealing *yet*, give them some time and don't write off the NAC format. It is big and getting bigger.

--

William Pfeiffer - Moderator rec.radio.broadcasting - AIRWAVES
wdp@airwaves.com * airwaves@woodtech.com * rrb@clm.aiss.uiuc.edu
"Experienced Web Designer Seeking F/T P/T or Freelance Design Work"
AIRWAVES Media Home Page: http://radio.aiss.uiuc.edu/~rrb/

149. Re: WMXV New York

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: heykurtz@aol.com
Message-ID: <4clc9i$dcf@vixen.cso.uiuc.edu>
Source record: 27414

References: <4cdenc$1hm@vixen.cso.uiuc.edu>

In article <4cdenc$1hm@vixen.cso.uiuc.edu>, abonita@buttercup.cybernex.net
(Anita Bonita) writes:

>Andrea -
>
>Mix pulling a "PIX"? I think not.
>
>I know how hard Linda has worked to refine the station's music, and
>the fact that I'm hearing Mix 105 in a lot of places that previously
>seemed stuck on 'PLJ seems to support the position that they're doing
>something right.
>
>Do you know something that the rest of us don't, or do you just have a
>bone to pick?
>
>Anita

Having worked with WMXV as the station's research company of record, I can
attest to their focus and hard efforts. PD Steve Weed and MD Linda Silver
in particular are outstanding at what they do and are responsible for the
dramatic improvement in Mix 105 over the past six months.

Warren Kurtzman
Vice President
Coleman Research
Email: HeyKurtz@aol.com
Voice: (919) 571-0000

150. Re: WLUX Long Island NY

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: jtriolo@mci.newscorp.com
Message-ID: <4clc8v$dbm@vixen.cso.uiuc.edu>
Source record: 27415

References: <4c72c6$7jh@vixen.cso.uiuc.edu>

johnz@unix.asb.com (Jack) wrote:

>Has any one in Long Island Radio had a chance to listen to the new WLUX. I think
>its a unique format, just sad that it is on AM. Curious on others thoughts.

>Thanks Johnz

Where is WLUX located (both dial position and town)?

Jason

151. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Marc Gordon <marc@shore.net>
Message-ID: <4clhji$gj0@vixen.cso.uiuc.edu>
Source record: 27416

References: <4cg14f$ojf@vixen.cso.uiuc.edu>

How about the continuous loop stations popping up on the FM band.
Apparantly, Avis has an "experimental" license to do this from the FCC.
Here in Boston they are on 88.5. A number of engineers in this market
are concerned about this type of activity especially in the educational
part of the band.

[Moderator's Note: Hertz can get an LPFM license but try to get 5
watts to serve a community and you will be told no such license is
available. If you do it anyway, you are a pirate. But if you are the
nation's largest car rental corporation, hey... no problem. What is
wrong with this picture? Bill]

152. Re: Speeding up music? Or: Worst ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4clhjb$gip@vixen.cso.uiuc.edu>
Source record: 27417

Was told of a station that tweaked music and promoted "61 minutes of music every hour!"
Of course only other broadcasters would know what that actually meant.
Just like only the competition knows enough to sneer, when you promote "another hour of commercial -free music!!" that you're obviously not making any money in that daypart.

Stella (living a largely commercial-free life, dangit) Starr

153. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: entheos@xroads.com
Message-ID: <4clc8s$dbk@vixen.cso.uiuc.edu>
Source record: 27418

References: <4cg141$oio@vixen.cso.uiuc.edu>

In article <4cg141$oio@vixen.cso.uiuc.edu>, rdobrick@omnifest.uwm.edu
(Roger Dobrick) wrote:

> This may seem rather inane, but we've been having a problem with removing
> label residue from carts. We've tried alcohol and freon with no luck. The
> problem is compounded by the fact that "new" labels keep falling off.
>
> Is there an "industry standard" for cart labels and removal that we're not
> aware of?

There is a terrific product I discovered when my wife came home from
surgery some time ago....it should be available at a medical supply
house....it is designed to allow you to get the "sticky" from bandages off
your skin and property. I can't exactly remember the name, but it's
orange liquid and it's called something like "Dehesive" or something like
that. I use it all the time when buying new CD's and wanting to get the
cruddy adhisive from stickers off the plastic. I have alsoi used it to
get adhesive off carts----it leaves the cart plastic like new and totally
clean.

Scott Anderson
THE HOT TUB RADIO PARTY (SYNDICATED)

>
> Any help would be appreciated.
>
>
> Roger Dobrick; WYMS Milwaukee
> rdobrick@omnifest.uwm.edu

154. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: fcunha@inforamp.net
Message-ID: <4clc8t$dbl@vixen.cso.uiuc.edu>
Source record: 27419

References: <4cg141$oio@vixen.cso.uiuc.edu>

In article <4cg141$oio@vixen.cso.uiuc.edu>,
rdobrick@omnifest.uwm.edu (Roger Dobrick) wrote:
>
>This may seem rather inane, but we've been having a problem with removing
>label residue from carts. We've tried alcohol and freon with no luck. The
>problem is compounded by the fact that "new" labels keep falling off.

Hi Roger,

When I get new (or old) carts , I put scotch tape around the front of the cart
(long enough to cover the length/date sticker) and then another piece of tape with
a little wing on the side (just fold it a couple of times).
This way, the cart label always sticks to the cart and when you have to take
the label off, you just peel the scotch tape and the label's gone.

Cheers,

Fred

Big Kahuna Productions
http://www.inforamp.net/~fcunha
fcunha@inforamp.net

155. More Beach erosion at KKBH, San Diego

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4clhie$gho@vixen.cso.uiuc.edu>
Source record: 27420

The following is YET ANOTHER exclusive from the San Diego Radio Watcher. This report, (c)1996, Christopher Carmichael. Any use by media, please credit!

A winter storm rolls into San Diego's Beach, KKBH, with more erosion. Big Ron O'Brien has been relieved of morning duties at the 70s format station. He came in and replaced morning personality, Brian Whitman who was let go two and a half weeks ago, along with PD Jack Silver.

Also terminated today was Gwen Roberts, Operations Manager of of the Gannett station. Current PD Jon St. John will assume wake-up duties until a permanent morning man is hired.

Speculation around town is that Shotgun Tom Kelly, currently at KCBQ-FM may be the man. But confirmation from Kelly says he isn't considering a move to that slot at the present time. [KCBQ is in the process of being sold to Par Broadcasting]

KKBH is slated to change it's musical direction tomorrow with an AC "feel" going head to head with KYXY. Jessie Bullet, currently PD at KCBQ is rumored to be landing at the station too.

Calls to the Gannett station were not returned.

+--+
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156. MORE CHANGES AT KMOX, ST. LOUIS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4clc8b$db0@vixen.cso.uiuc.edu>
Source record: 27421

FROHLICHSTEIN AND CURRY BOTH OUT AT KMOX

by Scott Simon

ST. LOUIS -- The final week of 1995 also was the final week on the air for long-time KMOX regulars Tripp Frohlichstein and Gordon Curry.

Curry, the affable Australian, had been the station's Hollywood gossip correspondent for at least 20 years, dating back to the heyday of the "Jack Carney Show."

With his accent and wry sense of british humor, he quickly became very popular with KMOX listeners. Even after Carney's death in 1984, Curry's developed a rapport with each subsequent on-air host.

Frohlichstein, owner of a St. Louis-based consulting firm, Media Masters, had been on KMOX since the late 1980's as a TV critic, usually twice a week.

His reporting of local St. Louis media developments were accurate, often times scooping their public relations and marketing departments, and his reviews of upcoming local and national shows were concise and informative.

Frohlichstein will continue to air TV feature interview for the next couple of Saturdays at 7:53 a.m., because they were already recorded.

It's not known if other per diem talent at KMOX will be axed, such as Dave Finklesteins' automotive tips, but insiders say the ax will continue to be swung as KMOX continues to soften their voice in St. Louis, this a play on their long-running promo standard.

Meanwhile, no new news from KSD-AM as to an afternoon talk show host. New program director Steve Moore continues to co-host it with morning traffic reporter Dan Strauss.

A couple of specialty shows have been added on the weekend, such as a outdoors and gardening show, and news of the week review.

157. Re: BBC info?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Kennedy Fraser <Kennedy_Fraser@scet.org.uk>
Message-ID: <4clc8e$db2@vixen.cso.uiuc.edu>
Source record: 27422

References: <4c89oo$8sj@vixen.cso.uiuc.edu>

jay Bardhan wrote:
>
> The other day, I read that there was a telnet address to get info
> from the BBC. Does anyone have it? Thanks in advance!
>
> Neil

I don't have a telnet address but here is their web site:

http://www.bbcnc.org.uk/

Kennedy Fraser

158. disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4clhiq$gi4@vixen.cso.uiuc.edu>
Source record: 27423

Hi, my name is Cliff Tooher, I produce a radio show called AWARE. It's a disabilities issues show. The show airs on CFMU, a community radio station in Hamilton Ontario. The reason I am posting this message is because I have been asked to put together a national training program for disabled persons who are interested in the radio field. I would like to know if anyone reading this group is aware of any specialized training programs, and if there are any disabled persons working in the field?

Cliff Tooher
93.3 CFMU
Exeuctive Producer, AWARE

ctooher@freenet.hamilton.on.ca

--

159. SDRW: Top Stories of 1995

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4clhig$ghr@vixen.cso.uiuc.edu>
Source record: 27424

San Diego radio in review: 1995
by Chris Carmichael, sdradio@sd.znet.com

Top stories for 1995:

1. XETRA "Xtra Sports" 690 nabs CBS sports package from KFMB, San =0D
Diego; and Group W/CBS O&O KNX Los Angeles. With its 77.5kw signal, =0D
Xtra Sports Pigs will enjoy the complete package on one station in =0D
southern California. [Xtra does admit it is still fine-tuning the =0D
signal.] The station is the most listened to sports format of=20
any radio station.

2. After a three-year move that included some fancy station juggling =0D
in the U.S., and Mexico, TriCities Broadcasting moves its 95.9 signal =0D
to 95.7, and KUPR, Carlsbad, started to "change everything." The AAA =0D
format station exposes SD county to new bands, no schlock, and a =0D
personal feel. It will be a ratings winner in '96.

3. Compass Media sells KCBQ AM/FM plus other properties to Par =0D
Broadcasting. While being held up by the FCC closure, the sale is =0D
slated for completion soon. Compass will receive Par's 102.1 station =0D
in Oceanside with a non-compete clause. Par's hard-rocker will become =0D
Rock 105. Par owns KKLQ A/F, KOGO, and KIOZ, all in San Diego county.

4. San Diego listeners respond: KSDO's Roger Hedgecock on-air =0D
remarks kicked in more than $3,000 for local schools at an "illegal" =0D
car wash. In seperate events, KKLQ's morning team of Jeff and Jer =0D
raised over $100,000 for OKC; gathered more than 2,300 bicycles; and =0D
filled a restaurant parking lot in Santee for Cliff the I.H.O.P =0D
spokesman. KFMB raises more than 4 tons of food during a December =0D
food drive. There are other examples from radio too -- but the bottom =0D
line is that San Diego radio listeners have BIG HEARTS and give and =0D
give freely.

5. Format changes: KCLX dropped rock and rolled into a 70s format, =0D
and changed calls to KKBH. The station started with a 2.9 and =0D
finished at a 1.7. KJQI entered the year as an AC station, switched =0D
to "Rock Mix 103, KMKX." While not a format shift, "Hot Talk" KOGO =0D
started the year with three local live shows on the weekday, but ended =0D
the year with an all syndicated fare. [Peter Weissbach, former PD, is =0D
now a syndicated talk show host; and Jack Merker takes the PD duties.]

6. Radio weaves a webby world: More and more stations either have =0D
e.mail, or are crafting a web of their own. The complete list starts =0D
at: http://www.geopages.com/RodeoDrive/1102

7. KFMB creates a ten-hour local live period punch: Stacy Taylor =0D
starts the afternoon drive at noon, followed by Ch. 8 and Padres =0D
announcer, Ted Lietner from 3 - 5. San Diego's other famous duo, =0D
Berger and Prescott, start drive home at 5 p.m., followed by a highly =0D
talented sports show with Hank Bauer at 8 p.m. "It's All Good!"

8. Gone from the airwaves include: Hal Abrams, Brian Whitman and =0D
Jack Silver [KKBH]. The entire staff of KBNN, the 48-watt "powerhouse" =0D
from Julian -- after the station was sold and dumped local programming =0D
for a syndicated religious fare. =20

9. Howard moves into San Diego. Stern's deal for the San Diego =0D
market on 91x [XETRA-FM] is reportedly way over $200k per year . . . =0D
and quickly captured the
18+ male audience. But, number one morning show belongs to KKLQ's =0D
Jeff and Jer.

10. Jacor moves into El Cajon: Former KECR-FM is currently LMA'd to =0D
the Ohio-giant, and is relaying WDUV, Brandenton, Fla. After the FCC =0D
offices re-open, and formal ownership is in Jacor's hands, expect now =0D
KHTS to shake up the AC/CHR format in SD.

=A91996, Christopher Carmichael, San Diego Radio Watcher, a Nevada Corp.
+---+

160. San Diego Radio Watcher: 1.5.96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4clhii$ghs@vixen.cso.uiuc.edu>
Source record: 27425

Here's the latest in waves from San Diego 1.5.1996

Storm clouds gather at the Beach:
As indicated in Thursday's post, the San Diego Radio Watcher disclosed that a major shake-up in personnel and sound at KKBH, 102.9, "the Beach."

In private e.mails to me, I am told that "it's not over!" and more station staff and possibility of management could be shown the door as Gannett tries to re-fine the 70s station in San Diego.

Speculation was raised when Shotgun Tom Kelly name was being tossed as a possible addition to the station. I called Shotgun today at KCBQ and he "wouldn't say" about a move to SD Beach.

While Shotgun wouldn't not confirm, several insiders at KKBH told me that he has been tapped.

Jessie Bullet, formely at KCBQ-FM has started at the Beach.
+----------

Pirate Radio in San Diego:
As previously reported in this column, Mark Jaggar, former KCBQ-FM mid-day host, is now at KFMB-FM [Star 100.7] in San Diego. All weekday afternoon he teased the audience with a "Pirate Radio Invader" in taking over the shift.

Jaggar, under the Pirate Boy guise, finally said his name at about 3:30 p.m. on Friday. Apparently, he will hold down the spot that Dave Smiley once held. Smiley has landed the morning drive gig at Star 100.7.

Congratulations to Clark and Terry Novak on a very-welcomed addition to their family, Reed Warren Novak. Clark is the MD and mid-day host at 95.7 KUPR, Carlsbad.

Web Weavers:

The Beach: http://www.beachfm.com
KCBQ A/F: http://www.kcbq.com
91X: http://www.cerfnet.com/91X
Art Bell: http://www.artbell.com

Chris Carmichael http://www.geopages.com/RodeoDrive/1102
San Diego Radio Watcher
"I'll be Bosnia-bound in March."

161. Re: HELP: Need Tom Clay's 'Abraham Martin & John'

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4clhij$ght@vixen.cso.uiuc.edu>
Source record: 27426

References: <4cden4$1hd@vixen.cso.uiuc.edu>

Mike Dowling (mikedow@gate.net) wrote:

: I'm teaching a Social Studies class in West Palm Beach. It just
: occurred to me that Tom Clay's rendition of 'What the World Needs Now/Abraham,
: Martin and John" would make an excellent tribute to Martin Luther King on
: January 16.
: If anybody can send me a copy of the cassette or knows where I can get
: one, I'd appreciate it.

: Thanks,

: Mike Dowling
: 1106 Green Pine Blvd., B1
: West Palm Beach, FL 33409

: mikedow@gate.net

Any good Oldies Music Store should have it.
Also, you could try Alt.Oldies.Rock-n-roll Newsgroup for a copy in your
area, should there be a lack of record stores in your area.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

162. 92.3 K-Rock (NYC) changes format to Modern Rock.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: mnydrc@aol.com
Message-ID: <4clhiu$gi9@vixen.cso.uiuc.edu>
Source record: 27427

As of today, WXRK (92.3 K-Rock) changes format to Modern Rock, from their classic rock format which they have had for about 8 years.

The format change was actually announced throughout the country on the Howard Stern show. After his show, K-Rock officially went to the new format of modern rock.

As it stands, there are 7 modern rock stations in the area. Classic rock fans no longer have a full-time outlet for their music. It's now Stone Temple Pilots instead of Rolling Stones.

Tony Santiago
Metro New York Dance Radio Coalition

(We're still waiting for a dance station to arrive here!)

163. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4clhik$ghu@vixen.cso.uiuc.edu>
Source record: 27428

References: <4cdena$1hj@vixen.cso.uiuc.edu>

For those of you listening in all over the world on 1660, I'd like to remind
you that the clarity, distance and ability to hear the station should tell
you exactly what radio was like back in the 1920's, 30's and 40's.
And running at only 250 watts wasn't unusual for bombing into Alaska or
Australia.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

164. WTD: AKG 460

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Greg <gpacho1@gl.umbc.edu>
Message-ID: <4clhil$ghv@vixen.cso.uiuc.edu>
Source record: 27429

Wanted AKG 460 with omni capsule
-Greg

165. Re: Benchmark Communications

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: st92j2gl@dunx1.ocs.drexel.edu
Message-ID: <4clhim$gi0@vixen.cso.uiuc.edu>
Source record: 27430

Posted on 12/15/95...

Tamera Postles <tpostles@outland.dtcc.edu> wrote:
>Benchmark also bought Delmarva stations WKHI and Froggy 99; no great
>change in format or following, but again, fairly extensive personnel changes.

I've been puzzling about this. How is it that the call-sign/handle "KHI"
was on 3 different stations in the course of 2 years?? I know, in June
'93, that 99.9(?) was CHR WKHI and 95.9 was country, I think. Then, the
two switched freqs in '94-ish. Then, when I was there this year, 95.9 had
the calls WOSC... and 106.5 had the KHI calls!

So, why was there so much movement? And, who owns what? Does Benchmark
own Froggy and the *former* WKHI, or the *present* WKHI??

-Darius, Y100/Phila. I'net Guy & Prog. Asst.

166. The Classic CKLW page (under construction)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: aa931@detroit.freenet.org
Message-ID: <4clhim$gi1@vixen.cso.uiuc.edu>
Source record: 27431

If you don't mind looking at a work that's very much under construction, and if you were a listener to CKLW in the 60's or early 70's, you might want to pay a visit to this Web page:

http://www.novagate.com/~jack/cklw/cklw.html

Don't expect anything dazzling yet, but I just wanted to let folks know that this is something I'm working on in my spare time.

Jack

167. Re: Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: mtm@clinet.fi
Message-ID: <4clhj4$gih@vixen.cso.uiuc.edu>
Source record: 27432

References: <4cg13n$oic@vixen.cso.uiuc.edu>

In article <4cg13n$oic@vixen.cso.uiuc.edu>, David A. Kaye <dk@crl.com> wrote:
>References: <4cdemn$1gu@vixen.cso.uiuc.edu>
>
>Mika M{kel{inen wrote the quoted material below:
>" Does anyone know the postal address for Radio KVTO in Berkeley, CA? They
>" operate on AM 1450.
>
>They operate on 1400 with 1kw. It's amazing you could pick up a station
>on 1400, a crowded local channel with hundreds of stations on it. The
>601 Ashby address is where the station is. I can't figure out why your
>mail couldn't have gotten through. Even the Zip code was correct.

Sorry, of course they're on 1400, and not on 1450, that was just my typing error. Actually they seem to have moved to 55 Hawthorne St, Suite 900, San Francisco, CA 91405, according to the replies which I have received by e-mail. I'll try that address and see what happens.

It does take quite a lot of effort to catch these graveyard stations all the way in Finland. What I do is I travel 800 miles to Northern Finland - where reception conditions are better - for a "DXpedition", and put up huge antenna installations. Sometimes I have up to 8 beverage antennas, each 0.7 miles in length, directed to various parts of the world, mostly North America. Then I just listen 20 hours a day for at least a week... if conditions are good, quite a lot of North American AM stations are audible, including local channel stations. DXing at its best!
--

| Mika Makelainen | snail: Keihastie 14 C, |
| mtm@clinet.fi | FIN-01280 Vantaa, Finland |

168. Re: End approaching for "angry white male" talk ra

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4clhj4$gii@vixen.cso.uiuc.edu>
Source record: 27433

References: <4c72ap$7ha@vixen.cso.uiuc.edu> <4cg13m$oia@vixen.cso.uiuc.edu>

Did ya see the new fall #'s for NYC ?
Wabc did real good..I guess we will have to wait for the next book
for the end.

169. Need analog satellite receivers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Phil Gibson <pgibson@mail.orion.org>
Message-ID: <4clhj5$gij@vixen.cso.uiuc.edu>
Source record: 27434

Looking to buy used Harris 6550 (or 7550 from other manufacturers) analog receivers. Anybody out there going digital on their network and want to sell the old stuff? If it's tuned to C-5, Transponder 3, that's great, but I'll retune if necessary.

Respond by e-mail or fax specs and price to (800) 325-1865.

Phil Gibson
pgibson@mail.orion.org

170. silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: gah@u.washington.edu
Message-ID: <4clhj6$gik@vixen.cso.uiuc.edu>
Source record: 27435

Around here, and probably more places, there is a thing called
silent radio, often seen in sports bars and places like that.

It displays on a scrolling LED display, so you have to read it instead
of listen to it. They have news, and related subjects, and advertizing.

Rumor is that it is broadcast on an SCA subcarrier, but I don't really
know. Does anyone know about this, and, if so, how it is broadcast?

thanks in advance...

171. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4clhjb$giq@vixen.cso.uiuc.edu>
Source record: 27436

References: <4cg14c$oja@vixen.cso.uiuc.edu>

In article <4cg14c$oja@vixen.cso.uiuc.edu>, dknight818@aol.com
(DKnight818) writes:

>) in Colorado Springs is
>hot ac. They are in competition with another station (KKMG). What KVUU
>has done, utilizing the wizard for windows system that all of our
stations
>are run by, is speeding up the music by 3%. It actually sounds more
>upbeat than KKMG, and listeners like listening to KVUU, in their minds,
>the music at KKMG is dragging. It's a clever trick.
>
>

This trick is as old as the hills. We were speeding up records 2 percent
at KUZZ 20 years ago. I guarantee you we weren't the first to do it.
Hundreds of stations have been doing this for years, and the effect is so
subliminal that most people don't notice it (except for the golden-eared
hi-fi nuts like me)

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

172. Any ideas on how to start broadcasting???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: sharky@burgoyne.com
Message-ID: <4clhjb$gir@vixen.cso.uiuc.edu>
Source record: 27437

Hi everyone I need some information. I am very interested in going into radio broadcasting. I am most interested in becoming a sportscaster. I was hoping to get as many opinions on the subject as I can. I was wondering if you think it is best to go through college and get a broadcasting degree or if it is better to go about it another way. I love sports and I always seem to know the answers to the questions that it takes the normal broadcaster about 5 minutes to figure out through his notes. I think it would be my ideal career and I am hoping for any type of leads or advice you can give me. I don't get into the group much so if you could please e-mail responses to sharky@burgoyne.com they would be greatly appreciated. Thanks!!!

173. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4clc8r$dbi@vixen.cso.uiuc.edu>
Source record: 27438

References: <4cg141$oio@vixen.cso.uiuc.edu>

In article <4cg141$oio@vixen.cso.uiuc.edu>, rdobrick@omnifest.uwm.edu
(Roger Dobrick) wrote:

|: This may seem rather inane, but we've been having a problem with removing
|: label residue from carts. We've tried alcohol and freon with no luck. The
|: problem is compounded by the fact that "new" labels keep falling off.
|:
|: Is there an "industry standard" for cart labels and removal that we're not
|: aware of?

"Gum-off" is an orange-oil based product, available at hardware stores.
You wipe some on the old label, leave it alone a few minutes, and wipe all
the dreck off.

You can also use other oil-based removers. Dalbani Electronics sells a
spray-on one by mail order.

174. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4clc8s$dbj@vixen.cso.uiuc.edu>
Source record: 27439

If you place a piece of Scotch tape under the labels, they will peel right off. Use the Magic tape(the one with the matt&#65533; surface)...not the old kind with the shiny surface.

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
sschweiger@mci.newscorp.com
71514.2253@compuserve.com
sids1045@aol.com

175. Halifax, Nova Scotia's Radio Watch (01/04/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4clc8a$dat@vixen.cso.uiuc.edu>
Source record: 27440

HAPPY NEW YEAR!

It's pretty quiet up here in radio land of Halifax to start 1996 off, but there are two radio stories that are ticking....

...There is a great deal of uncertainty on the premises of of OLDIES/96CHNS these days as newly appointed Martime Broadcasting vice-president, Gerry Barker, contemplates wieling the knife. The station is going automated soon. The grapevine has it that owners, Merv Russell & Bob Pace are anxious for even more savings. CHNS already takes "Good Times Oldies" from Vancouver from 6 p.m until 6 am., and will go on satellite at 9 a.m., leaving Frank Cameron & Doug Saunders as the only local content.

...The automated radio craze has claimed another victim in the Metro Radio Market. CHFX/Country 101 music director Paul Kennedy will sign off the air for the last time to be replaced by a computer. Kennedy, a multiple-winner of the Canadian Country Music Association's Music Director Of The Year award, has been a country 101 mainstay for over 20 years, and he helped make it the top station in Metro. Thanks to ...technology...his services are longer required......
(source-"The Metro Weekly")

That's It For Now, From Halifax.....
Wayne Harrett.
Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

176. Mid-America Radio Watch (4-Jan-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4clc8a$dau@vixen.cso.uiuc.edu>
Source record: 27441

Almost one year after it was first announced, EZ Communications reports the completion of its $28 million purchase of dominant Kansas City country-music station KFKF(FM).

Last January, EZ announced an agreement with KFKF owner Sconnix Broadcasting for a one-year option to buy KFKF. At the same time, EZ announced it would also buy one of KFKF's country competitors, KBEQ-FM. The price for KBEQ-AM/FM was $7.65 million.

The $28 million price is, according to my records, the highest price ever paid for a Kansas City radio station.

In the announcement of the sale's completion today (Jan. 4), EZ president Alan Box said, "We now enter the Kansas City market with a strong country duopoly," with KFKF number-one 25-54 and KBEQ-FM number six 18-34 in the summer Arbitrons.

A subsequent Arbitrends survey gave "Young Country" KBEQ-FM the number-one slot in the 18-34 demographic group.

As is evident from the hefty price, Box noted in the announcement that KFKF is "the market's revenue leader."

EZ owns a duopoly on the other side of the state, with KSD-AM/FM and KYKY(FM) in St. Louis, as well as duopolies in Philadelphia, Seattle, Pittsburgh, Sacramento, Charlotte, and New Orleans.

The EZ purchase also forced the sale of KFKF's former LMA partner, KKCJ(FM). Heritage Media bought KKCJ, forming a duopoly with 70s-rock KCFX(FM). KKCJ flipped to "smooth jazz" in March and changed its call letters to KCIY the following month.

*****

One year ago this weekend, former contemporary-hit station KISF(FM) transitioned over to a "new rock" format. Since then, it's had five different morning shows. On Monday, it starts its sixth effort in AM drive. Evening DJ Jay Charles, the sidekick on one of "Kiss FM's" previous morning programs, will team up with present morning DJ Paige Turner.

While the KISF effort is unique in the market, the rimshotter suffers from signal problems in midtown Kansas City, Missouri, which is also where much of its target audience lives.

*****

The _M Street Journal_ reported last week the impending sale of KISF's AM partner, daytime sports-talker KCTE(AM), from a company controlled by Philadelphia group owner Ragan Henry to the "Metropolitan Radio Group," ownership unknown. (The purchase has not shown up in FCC public notices that were released before the latest government shutdown.)

KCTE has been leasing KISF for about two years, after former lessee Ardman Broadcasting allowed its lease on the station to run out.

Ardman leased the station at 107.3 MHz after *it* leased *its* station at 106.5 MHz to Sconnix. Sconnix made the move in an effort to keep a second country competitor out of the market.

KFKF's toughest competition, until KBEQ-FM came along, was "61 Country" WDAF(AM).
Sconnix replaced the contemporary-hit format of KXXR with a new-country format that never inched much above a 2 share in Arbitron surveys.
The KXXR calls and CHR format were transferred to the station at 107.3 MHz, which later became KISF.
KISF is owned by Ken Meyer of Springfield, Missouri, who also owns a duopoly in that city as well as AM-FM combos in small outstate markets.
Especially if Henry is planning on getting out of the Kansas City market, the middle of February will be a critical time: that's when all the other 107.3 leases have begun.
KISF has not been able to recreate the successes modern-rock stations have had in other markets, in part because of signal problems, in part because of competition from weak but influential modern-rocker KLZR(FM) from Lawrence, Kansas, and in part because Kansas City listeners, even younger listeners, tend to favor country music.
*****
A source involved in the Bott Broadcasting application for a translator in midtown Kansas City has informed me that Bott was not involved in the recent shutdown of a suburban translator on the same frequency.
However, this source also noted that Bott will be able to ask for more than the 140 watts it originally requested at 97.3 MHz, now that K247AB in Blue Springs is no longer in operation. It was rebroadcasting noncommercial gospel station KCVO(FM) from Camdenton, Missouri.
Bott is proposing to relay KCCV-FM, whose 8,300-watt transmitter in Olathe, Kansas, a suburb on the far southwestern edge of the metro area, doesn't penetrate well into central Kansas City, Missouri.
*****
In mid-Missouri, it's reported that KTGR(AM) and KCMQ(FM) have begun simulcasting duopoly partner KCLR(FM).
Curtis Bohl in Columbia reports that the simulcast started just after Christmas. KCMQ, which had been a "young country" station, is now relaying the KCLR country format.
Despite a signal that's almost far enough out from Columbia to be a rimshot, KCLR, "Clear 99", has led the market's ratings surveys since it came on the air as a country station three years ago.
However, KTGR and KCMQ have languished under the Zimmer Broadcasting duopoly. Still, Zimmer has invested in one power increase for KCMQ and has just gotten approved for an allocation change that will make another one possible.
Either Zimmer is trying to fortify itself against a challenge from Brill Media's new Jefferson City-based country FMer, KATI, or it's planning a gradual transition from KCLR's class-C2 signal to the 100,000-watt class-C1 signal for which KCMQ is now able to apply. Stay tuned: three signals broadcasting the same program in the same market does not seem to be the way to maximize revenues.

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio

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177. McCurdy DIC-1 Data/Relay Panel

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: Dan Kelley <71224.753@compuserve.com>
Message-ID: <4clc8b$dav@vixen.cso.uiuc.edu>
Source record: 27442

I am looking for a McCurdy DIC-1 Data/Relay panel. This unit, when used with a FSD-1 or SSD-1 card in a SA or Fairchild digital receiver, provides relay closures used by fulltime music networks such as Unistar/ Westwood One for firing local IDs and spots.

Any former affiliates with one of these sitting around?

Thanks--

--Dan Kelley
(505) 325-1716
71224.753@compuserve.com

178. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4clc8i$db7@vixen.cso.uiuc.edu>
Source record: 27443

References: <4c72aj$7gu@vixen.cso.uiuc.edu>

In article <4c72aj$7gu@vixen.cso.uiuc.edu>, richwood@commspec.com wrote:

> It's hard to imagine two adjacent, friendly, english-speaking
> countries using incompatible systems. The NAB originally supported the
> system, only to be roundly criticized by terrestrial broadcasters (whom
> they allegedly represent) who saw the NAB supporting a completely new
> form of competition. Eddie Fritz's head probably still hurts from that
> one. The NAB reinforced radio's belief that the NAB ignores radio and
> represents TV's best interests.

When I first heard about Eureka-147 I thought it might mean the end of radio as we know it. After all, Eureka was designed to support a small number of regional and national networks, not thousands of stations carrying local programs. Because Eureka requires that multiple stations use the same transmitter, and because the FCC licenses transmitters, not program services, the adoption of Eureka would rob most broadcasters of their FCC licenses. They would presumably just be tenants on regional or metropolitan transmitters owned by God knows whom.

Not only that, but everyone's coverage areas would be different than they are now. And all the stations leasing channel space on the same transmitter would have the same coverage. That means if you set up a transmitter to serve Boston and put all the existing Boston broadcasters on it, WJIB which now has a 250-watt AM signal would have exactly the same coverage as WBZ, WBCN, or WCRB. How would you like that, Mr. Group-owner-who-just-paid-fifty-million-dollars-for-that-class-B-FM?

So I said no way, the NAB has got to be out of its collective mind to endorse such a thing. Kill it!

But now I have doubts. To begin with, I'm not at all sure that enough consumer demand can be created to make DAB a success. What can DAB do for me as a consumer that FM can't be made to do? Where is the clear advantage in convenience and ease of use that made the CD such a success against the LP? I just don't see it, all the hype about "CD quality" audio notwithstanding.

Secondly, I'm not convinced that IBOC or IBAC can be made to work well. The AT&T system I heard in New Orleans sounded great, but they told me the signal doesn't fit in 200 kHz and new spectrum would be needed to accomodate all 11,000-odd American stations if this system were made the standard. Likewise, USA Digital doesn't fit in 200 kHz either as far as I am aware. If the suppression of multipath is the goal, the wideband,

multichannel approach that Eureka uses may be inherently superior to any single-channel, narrow-band system.

If DAB is to succeed, it must offer clear advantages in convenience and ease of use over conventional FM and AM. If it does so, it will succeed with or without the participation of broadcasters. And because so many other countries seem to be on the verge of adopting Eureka it is likely to be Eureka that will become the world standard, and we in the broadcasting industry will have to come to terms with it.

Rob Landry
umar@cybercom.net

179. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4clc8r$dbh@vixen.cso.uiuc.edu>
Source record: 27444

References: <4cg141$oio@vixen.cso.uiuc.edu>

rdobrick@omnifest.uwm.edu (Roger Dobrick) wrote:
>
>
>
>This may seem rather inane, but we've been having a problem with removing
>label residue from carts. We've tried alcohol and freon with no luck. The
>problem is compounded by the fact that "new" labels keep falling off.
>
>Is there an "industry standard" for cart labels and removal that we're not
>aware of?
>
>Any help would be appreciated.
>
>
>Roger Dobrick; WYMS Milwaukee
>rdobrick@omnifest.uwm.edu
>
>

Back when our station used carts, I found that typewriter cleaning fluid worked quite well at this. Discovery was purely by accident (there was a bottle of it around, and out of sheer frustration I tried it.) Have no idea what chemical(s) this bottle contained, but make sure you use it in a well-ventilated area! Got that goo right off, and didn't seem to hurt the carts at all.

Steve

180. Burlington VT Plattsburgh NY Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: jtymecki@aol.com
Message-ID: <4clhif$ghq@vixen.cso.uiuc.edu>
Source record: 27445

Burlington - Plattsburgh Radio Watch

Congratulations to 95 Triple X (WXXX, CHR) for finally thowing the big switch
a couple of weeks ago on 12/20 at 9:00 a.m. that brought them up to 95.5 MHZ
(from 95.3) and 25 KW. They had been ready to go for quite a while but the biggest
delay came from the government shutdown(s) compunding FCC red tape. Triple X
was also heard playing all Christmas music this year around the holiday - a
first I beleive - and pretty well done.

Speaking of 95 Triple X...morning man Jon Brooks is leaving to go to Champ
101.3 (WCPV, CR-Imus) where he will be Production Director and evening
jock (they can use a digital DJ-type of system so he is really not *on*
nights). Mid day jock Mike Czarney moves to AM drive on the 'X.

More movement in the morning...several jocks are playing musical stations
over at Hall's WJOY / WOKO / WKOL. Rod Hill is doing mornings on KOOL 105
(oldies) over from highly rated WOKO (country). Cal Daniels goes from
KOOL 105 back to mornings on WJOY (1230, MOR-big band).

WIZN's (106.7, AOR) "Corm and the Coach get Wilder" newspaper ads that refer
to the mornign show adding Lana Wilder to the show have spawned a few
copycats. Champ 101.3's (WCPV, CR-Imus) ad shows three poeple who appear to
be Steve Cormier, Lana, and the Coach with paper bags over thier heads. The
copy makes reference to Champ's Imus being the show that *they* listen to.
Infact, I have heard them refer to Imus many times...nothing like a nice (if
unintentional) plug.

I have also heard that WKDR (1390, talk) is running an ad of a similar design
showing the morning line-up of Louie Manno, Jim Condon, and making reference
to how their station has a Johnson - that being Mark Johnson, midday talk
show host. The WIZN morning trio even has their *own* spoof running that is
sponsored by the American Dairy Association and shows them all sporting a
milk moustache.

For a list of staions in the area, please drop me an email

Happy New Year, Joe
jtymecki@aol.com

181. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: rickh@cencom.net
Message-ID: <4clhja$gio@vixen.cso.uiuc.edu>
Source record: 27446

References: <4cden0$1h8@vixen.cso.uiuc.edu>

In article <4cden0$1h8@vixen.cso.uiuc.edu>,
alr@world.std.com (Alan L Rothschild) wrote:

>
>*Speeding up the music. They are planning to re-cart all the music, speeding
>it up to make time for more songs/hour. Can they really make a reasonable
>amount of time this way without making the station sound horrible? I was
>under the impression that stations had stopped doing this years ago!
>
>*Editing songs to make them shorter/using "radio versions."
>
>I'm interested in your thoughts... am I justified in my concern or am I
>overestimating the audience?
>
]

Alan: I thought this disappeared a long time ago, too...I worked at a very popular top 40 (CHR hadn't been invented <g>)station in the 70s where both these practices were the norm..in fact, a reel of sped-up, edited new adds came in from the national PD every week! This was so we could play 12 or more songs an hour, PLUS squeeze in 16 minutes of spots (and the news!)

Back then, the core audience didn't realize we were speeding up the songs...quite the contrary, they thought the competition was slowing it down! I remember, though, that the music was never hyped dramatically...nobody confused Barry White with Barry Gibb <g>

The editing was a different story---even casual listeners noticed that...We did our own editing...often there was the LP version...the 45 version...and OUR version!

This worked back in the days where we could do anything we wanted to the music and it was ok, simply because "we said so"...I don't think I would use the same tactics today, especially if I were in any sort of competitive situation...this may have been cool 20 years ago, but those kinds of games with the music may just drive people to the competition--or DMX.

Best of luck to your friends...and thanks for the trip down memory lane <g?

Rick

182. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4clhjd$gis@vixen.cso.uiuc.edu>
Source record: 27447

References: <4cg141$oio@vixen.cso.uiuc.edu>

Roger Dobrick (rdobrick@omnifest.uwm.edu) wrote:

: This may seem rather inane, but we've been having a problem with removing
: label residue from carts. We've tried alcohol and freon with no luck. The
: problem is compounded by the fact that "new" labels keep falling off.

: Is there an "industry standard" for cart labels and removal that we're not
: aware of?

: Any help would be appreciated.

Oh Lord, YES!

First, you should be ONLY using removeable labels, such as made by Avery for
"Special Purposes". They're just as cheap as permanent File Folder Labels.
I suggest getting white labels and color-coding (if you need it) with a
ruler and a washable-type marker. If you're using Fidelipac 300 or 350 carts
(the ones with the angled corners) put the label on and trim the excess with
a safety razor blade, it won;t harm the cart.

NOW... Getting that glue off (AND keeping it off):

Get thee hence to thine nearest hardware store and buyeth thee some
NAPHTHA!
Use the naphtha (in a well ventilated area) with a sturdy paper towel (like
the tan kind in public bathrooms) and wipe down the glue and paper residue.
Take a metal ruler and scrape the softened gunk off the cart.
Wipe and scape till clean, then use a little denatured alcohol to render any
naphtha on the cart face inert.
Naphtha dissolves glues and tars.
Denatured Alcohol dissolves lacquers.
DO NOT "SIT AND SOAK" CARTS IN NAPHTHA OR DENATURED ALCOHOL
This will discolour and weaken the plastic.
Believe me, my bosses did this while I was on a vacation.

If you can't find "Removeable Special Purpose" labels, look for "Removeable
Cassette" labels.

There is a slight trade-off though.
The removeable kind will eventually start to curl and pull away from the
cart, especially if you have a lot of dirty and greasy fingers pulling carts
out of the rack alot. They'll last near six months though before needing
changing.
Got my two-minute warning. We'll next discuss the evils of using scotch tape
on carts :)

: Roger Dobrick; WYMS Milwaukee
: rdobrick@omnifest.uwm.edu

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

183. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4clhje$git@vixen.cso.uiuc.edu>
Source record: 27448

References: <4cg141$oio@vixen.cso.uiuc.edu>

In article <4cg141$oio@vixen.cso.uiuc.edu> rdobrick@omnifest.uwm.edu (Roger Dobrick) writes:
>This may seem rather inane, but we've been having a problem with removing
>label residue from carts. We've tried alcohol and freon with no luck. The
>problem is compounded by the fact that "new" labels keep falling off.
>
For removing "Scotch" tape and masking tape residue, use 3M General Purpose Adhesive Cleaner part no. 08984. This is sold as an automotive product at auto parts places. It is a fairly strong solvent, so you need to be sure that it won't damage plastic or paint on your carts, but it does a good job with adhesive residues and is relatively less likely to attack things than alcohol or automotive lacquer thinner.

Automotive lacquer thinner will also remove a lot of these residues in a hurry, but it is strong stuff that will attack paints and plastics.

Both products are flammable, produce plenty of fumes, etc. Best used outdoors. I use both for cleaning off old calibration stickers and stick-on property tags on old (1960's) test equipment.
--
==========
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

184. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-06 00:00:00 UTC
From: robsid@aol.com
Message-ID: <4clhje$giu@vixen.cso.uiuc.edu>
Source record: 27449

Roger:

My first job in radio (as a $2.90 an hour grunt at WLPL Baltimore back in '79) included scraping labels off Audiopak A-2's...and after a summer of that crap, I came up with an idea I've taken with me to every other radio station I've worked for.

Take a strip of Scotch tape (the kind that's in a dispenser--not the kind you record on), a little longer than the width of the back of your cart...and bend one side of it under onto itself (you following this?) to make a little "tab". Put the tape on the back of the cart *before* putting the cart label on. This way, when you wanna remove the label, all you do is grab the "tape tab" and whip the whole thing off.

This works especially well with brand new carts (keeps 'em perpetually clean and neat)...but will make labels adhere better to carts which already have the label gunk on 'em.

Scotch "magic" style invisible tape works best--although the glossy cellophane stuff will do in a pinch as well.

Good luck!

--Rob Sidney, PD, Lite 101.5 Miami

185. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: cps@access.digex.net
Message-ID: <4co4bh$5op@vixen.cso.uiuc.edu>
Source record: 27251
Cross-posted to: alt.radio.pirate,rec.radio.broadcasting

References: <4cjnlt$35a@dub-news-svc-5.compuserve.com>

In article <4cjnlt$35a@dub-news-svc-5.compuserve.com>,
<103110.1266@compuserve.com> wrote:

> The FCC recently approved the extending of the AM band to reduce
> the interference related to that band.
>
> HAVE THEY EVER THOUGHT OF EXTENDING THE FM BAND for MICRO
> BROADCASTERS?
>
> It is a simple solution to the problem.
>
> I have been sitting here on by but for years bothered about the problems
> with the FCC and them not allowing those who own the airwaves (US) to
> have a voice. If they would extend the FM band for us it would end their
> bull about us interfering with the big guys (which I have to admit, micro
> power on 88-108 could get as bad as the CB someday with interferance if
> they put micro broadcasters there).
>
> I would like to hear your comments regarding this suggestion.
> Please respond here of e-mail me.

Which way do you propose that they extend it? TV Ch 6 is just below the FM band, and aircraft navigation is just above. And let's say thay they actually did expand it (say by getting rid of ch 6). Who would listen? Other than scanner owners, very few people have 82-88 MHz receivers.

Not that I'm against micro-broadcasters; I'm all for it. But with today's spectrum "management", selling frequencies to the highest bidder, it isn't going to happen. The recent "auctions" raised $9B. The upcoming auctions are expected to bring in $14B. In fact, I wonder how long before the ham 70cm band is carved up. Look at what they did to 220 MHz.

Fortunately, the new technologies seem to favor UHF/microwave. They consider lower frequencies to have annoying characteristics (like skip). Since the majority of land mobile users on VHF-Lo are moving to UHF and trunked systems, this should be freeing up a lot of spectrum in the 30-50 MHz area.

Take say a 5 MHz chunk of the spectrum. Use 50 kHz scannel spacing, mono-FM only. That should be sufficient for reasonable audio quality, That gives you 100 channels, equal to the present FM band. Set a reasonable power limit, say 10 to 25 W. Require new receivers to cover the band (a la UHF TV); converters could also be marketed. Within a very few years, you

would have a reasonable potential audience.

Some frequency coordination would be useful, but this brings up the spectre of an FCC type agency, which allows for political/corporate lobbying and control.

It should be possible to put a station on the air for less than $1,000, probably a lot less than that. Due to the reduced power and limited range, tens or even hundreds of thousands of stations could be put on the air.

Who would listen? Why choose the "local-FM" station? Stations on this band could target small audiences that don't appeal to the big stations. Ethnic groups, foreign languages, specialized music (how many big band or classical stations are left?), educational, etc.

Here's (IMHO) the most important requirement - local and individual ownership and control. Only one station may be owned by any one individual/corporation/group. We have to stop the present trend where stations are being gobbled up by mega-corporations.

Is it possible? Sure. Is it likely? No. The NAB and [present] broadcasters would fight it to the death. They view the listening market as a pie, any additional slices from the pie mean fewer slices left for them. You'd need to sell a few representatives/senators on the idea, and get them to ram the bill through Congress, attached to other legislation (they're good at that).

Chris

--

|Check out my WWW page at http://www.access.digex.net/~cps/ for scientific |
|software for the Mac, Free Radio, Shortwave Radio, and Spy Numbers Stations |
|information. |
|Finger me (cps@access.digex.net) for my PGP Public Key |
---

186. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4co4c4$5pn@vixen.cso.uiuc.edu>
Source record: 27252

References: <4cg14d$ojc@vixen.cso.uiuc.edu> <4clc9a$dc4@vixen.cso.uiuc.edu>

In article <4clc9a$dc4@vixen.cso.uiuc.edu>, talk1370@aol.com (Talk1370) wrote:

|: One interesting thing about today's digitally recorded music
|: (or music digitally RE-recorded for the new CD-cart machines
|: or hard drive record/play systems) is that it won't change pitch
|: even if the playback is speeded up.
|: So if you take any song, massage it through a Dyaxis or
|: some other form of editor to speed up the playback a few per-
|: cent, no one will notice---because the song is still on pitch.
|: The bits and bytes representing every musical note on a dig-
|: ital recording don't change...they just come at you faster
|: (or slower) if you change the playback rate.

This just isn't true. If you speed up the CD or file player, and the bits and bytes come at you faster, the pitch _will_ increase.

Most good workstations include a time compression function that applies a more-or-less transparent algorithm to throw away some of those bits and bytes, so the file can be sent faster while the individual waves still approximate their original speed. But most of these same workstations include a varispeed function, which works a lot faster because it doesn't throw away any bits, but does shift the pitch.

Try this at home, folks: if your DAT or CD has a varispeed control, speed it up. The pitch will change. If your computer has a sound card, change the playback sample rate slightly. The pitch will change.

If you want to keep the pitch constant while playing from a varispeeded cart or CD, you have to run it through a shifter like the Eventide H3000B or DSP4000. But it's hardly worth bothering. Most people don't have perfect pitch, and a shift of a few percent -- less than a whole musical tone -- won't be noticed.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

187. PHOENIX '95 IN REVIEW

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4co4ba$5oe@vixen.cso.uiuc.edu>
Source record: 27253

Between my vacation and Bill's, it's a few days late, but well worth reading...big changes in the 20th market...home to 50..count 'em...50 stations:

1st Quarter 1995:

Oldies KOOL-AM(960)kicks off the year of radio changes on January 2 as it resumes a totally live local format. For years, it had been the originating station for SMN's "KOOL Gold" format.
DANNY DAVIS(KRIZ,KFMB,KIMN,KHOW,KKSN), a victim of the Thanksgiving '94 massacre when oldies KPSN(96.9) flipped to 70's KCHT(K-Hits), lands morning drive at Oldies KOOL-FM(94.5), bringing KPSN overnight jock and morning producer TONY MC GRAW with him. The move bumps LEE "BABY" SIMMS(KRLA, KYA, KFOG)out of his 14 month AM drive tenure and into afternoon drive at KOOL-AM.
KOOL-AM PD BRIAN BEAZER exits. FM PD TOM PEAKE programs both stations.
PHIL ABBOTT, a weekender promoted into afternoon drive when KPSN fired STEVE GODDARD as part of the format change to 70's KCHT, is let go after only a few weeks. The station, owned by Mormon Church arm Bonneville International, cites bad taste in on-air comments made by Abbott(example: the sound the new Marilyn Monroe postage stamp makes when you lick it).
Bad taste also figures in a few weeks later when a Bonneville exec in Salt Lake City notices that KCHT spells K-Shit, not K-Hits, and orders a call letter change. New calls KHTC are rushed on the air the very second the FCC okays the change.
Classic Rock KSLX(100.7)fires evening jock CAROL SPRINGER after she admits fixing the "Thousand Dollar Song of the Day" contest. Springer lands almost immediately at her alma mater, AOR KDKB(93.3).
Within days, Arbitron announces it is re-formulating the Winter book because of several diaries with heavier than reasonable listening credited to KSLX. KSLX denies tampering. Springer refuses comment other than to admit fixing the contest.
Midday air talent CARLA FOXX quits her 8-year gig at AC KESZ(99.9) to join Heavy Metal KZRX as PD.
Talk KFYI(910) drops the syndicated TOM LEYKIS show after only 3 months. LEYKIS had been PD and afternoon host at KFYI in the mid-80's.
The last vestiges of its 6-year Adult Standards format vanish as KXAM(1310)completes its gradual transition to Talk, featuring former Congressman SAM STEIGER, G. GORDON LIDDY and KEN HAMBLIN.
HAMBLIN is stolen early on by more powerful and popular KFYI(910) to replace TOM LEYKIS...KXAM replaces HAMBLIN with MICHAEL REAGAN.
Christian KGCB(90.9) signs on from Wickenburg(60 miles

northwest of Phoenix), simulcasting KEAR, San Francisco.

2nd Quarter 1995:

KYOT(95.5) changes its positioning statement from "Smooth Rhythms" to "Smooth Jazz".
70's KHTC(96.9) hires SHAWN BURKE from Chicago for morning drive.
J. DAVID HOLMES and CURTISS JOHNSON are let go from their decade-long gigs at AOR KUPD(97.9). JOHNSON was PD...the move was tied to new owner Sandusky Broadcasting consolidating staff elements with its AOR KDKB(93.3) Veteran morning man DAVE PRATT makes public comments about KUPD becoming "just another radio station" as HOLMES and JOHNSON leave, prompting rumors that he'll be next out the door.
After a brief run, AC KESZ(99.9) dumps DR. LAURA SCHLESINGER'S talk show, which ran at night. It's picked up within weeks by Talk KFYI(910).
New PD CARLA FOXX changes the format and calls of Heavy Metal KZRX(100.3). The new station is "Hot Talk" KHOT. Lineup includes HOWARD STERN in mornings, FOXX in middays and TOM LEYKIS' syndicated show in afternoon drive. STERN is also simulcast on Sportstalk sister KGME(1360).
Satellite-delivered Classic Rock KAZR(103.9), Coolidge(50 miles southeast of Phoenix), moves studios to Scottsdale, transmitter to Apache Junction(50 miles east of Phoenix), and is re-born as KBZR("The Blaze")...PD ERNESTO GLADDEN calls the format "Hot Rock"...a blend of CHR, AOR and Alternative. Former KOOL-AM(960) PD BRIAN BEAZER joins as MD.
Morning Drive jock WILLOBEE exits Alternative KEDJ(106.3).
PD/PM Drive Jock EDISON moves to mornings.

3rd Quarter 1995:

NPR KJZZ(91.5) dumps Light Jazz/New Age from middays, replacing it with NPR talk programming. The only music programming is evenings and overnights, which switch to acoustic jazz.
MACHINE GUN KELLY(KHJ,KTNQ,KOST,KCBS-FM) bails out of afternoons at oldies KOOL-FM(94.5) to return to Los Angeles and re-start his acting career. LEE "BABY" SIMMS moves back to KOOL-FM from KOOL-AM to fill the GUNNER'S slot.
Speaking of legendary afternoon talent, CHUCK BUELL(KIMN, KFRC, WLS) does a one-shot weekend shift at 70's KHTC(96.9#...which is at the time still looking for a permanent PM drive jock. Rumors, but no gig.
Longtime AC KKLT(98.7) night jock RAY VARGAS moves to middays.
After less than 3 months, Resource Media fires Hot Talk KHOT(100.3)GM KATHY LAWRENCE, PD CARLA FOXX, and dumps the format. KHOT flips to a simulcast of Alternative sister KEDJ(106.3), with HOWARD STERN added to mornings on KEDJ and dropped from Sportstalk sister KGME(1360)
Classic Rock KSLX(100.7) fires morning team JOHN GEISE and

BILL ANDRES while PD JOHN SEBASTIAN is on vacation in Hawaii. AOR KUPD(97.9) refugee J. DAVID HOLMES takes over the morning show. Six weeks later, HOLMES is canned and midday vet TONY EVANS and MD JEANNE SEDELLO move into the morning hot seat.
AAA KZON(101.5) fires PD DAVE LOGAN and moves from its eclectic approach to an alternative-based AAA(similar to L.A.'s KSCA).
STEVE GODDARD lands afternoon drive at Country KNIX(102.5). It's been nine months since GODDARD was fired when Oldies KPSN(96.9) became 70's KHTC. First book out, GODDARD comes in number one in his time period.
MAC America Communications, which owns AC KESZ(99.9), buys MOR KTWC(103.5) from Newmountain II Broadcasters. MAC America had been providing engineering and sales staff, as well as studio space, since KTWC went on the air in May '94. Transfer is delayed by the late '95 government shutdown.
Hot AC KVRY(104.7)'s morning show, featuring KPNX-TV morning news anchors RON HOON and CONNIE COLLA, is dumped as COLLA bails for a TV gig in Philadelphia. A year long free-fall in the ratings prompts rumors of a return to CHR under the station's famous old calls, KZZP, but nothing happens during '95.
Country KMLE(107.9) evening jock GWEN FOSTER moves up to middays.
Children's Radio AAHS affiliate KIDR(740) adds live programming with local pre-teen jocks.
ED WALSH returns to Talk KFYI(910) from WOR, New York....as PD, ND and morning co-host with market legend BILL HEYWOOD.
Alternative KUKQ(1060)PD JOHNATHON L. ROSEN leaves for a non-radio gig in L.A.
Christian KHEP(1280) shifts focus to a Christian Country music format tagged "High Country".

4th Quarter 1995:

Oldies KOOL-AM(960)and FM(94.5) go to full simulcast. Within weeks, stations are sold as part of Par Broadcasting's acquisition of Compass stations.
GREG "3RD DEGREE" BURNS gets 70's KHTC(96.9) 8-month vacant afternoon drive slot. Weekender SCOTT FISHER, who'd been "filling in" all that time, gets BURNS' evening gig as a consolation prize.
KHTC hires CARLA FOXX(KESZ,KHOT)for weekends.
She'd been on the beach four months since Resource Media pulled the plug on KHOT. Six weeks in, Thanksgiving week, FOXX's car is involved in a hit-and run accident which killed pedestrian EDWARD A. SMITH, a visiting Kansas City attorney. FOXX was at the Hard Rock Cafe, two blocks from the accident scene, for three hours that afternoon and evening, but says she was sober and was reaching for her cellular phone, which had dropped to the floor of her Explorer. FOXX says she was looking down did not know she had hit anyone until the next day. Friends say FOXX's night and peripheral vision have been greatly reduced since undergoing RK(radial keratotomy) surgery to correct nearsightedness. FOXX is ordered to stand trial on felony

charges of leaving the scene of a fatal accident. She remains on suspension from KHTC until the matter is settled.
Despite his comments on the departure of J.DAVID HOLMES and CURTISS JOHNSON, and a one-shot fill-in as a Sportstalk host at News/Talk KTAR(620), DAVE PRATT signs a six -year extension of his contract to do mornings at AOR KUPD(97.9). Price tag for the 6 years: $3 million.
AC KESZ(99.9) PD Dave Winsor exits.
After six weeks as an Alternative based AAA, KZON(101.5) takes off the gloves and launches an all-out assault on Alternative KEDJ(106.3). In the course of the changes, the station's only "Big Name", market veteran MARY MC CANN, is bounced around from morning drive to evenings to middays. McCann's producer, M.DUNG(KFOG, WMMS), is let go.
Country KNIX(102.5) evening jock JOHN(SHOTGUN KELLY)GUTTING is arrested just before his shift at the station and charged with molesting a 16 year old boy.
GUTTING resigns from KNIX and is awaiting trial in '96.
News/Talk KTAR(620) early afternoon host PAT MURPHY is reassigned to commentary. The morning news is stretched to 10AM, and midday legend PAT MC MAHON stays on till 3...with an hour off for the news at noon. The idea...to have MC MAHON fill the Arbitron definition of the midday time period...ostensibly giving KTAR a better shot against RUSH LIMBAUGH on rival talker KFYI(910).
Sportstalk KGME(1360) offers longtime hosts Arnie Spanier and Amy Bombard lesser gigs as they return from vacation. Both choose to walk instead. The station, along with sisters KHOT(100.3) and KEDJ(106.3), change management when Resource Media merges with MICHAEL O'SHEA's CENTURY BROADCASTING of Seattle under the new name NEW CENTURY.
O'SHEA taps former KSLX GM REID REKER to run the three stations locally.
KOPA(1440) drops its two-year format of CNN Headline News audio to simulcast classic rock FM sister KSLX(100.7). Word is the calls will change to KSLX-AM, spelling an end to a 20 year plus run with the KOPA calls.

188. Albany radio classic rock question

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: trauth@paul.rutgers.edu
Message-ID: <4co4bc$5of@vixen.cso.uiuc.edu>
Source record: 27254

I attended RPI for four years (1990-94) and (along with hard rock station Z-rock, 102.3 FM) my big radio stations there were classic rockers PYX-106 (which had a WNEW-like format) and Q-104 (which had a K-rock-like format). I was wondering if those two stations still existed or if they had gone the way of their NYC counterparts and switched to alternative music formats.

Thanks!

* Tom

189. Re: Any ideas on how to start broadcasting???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: jmac@gti.gti.net
Message-ID: <4co4bc$5oh@vixen.cso.uiuc.edu>
Source record: 27255

References: <4clhjb$gir@vixen.cso.uiuc.edu>

sharky@burgoyne.com wrote:

: Hi everyone I need some information. I am very interested in going
: into radio broadcasting. I am most interested in becoming a
: sportscaster. I was hoping to get as many opinions on the subject as I
: can. I was wondering if you think it is best to go through college and
: get a broadcasting degree or if it is better to go about it another
: way. I love sports and I always seem to know the answers to the
: questions that it takes the normal broadcaster about 5 minutes to
: figure out through his notes. I think it would be my ideal career and
: I am hoping for any type of leads or advice you can give me. I don't
: get into the group much so if you could please e-mail responses to
: sharky@burgoyne.com they would be greatly appreciated. Thanks!!!

Well, being someone that has spent about 5 months trying to get
some local sports broadcasts going (with myself as the PBP and Producer),
I think I can offer you some advice...
1) This is not a profession for the faint of heart. If you are
looking for job security, dont come here.
2) The only way to get a "real" sportscasting job (aka: getting
paid for it ;) is to have experience. In my attempts, the only way to get
that starting experience is to create it yourself. I was lucky enough to
find a small station (1kw local place) and local HS league that was
willing to let me broadcast their games. Lord knows I have more than once
wanted to quit due to a whole slew of technicalities..but, if you cant
learn from mistakes, what can you learn from?
The problem with attending college (yes, there is one) for
broadcasting is that there are usually hundreds of others with you in
your classes. Each of you want to get a job in the profession, and there
are only a few open. As good as a college education is, it is usually not
the final straw in getting you a job. And working at a college station
(if you've read any posts here) is not exactly the same thing as working
at a commercial station. My suggestion: get as much experience as you
can, and make contacts. (FYI: a number of sportscasters run camps around
the country usually during the summer. I, for example, attended the Bill
Raftery/Bob Wolff camp in NJ. Taught me more (and got me invaluable
contacts) in that week than I could any other way.)
Most importantly, be willing to make jobs happen for you. If you
see something that would look good as a sports program or live broadcast,
dont be afraid to approach the team/league/local radio/cable stations. (I
suggest you stay away from TV for obvious reasons :)

Good luck!
--Scott--

190. Byte This (Australia) New Timeslot.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: andrewq@aone.net.au
Message-ID: <4co4be$5oi@vixen.cso.uiuc.edu>
Source record: 27256

Byte This, Triple M's computer, video game and internet radio show has
moved to a new (longer) time slot. You can now catch Byte This from 7-10pm
each Sunday on all Triple M stations around Australia.

You might also like to check out the Byte This Website:
http://www.aone.net.au/bytethis

Thanks,

Andrew Quested,
Byte This,
Australia's Computer, Internet & Video Game radio show.
7-10pm Each Sunday, on Triple M, Australia wide.
http://www.aone.net.au/bytethis
bytethis@aone.net.au

191. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4co4be$5oj@vixen.cso.uiuc.edu>
Source record: 27257

References: <4clc8f$db4@vixen.cso.uiuc.edu>

>I could hear. Problem is- most of the time all I ever hear is something like
>"Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell me a damn thing-
>except the freq- which I already know. What ever happen to FCC-assigned call
>letters and location announcements?
>
>[Moderator's Note: Many stations only ID at (or near) the top of the
>hour. many of them bury the calls in a sweeper or mumble them under a
>music bed. I think that is foolish, but ..... Bill]

i believe diary research showed that the majority of diarykeepers write
down actual call letters...but most pd's (and folks like myself :-) seem
to believe that "handles" (k-rock, z-95, etc) are easier to remember.

ps...handles also work well for small networks...we used "z-95" for 3
central illinois stations: 95.3/wznf/champaign; 94.9/wwdz/danville;
95.1/wzzp/kankakee. all were AOR and operated out of champaign.

tim elliott
oldies 104/reno

192. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: buch@exis.net
Message-ID: <4co4bj$5oq@vixen.cso.uiuc.edu>
Source record: 27258

dcitron@gate.net (D. Citron) wrote:

>References: <4c72bk$7il@vixen.cso.uiuc.edu> <4c89p0$8u0@vixen.cso.uiuc.edu>

>I recently posted a question in the OTR mailing list asking about Gene.
>One of the respondents (I forget who, sorry) said he had died five years
>ago. And another mentioned that he's in the callbook.

>I hope the former is wrong. But both could be right!

His amateur radio call sign is K2ORS. The FCC data base
shows his mailing address as PO Box 1186, Sanibel, FL 33957
Let me know if he is selling tapes. Thanks.

~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'
Joe Buch N2JB
Editor, NASWA Journal Technical Topics
buch@exis.net
-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_

193. Re: David Frye jingles

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: wormhole!news!media-archives.org!tcarman@uunet.uu.net
Message-ID: <4co4bj$5os@vixen.cso.uiuc.edu>
Source record: 27259

References: <4c89p3$8u4@vixen.cso.uiuc.edu>

> References: <4bb2hf$brs@vixen.cso.uiuc.edu>
>
> The jingle you refer to is on the album "Radio Free Nixon" by David
> Frye", circa 1971-72.
>
I missed the beginning of this thread. I have the PAMS jingles for the David
Frye album around here somewhere if someone is looking for them 'in the clear'.
Let me know.

-TC
----
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

194. Re: Dan Ingram announces what "W" in "WCBS-FM" sta

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4co4bk$5ot@vixen.cso.uiuc.edu>
Source record: 27260

References: <4c72al$7h4@vixen.cso.uiuc.edu>

In article <4c72al$7h4@vixen.cso.uiuc.edu>, awdoowopp@aol.com (AWdoowopp)
writes:

>Yeah, can you believe it?? Joey Reynolds, the "mouth of Buffalo" (g) doin
>an overniter at a talk station?? Well, I'll tell you something: if
anybody
>can kick some life into WOR's ratings these days, it is DEFINITELY Joey
>Reynolds. My only prayer is that he NEVER ever does another gig on
>WCBS-FM. What he said this past summer during this show was, to say the
>least, quite embarrassing and a total discredit to the broadcasting
>profession.
>
>Andrea in NYC
>(almost 12 years a radio freak and lovin it!!)
>
>

What Did he say!?!?

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

195. Re: KB Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4co4bl$5ou@vixen.cso.uiuc.edu>
Source record: 27261

References: <4clhis$gi6@vixen.cso.uiuc.edu>

SteveO <steveord@delphi.com> wrote:

>References: <4cdemk$1gp@vixen.cso.uiuc.edu>

><miranda@shadow.net> writes:
>
>>man but I hope he knows he and the others who made "WKBW one of America's
>>2 great radio stations" was appreciated!
>
>KB was one of the few 50's Top 40 pioneers that remained credible well into
>the 80s, and without ever going into the Drake-clone or Q-Format rut.
>
>It was sad when they became just another talk station, and even sadder when I
>heard that they'd gone satellite country. They don't make 'em like that
>anymore!
>
>Steve

Personal testament to KB: In my first car, a Chevy Vega (save your jokes, please) - despite living in the NYC metropolitan area with a wealth of stations to choose from - the last of the five buttons was reserved for WKBW.

Anita Bonita

196. Fiona Ritchie Celtic Music in NYC: What Station and when?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: sage@is.nyu.edu
Message-ID: <4co4bl$5ov@vixen.cso.uiuc.edu>
Source record: 27262

On what station and when can one catch Fiona Ritchie's Celtic music
program in NYC?
Howard Sage

197. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: tarkus95@aol.com
Message-ID: <4co4c2$5pj@vixen.cso.uiuc.edu>
Source record: 27263

WGHB-AM 1250 in Farmville NC is slated to move to 1690 khz soon. Since that station is just down the road from my location, if anybody should have any technical questions about it, I can relay them to the staff & management of WGHB with no trouble. I will post any information I can glean about it here; otherwise, please feel free to e-mail direct at the address below.

GTT
tarkus95@aol.com

198. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: dmcelvein@aol.com
Message-ID: <4co4c3$5pk@vixen.cso.uiuc.edu>
Source record: 27264

References: <4clhjb$giq@vixen.cso.uiuc.edu>

"Will The Circle Be Unbroken".

Speeding records up is back again?

I remember working in San Antonio, Texas and playing a version of Z.Z. Top's "Tush" that ran faster than the road runner who lived under the building we broadcast out of.

Doug McElvein
dmcelvein@aol.com

199. Re: Speeding up music? Or: Worst ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4co4c3$5pl@vixen.cso.uiuc.edu>
Source record: 27265

References: <4cg14c$ojb@vixen.cso.uiuc.edu> <4clhjb$gip@vixen.cso.uiuc.edu>

For those of you techinically inclined, it should be fairly easy to speed up a CD player to play back music a few % faster. There should be a crystal resonator inside the CD player (this gives the machine a timing reference so it knows how fast to play out the bits to be converted to analog audio). Once you've found this resonator, it should have a frequency spec written on it. Multiply this number by 1.02 to get a new frequency spec, and buy a replacement with this new frequency. (It will help a lot if you have the service doc's (schematic circuit diagram) of the CD player). The machine will "think" it's playing out the music at a correct speed, because it uses this crystal resonator frequency as its frequency reference standard. But in reality, the music will be 2% faster. The electronics and mechanism shouldn't have any problem handeling the 2% faster speed. Just save the old crystal resonator in case it doesn't work (Be sure to take all ESD precautions when you do this "surgery", ie, touch ground (chasis) before touching the circuitry to drain any charge.).

This assumes that the CD player is connected to the rest of the station via analog signal paths. Or uses an asynchornous data paths (maybe!). But analog will work.

200. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4co4c5$5po@vixen.cso.uiuc.edu>
Source record: 27266

References: <4clhjb$giq@vixen.cso.uiuc.edu>

When I arrived at WABC in 1972 I noticed that the records (remember them?)
sounded a little fast . I asked the PD and he knew nothing about it.
I got one of those strobe disks and checked the lone turntable that was used
to cart up all the music and sure enough it WAS running fast. It was
completely by accident. Wabc at the time was so huge that all the PDs' around
the country thought it was some kind of cleaver well thought out programming
trick but at WABC anyway it was just a faulty turntable. <G> By the way
the tone arm had 2 nickels taped on it to keep it from skipping.

201. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4co4c8$5pu@vixen.cso.uiuc.edu>
Source record: 27267

References: <4clc9e$dca@vixen.cso.uiuc.edu>

The real gem that I remember popped up in the early sixties. I lived in Oregon at the time, and was flying an old Harvard airplane (Canadian AT-6) up into Washington State. I was using an ADF (automatic direction finder) on a broadcast station to keep me headed in the right direction, and decided to listen to what it was broadcasting for a few minutes.

Turned out to be a Christian station, and I got the end of a real windup and delivery on the mysteries of Daniel, all very emotional. At the end, the announcer came on to let me know:

"You have just heard another soul-stirring sermon from Cowboy Bob, your parachuting preacher from Puyallup Washington."

For those unfamiliar with Puyallup (it is south of Tacoma), it is pronounced "pew-AL-up"---the "a" as in "at." Turns out that for something like $35, said "Cowboy Bob" would hire an airplane to fly over your open air gathering, parachute down, and give your group the word.

--
==========
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

202. Wartime Forces' Network stations in the UK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Brian Pears <bpears@swinhope.demon.co.uk>
Message-ID: <4co4c9$5pv@vixen.cso.uiuc.edu>
Source record: 27268

Can anyone suggest where I might find listings of
American and/or Canadian Forces Network radio stations
operating in the UK during World War 2.

I am just seeking very basic information ie location/frequency/
period of operation.

Any assistance would be greatly appreciated.

--
Brian Pears bpears@swinhope.demon.co.uk
Gateshead, UK

203. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4co4cc$5q3@vixen.cso.uiuc.edu>
Source record: 27269

} deejay@mm.com (Steve Sundberg) Wrote:
} Newsgroups: rec.radio.broadcasting
} Subject: Re: detroit wllz
} Date: 7 Jan 1996 03:52:12 GMT
} Organization: Minnesota MicroNet, St. Paul, MN
} Lines: 60
} Distribution: world
} Message-ID: <4cng1c$9ds@news.mr.net>
} References: <4clc9h$dce@vixen.cso.uiuc.edu>
} NNTP-Posting-Host: downburst.mm.com
} X-Newsreader: TIN [version 1.2 PL2]
}
} William Pfeiffer (wdp@airwaves.com) wrote:
}
} : Now the point about WLLZ playing Whitney, that may be a little bit of
} : an AC skew, but the station is new and will be fine tuning that music
} : mix. Also realize that some NAC's play a lighter more accessible mix
} : during the day and a more jazzy mix at night. WNUA in Chicago does
} : this.
}
} I don't know, Bill. I've worked NAC a couple of times, including a stint
} with one of the format's early pioneers-- KTWN, Twin Cities-- and The
} Breeze. I'll agree with the dayparting bit. But broadening the format
} to include core AC artists does nothing but confuse the AC listener (who
} expects to hear more of the same) and p.o. the NAC listener (who doesn't
} want to hear Whitney Houston, Michael Bolton, et al. singles).

[Great stuff edited for brevity]

I do not disagree with anything you have said. The point is, however,
that there really is no 'set of rules' for NAC, since it wasn't even a
format 10 years ago and is interpreted differently by every NAC PD out
there. Some are more urban, some are more AC leaning. The Jones
satellite format positions itself as "Smooth Jazz and Light Hits".

I agree that the format is not well served by too much extension of
the musical genre's, but since there are no time-tested standards to
go by, and since NAC is so new, there will be wide variances. Add
that to the fact that there are too few programmers in *any* format
that have any guts anymore, you will see all sorts of wild attempts to
capture too many demos and by doing so, lose a large number.

} A 'smooth jazz' clone that plays Houston, Carey and Bolton might
} consider dropping the 'jazz' moniker and, instead, compete head-to-head
} with their AC foes as an AC. It'd be closer to the truth.

But what does truth have to do with anything? There have been many on this group, and elsewhere, who have said that NAC should not even be using the word 'jazz' at all, because in their view (and I can agree to an extent) most NAC's are not really jazz stations, even in a post-modern sense of the word. But that argument will never be resolved because definitions are changing so fast we don't even know the difference between oldies, arro and classic rock anymore.

One reader said it best when he said.. "Whatever you call the format, is what the format is." Radio is an illusion business. We deal in slogans, positioners, sweepers and liner cards. If the consultant says that Whitney is jazz, then Whitney is jazz. We see our listeners as demographic groups, not people and as we all know today's radio is not in the business of selling programming to listeners, it is in the business of selling listeners to advertisers, so whatever we call the cheese in the trap is really beside the point. As long as we can get enough people to write that slogan in the book, who cares?

} It's almost like throwing in the towel. NAC used to take pride with it's
} long rotations, broad textures and diverse orgins. Nowadays, most of the
} instrumentals are so sound-alike, with sooooo many saxophone players
} being programmed, too, and (at least with KMJZ) 75% of the vocals can
} heard on other stations (and are not even remotely* jazz), the format no
} longer gives the listeners who are tired of sameness and mediocrity the
} refuge NAC once offered.

The same thing could be said about radio in general. It used to care about its listeners, its service, and its image. Now it is a mad rush to do whatever it takes to make an extra point in the ratings game. If that is Howard Stern or whale farts, it matters little. I understand your frustration. It is rapidly approaching a point (and I warned about this years ago amid claims that I was being paranoid) where the idea of honesty or integrity in media will be no more than a slogan if even that.

Nearly gone are the great programmers who created the trends that the rest of the industry follows like sheep. There is little call for true creativity in the radio of today and even less will be needed tomorrow. With duopoly becoming a legally sanctioned *monopoly* (again I warned of this years ago and few believed it would happen), with people becoming conditioned to expect less diversity and more same-o-same-o, with smaller markets disappearing from the reach of upcoming programmers and talent, with the rise of digital automation and satellite-delivered formats that try to pretend they are live and local... what will tomorrow radio really be like?

} As a side note, I programmed an AC/NAC hybrid for a time overseas. The
} reason I added the instrumental selections I did was to differentiate the
} station from its nearest competitor (we were the new kid on the block),
} and to add an aura of 'class' to the station's sound (the station was called
} Class 95 FM). But at no time did we ever pretend we were a jazz station. We
} never promoted ourselves as being anything but adult contemporary. We
} didn't even do the obvious and program a Sunday evening jazz show for the

} small, but interested, number of jazz fans out there who knew anything about
} the pop-fusion that was being broadcast.
}
} And within eight weeks, we were the #1 adult radio station in Singapore,
} a 3-million person market.

Apparently you have something that is both lacking, and *I* believe
unwelcome in radio today. You have guts and an intuition as to what
will work in the market you are in. More importantly, what people
really wanted. And it paid off.

I truly believe that creativity and vision are not only 'not nurtured'
but on a subtle level are not even welcome anymore. Radio wants more
of the same If they hire people at all, they want ones who read the
liner cards and touch the right icon on the automation screen.
Even at the PD level, they want people who can make the station sound
more *like* the other guys than to make them different. It is better
to battle it out with three *other* hot country outlets than to try
something that might make you unique.

Frankly I am surprised to see NAC be as successful as it has been. I
am surprised that there was enough people with vision and the cash to
back it up, to make it more than an ancillary or specialized format.
I truly believe that there are many more killer formats brewing in
people's minds that will never see the light of day because there is
little opportunity to test an untried product. And this resistance to
change will (IMHO) insure the continued stagnation of the greatest
mass-media there is radio.

--

William Pfeiffer - Moderator rec.radio.broadcasting - AIRWAVES
wdp@airwaves.com * airwaves@woodtech.com * rrb@clm.aiss.uiuc.edu
"Experienced Web Designer Seeking F/T P/T or Freelance Design Work"
AIRWAVES Media Home Page: http://radio.aiss.uiuc.edu/~rrb/

204. Re: Orban 8200 (digital optimod)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4co4bu$5pe@vixen.cso.uiuc.edu>
Source record: 27270

References: <4clc92$dbs@vixen.cso.uiuc.edu>

In article <4clc92$dbs@vixen.cso.uiuc.edu>, Bob Marrone
<bobmarrone@delphi.com> wrote:

|: I've not had an opportunity to use the 8200. However I've been told by the
|: corporate chief engineer of Odyssey Broadcasting that the newer Orban
units are
|: great. I'd still like to try a hands on demo because I've yet to be
|: convinced that there is anything on the market that comes close to the
|: Korg "SoundLink". Remembr.....even in the world of corporate downsizing,
|: you still get what you pay for. Yes, the "SoundLink" is pricey, but it's
|: incredible!

??

Orban makes a production room _workstation_ that a lot of experts think
beats the SoundLink, but it's called the DSE-7000. If you want to make up
your own mind, you can probably arrange for a free hands-on demo in your
studio by contacting them at info@orban.com.

The 8200, on the other hand, is a transmitter processor... a totally
different kind of product than the SoundLink.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

205. student needs advice...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: shill1@luna.cas.usf.edu
Message-ID: <4co4c7$5pr@vixen.cso.uiuc.edu>
Source record: 27271

Dear radio folks:
I am a communication student at the University of South Florida, and the other day, I received some rather frustrating news from my department. Radio is the field that I would really like to pursue, and I realize that without experience, it is virtually impossible to get into. When I inquired about the possibility of getting an internship, I was told that I was pretty much on my own, that the school couldn't help me. I would really like to get out there and start learning about the business, but I just don't know where to start. Since we don't have a college radio station, and because I am particularly interested in the news/talk format, I am considering just going down to a local newsradio station and volunteering my services. I thought this forum was probably the best place to ask for advice on this subject, so I have just a few questions that I hope some of you won't mind answering:

A. Is my "volunteer" approach a good idea?

B. If so, who do I need to talk to?

C. What do I need to say to him/her?

D. What is the best time to drop by (I don't want to interrupt people when they are busy)?

Thanks in advance for everyone's help!! I look forward to getting started in radio, and I will be sure to let you all know what happens!!

Steve Hill--
USF student, Sigma Chi, and future radio personality
shill1@luna.cas.usf.edu

206. pre-owned studio equipment needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: piia@simuvere.edu.ee
Message-ID: <4co4c7$5ps@vixen.cso.uiuc.edu>
Source record: 27272

Hi,

there's a need for a second-hand studio equipment for 4 small-town
radio stations in Estonia (East Europe).
We need a budget price class
1. console
2. FM 1,000 W transmitter
3. mic's and other stuff

If you have anything to offer (or recommend a good source), please
let me know.

Hando Sinisalu
Tammekuru 9B
Tartu EE2400
Estonia
email: piia@paike.tartu.ee
fax; 372-7-475500

207. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4co4c8$5pt@vixen.cso.uiuc.edu>
Source record: 27273

References: <4clhjf$giv@vixen.cso.uiuc.edu>

On Jan 06, 1996 10:06:39 in article <Re: Low power continuous loop info stations>, '"PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>' wrote:

>One in particular is the TIS on the New York Thruway
>in Albany and in Buffalo. These stations (while limited to 10 watts max.)

>seem to have coverages that go on and on. The Albany TIS can be heard
over
>20 miles away on a moderate receiver while the Buffalo TIS can be heard
>over 40 miles away. Either they have one heck of ground system (ground
>conductivity in the New York State area is 1 if that) or they are
"stacking
>the deck" little on the RF. Who knows.

Actually, here in Westchester County (just north of NYC) the NY Thruway has a series of TIS stations on 530 kHz. They run them along the NY Thruway and I-287 from Spring Valley to Rye, NY. So one could conceivably drive about 30 miles and listen to Thruway Radio. They have recently put up some new signs here, so it looks like they are trying to upgrade their coverage a bit. There are some real bad dead areas in Westchester County, and over in Rockland County (especially at night). I have had instances in Rockland County NY where the NYS Thruway TIS signal is overpowered by WABC's signal coming out of Lodi, NJ.

--

Michael Luper <luperm@pipeline.com>

208. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4co4bf$5ok@vixen.cso.uiuc.edu>
Source record: 27274

References: <4clc8f$db4@vixen.cso.uiuc.edu>

In article <4clc8f$db4@vixen.cso.uiuc.edu>, nafana@peganet.com (Nafana) wrote:

> I haven't "DX"ed since I was a kid many years ago but recently I put up a
> new antenna (11-ele at 65') and have been tuning around to see what stations
> I could hear. Problem is- most of the time all I ever hear is something like
> "Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell me a damn thing-
> except the freq- which I already know. What ever happen to FCC-assigned call
> letters and location announcements?
>
> [Moderator's Note: Many stations only ID at (or near) the top of the
> hour. many of them bury the calls in a sweeper or mumble them under a
> music bed. I think that is foolish, but ..... Bill]

Heck, they're not always near the top of the hour, fvor that matter! At
one point, while I was at WDLX/Greenville-New Bern-Jacksonville, NC, we
buried the legal ID in the _:40_ stopset, playing it around :42-:43!!

fyi

todd

209. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: aa423@freenet.hamilton.on.ca
Message-ID: <4co4bf$5ol@vixen.cso.uiuc.edu>
Source record: 27275

References: <4clc8i$db7@vixen.cso.uiuc.edu>

Rob Landry (umar@cybercom.net) wrote:
: References: <4c72aj$7gu@vixen.cso.uiuc.edu>

: Not only that, but everyone's coverage areas would be different than they
: are now. And all the stations leasing channel space on the same
: transmitter would have the same coverage. That means if you set up a
: transmitter to serve Boston and put all the existing Boston broadcasters
: on it, WJIB which now has a 250-watt AM signal would have exactly the same
: coverage as WBZ, WBCN, or WCRB. How would you like that, Mr.
: Group-owner-who-just-paid-fifty-million-dollars-
: for-that-class-B-FM?

These and other issues have obviously come up here and have been
considered by the CRTC. The CBC have a fairly extensive archive of
information on digital radio in this country. I don't know the exact
URL, but it is on their site at: http://www.cbc.ca under radio. (I have
it linked from a couple of my pages. Check out
http://audiolab.uwaterloo.ca/~jeffb/places/
)

: What can DAB do for
: me as a consumer that FM can't be made to do? Where is the clear
: advantage in convenience and ease of use that made the CD such a success
: against the LP? I just don't see it, all the hype about "CD quality"
: audio notwithstanding.

Well, there are several advantages but they have little to do
with the actual sound quality. The big one is "datacasting". For
example, weather and traffic information could be sent out by the station
and would appear on a display on your radio. Stations could transmit a
"program i.d. code" so that as you are driving great distances you could
have your radio only play jazz stations, for example. For nation
networks like the CBC, you would only need to tell it to play CBC and it
would a CBC station wherever you were in Canada.

The sharing of transmitters is actually a cheaper way of doing
it. Instead of having six towers, six stations would share the costs of
running one tower. As you say, though, there are still issues to be
cocnsidered with coverage areas. It was my understanding that during the
transition stage the coverage would be limited to the area of the
smallest station. There are still issues to be worked out here as this
means small stations would be out-of-luck as the larger ones wouldn't
want them bringing down their area. I've linked in some comments from
the CRTC about this from page (see above).

: If DAB is to succeed, it must offer clear advantages in convenience and
: ease of use over conventional FM and AM. If it does so, it will succeed
: with or without the participation of broadcasters. And because so many
: other countries seem to be on the verge of adopting Eureka it is likely to
: be Eureka that will become the world standard, and we in the broadcasting
: industry will have to come to terms with it.

It certainly is here, and all current stations qualify for a spot
on the L-Band. No new stations are being licensed at this time. For the
most part, the new band will simply be a simulcast of the existing
stations. Eventually the goal is to move all stations to the L-band and
discontinue AM & FM. This will obviously take several years.

Jeff

--
Jeff Bamford Phone: +1-905-570-0130 fax: +1-905-570-1161
E-mail: jeffb@audiolab.uwaterloo.ca
Looking for an audio engineer who has studied Ambisonics, Dolby Surround
and Stereo? Check out: http://audiolab.uwaterloo.ca/~jeffb/resume.html

210. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: wallyaudio@aol.com
Message-ID: <4co4bg$5om@vixen.cso.uiuc.edu>
Source record: 27276

Of course in Chicago, the drag strip spots were for Beautiful U.S. 30 speedway, the Drag Racing capital of Chicagoland....where Arnie the Farmer Sedgwick would set his nostril hairs on fire and drive to Milwaukee (not). Jan Gabriel was the voice-over guy for these things and they were a weekly staple of the Big 89, WLS, during the summer.
radio broadcasting

211. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4co4bh$5on@vixen.cso.uiuc.edu>
Source record: 27277

References: <4clc8l$dbb@vixen.cso.uiuc.edu>

In article <4clc8l$dbb@vixen.cso.uiuc.edu>, bedtime@prodigy.com (DAVID ALLAN BOUCHER) wrote:

> -- [From: Me/Radio ⋆ EMC.Ver ♯2.10P] --
>
> Just heard that Evergreen was gonna operate FIVE stations in Chicago!
>
> [Moderator's Note: Yep. WLUP-FM WRCX-FM WEJM-FM/AM WMVP-AM Bill]

Same for the newly-merged Westinghouse and CBS, with new acquisitions WXRT and WSCR, to go with the new triopoly of WMAQ, and WBBM AM&FM.

212. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4co4bh$5oo@vixen.cso.uiuc.edu>
Source record: 27278

References: <4clc8l$dbb@vixen.cso.uiuc.edu>

DAVID ALLAN BOUCHER (bedtime@prodigy.com) wrote:

: -- [From: Me/Radio * EMC.Ver #2.10P] --

: Just heard that Evergreen was gonna operate FIVE stations in Chicago!

: [Moderator's Note: Yep. WLUP-FM WRCX-FM WEJM-FM/AM WMVP-AM Bill]

And Westinghouse has WMAQ-AM WSCR-AM WBBM-AM WBBM-FM WXRT-FM.

Ten Stations, Two Companies. All in Chicago.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

[Moderator's Note: I warned you-all about this when Duopoly was first
allowed. And it will get worse before it gets better. Bill]

213. Radio Jingles

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4co4bj$5or@vixen.cso.uiuc.edu>
Source record: 27279

I am still looking for people to trade radio jingles with.
I now have a list of my collection
Please e-mail me to get it
I am always loking for JAM stuff, espically News/Talk stuff
Any companies n/t is good
Brendan Cosgrove

214. Re: Dan Ingram announces what "W" in "WCBS-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: goatboy@sfsu.edu
Message-ID: <4co4c0$5ph@vixen.cso.uiuc.edu>
Source record: 27280

References: <4b8buk$5db@vixen.cso.uiuc.edu> <4c72al$7h1@vixen.cso.uiuc.edu>

Ngs1145 (ngs1145@aol.com) wrote:
: In your recent post you said that "... I'm surprised that you would fail
: to mention that NBC's original parent, RCA, at one time also owned General
: Electric, only to later divest itseft of it." I believe you have this
: somewhat backwards. RCA was created by General Electric and AT&T.
Pretty close, but not exactly: In 1919 the US government made it clear
that patents to radio devices would be better held under control of
American companies, rather than British Marconi. Perhaps due to
nationalistic fervor following WW1, I dunno. Marconi wised up & sold out
to GE, which formed RCA, with 80% of its stock owned by Americans. AT&T
and Westinghouse bought in, but the former departed in '23. RCA became
independent in 1932. Sarnoff soon became President of RCA (he'd been
there since the Marconi days) and completed the task of growing the
company up from the collection of radiotelegraph firms it had been.

: So, what has happened is that the old parent company has reclaimed its
: child.
Yep. After two bad marriages.

215. Re: Some South California news from a Toledo guy

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: ewarner@bgnet.bgsu.edu
Message-ID: <4co4c2$5pi@vixen.cso.uiuc.edu>
Source record: 27281

In a previous article, ewarner@bgnet.bgsu.edu (elizabeth warner) says:

>
>
>Ok, here's the scoop.
>
>Steve Mason, who used to work, or still does, at XTRA Sports 690, in San
>Diego has landed a TV gig. It was reported here in Toledo that the former
>93Q (WRQN 93.5) morning mouth will do interviews from Tom Schnyder on the
>"Late Late Show". Now, I've hear this from a few good sources but does
>anyone from Southern California know anymore?
>Give me (us) the details if ya do!!

Ok, here's the CORRECT story. Steve Mason, who apparently is no longer
working for XETRA (690, San Diego), has joined CBS radio and will do a
syndicated show in which he will interview celebrities and then CBS radio
wil replay Schnyder's TV show and then Mason will be back on the air
until 2AM.

-Craig

--

216. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: wallyaudio@aol.com
Message-ID: <4co4o0$668@vixen.cso.uiuc.edu>
Source record: 27282

The January 1996 issue of Texas Highways has an article "Tune Into Old-Time Radio," a casual glance back at radio in Texas through the years. Also a complete listeing of people who restore old sets in the state. Article was penned by Gene Fowler, co-author of "Border Radio" which I mentioned in an earlier post on this subject. There's now a paperback issue of the book, available from Limelight Editions, 118 East 30th Street, New York, New York, 10016, 212-532-5525. Cost is $16.70 post paid.

217. Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: sfk@ix.netcom.com
Message-ID: <4co4bl$5p0@vixen.cso.uiuc.edu>
Source record: 27283

Contrary to popular belief, classic rock still has a home on three NYC area stations:

[1] WPLJ 95.5 - sure they play Whitney and Mariah,. but they also play a hell of a lot of classic rock. And I don't mind that 70's disco too much either But I think they will start gearing more towards a classic rock sound and start shying away from the dancish stuff. Maybe Shannon should bring his Pirate radio format to NYC...it'd be like a breath of fresh air.

[2] WDHA 105.5 - it's in NJ but they have a decent signal. They are what WPLJ, WNEW and WAPP used to be...a station that mixes old and new without being too stale.

[3] WMXV 105.1 - yes it's adult contemp, but they (like WPLJ) have added A LOT of classic rock lately as well as new stuff from Foreigner and Def Leppard.

So far, the new KROCK isn't that bad. They are playing better music than the other three. Z-100 still plays the same friggin songs over and over, now it's just Nirvana instead of Madonna. WNEW is clueless. And Q-104 is just Z-100 for an older audience.

SFK
- Editor of SFK, the Internet Hard Rock & AOR Mailing List -
- To subscribe, just ask... -

218. Massive changes at WXRK-FM (K-Rock) NYC - Vin Scelsa at hazard.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: tbetz@panix.com
Message-ID: <4co4bm$5p1@vixen.cso.uiuc.edu>
Source record: 27284

Thursday night there was a surprise mandatory meeting of the entire
K-Rock (WXRK-FM, 92.3) staff, at which it was announced that effective
at 6 AM Fri, Jan 5, the station would change its format to "Modern Rock".

By Modern Rock, they do NOT mean the "new" WNEW-FM type of modern, but the
really hard stuff, Nine Inch Nails, etc.

Also effective immediately, the entire air staff, except for Howard Stern,
is on indefinate sabbatical. They have not been fired, nor does management
claim to know what will happen with its "personalities". They will be
running nothing but music and self-promotional announcements for "at least"
the next two weeks.

It is reported that GM Tom Chiasano told FM legend Vin Scelsa he "doesn't
know" what the future holds for Scelsa's Sunday night free-form program,
Idiot's Delight. It's possible that it's not necessarily the end, as Scelsa
has been identified with new music all along, and the station may want to keep
his presence for that reason. On the other hand, this may be your typical
radio format change housecleaning, and we may have heard the last of Idiot's
Delight on K-Rock, not to mention such NY radio veterans as Pete Fornatale,
Dave Herman, Jimmy Fink, and the others.

The program change is the last result of a series of changes that Infinity-
owned stations have been going through for several years. K-Rock is the last
of the "classic rock" stations left in the Infinity chain... the others have
mostly gone the modern rock route also, with generally impressive rating
results. The management of the other Infinity stations are the ones consulting
on the K-Rock program change.

The irony of all this is that it was 14 years ago that Scelsa took a stand
against changes at WNEW, and left as a result. And the fact is that WNEW may
be the ones who will inherit the more moderate of the classic rock listeners
who have been orphaned by the change.

Listeners interested in a (perhaps futile) effort to influence the outcome in
this matter may wish to write to:

Tom Chiasano
WXRK Radio
600 Madison Avenue
New York, NY 10017

Does anyone have the address of the president of Infinty Broadcasting, Mel
something-or-other?

--
-- Tom Betz --- 114 Woodworth Ave, Yonkers NY 10701-2509 --- (914) 375-1510 --

tbetz@cloud9.net | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

219. Bi-Costal K-Rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4co4bn$5p2@vixen.cso.uiuc.edu>
Source record: 27285

Now, The World Famous K-Rock is bi-costal. Infinity seemed to hone the current K-Rock sound at LA's KROQ and San Jose's KOME. 92.3 WXRK is the latest K-Rock and under the helm of LA's Ex-PD Kevin Weatherly, it will undoubtedly sound just like 106.7 KROQ.

I predict Howard Stern will eventually become the morning show on KROQ, even though Kevin & Bean have a great show. It only seems logical to make the LA and NYC K-Rock outlets simbiotic. And if Howard hates his association with LA's Real (Bad) Radio 97.1 KLSX, as much as he says he does on the air, then I'll double down.

With Howard's high numbers to start the day, KROQ Los Angeles could be the number one station overall.

G. J. Goldwyn
iRock.Communications, Inc.
iRock Internet Music Radio
--
This is my sig. It's not much, but neither is this account.

220. Re: Stern /K-Rock Flip

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: jeff@panix.com
Message-ID: <4co4bn$5p3@vixen.cso.uiuc.edu>
Source record: 27286

Hi!
I caught Howard ushering in the format change to alternative. (WYSP in Phila was simulcasting the whole thing).

Howard's airname became Douche Baggy Bag, and Robin was "Super Snatch" as they actually segued cuts from Bush, Nine Inch nails, etc.

In between they took calls from record reps. They put Harvey Leeds from Sony on the air, and said they'd play his "requests" because he had been good to Howard, even while the station was classic rock. Howard was about to list which reps would have to put hundred-dollar bills into the CD's to get airplay when Leeds cut him off with a list of five requests.

Howard agreed to play them for a weekend at NY's Four Seasons hotel.

It was a rip!

By the way, Howard is staying. There's no word on the fate of the airstaff. Radio and Records <http://www.rronline.com/> is reporting the airstaff stays in place, but for the first ten days or so there will be no jocks on air. There's no word whether the Greaseman stays, but considering his numbers, and Howard's endless on air rants to put Grease out of his misery, it would seem likely Sgt Fury is fading away.

With a Friday format change, you have to figure the other "alternative" pd's and md's are having a nailbiter weekend trying to figure out whether to counterprogram this thing.

One more interesting item about K-ROCK.... PUNK JINGLE SWEEPERS!!!! They actually have these :07 jingles that sound like they might have been cut by the Ramones. They're awful. The calls don't stand out. They might be a goof, or it might be an imaging thing I don't get. In any event, I've never heard anything like 'em. JAMS did not cut these!

Good reception...

Jeff Caplan
WCBS Newsradio 88, NYC

221. Re: Classic rock is *dead* in NYC!! :-(

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4co4bo$5p4@vixen.cso.uiuc.edu>
Source record: 27287

References: <4clhiv$gia@vixen.cso.uiuc.edu>

On 6 Jan 1996 10:06:23 GMT Thomas Trauth (trauth@paul.rutgers.edu) wrote:

: Friday, Jan. 5th.

: K-rock (WXRK, 92.3 FM), which truly became "NY's only classic
: rock station" when WNEW became "NY's rock alternative" on July
: 7th, joined WNEW today as one of NY's *FIVE* alternative stations
: (along with Z-100, X-107, and WDRE)!

When there are five stations in the market with an "alternative" format,
one does question the use of the word "alternative" to describe it!

This is probably why the industry has settled on the terms "modern rock"
and "new rock" because, especially in the past couple of years, it seems
it's not so much of an alternative after all.

Maybe it should be called "postmodern rock".....
--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

222. WXRK DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: kenorian@ix.netcom.com
Message-ID: <4co4bo$5p5@vixen.cso.uiuc.edu>
Source record: 27288

Does anyone know what will happen to the Legends Dave Herman and Pete Fornatele, et. al.

Also, how about Pete's Sunday morning acoustic classic??

223. Re: Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: lous@crl.com
Message-ID: <4co4bp$5p6@vixen.cso.uiuc.edu>
Source record: 27289

References: <4clhj4$gih@vixen.cso.uiuc.edu>

In article <4cg13n$oic@vixen.cso.uiuc.edu>, David A. Kaye <dk@crl.com> wrote:
>
>" Does anyone know the postal address for Radio KVTO in Berkeley, CA? They
>" operate on AM 1450.
>
>They operate on 1400 with 1kw. It's amazing you could pick up a station
>on 1400, a crowded local channel with hundreds of stations on it.

KVTO uses a 450 ft. tower in a salt marsh next to San Francisco bay, which provides an excellent ground system. The tower is 5/8 wavelength at 1400 so there's a lot of low elevation signal, as well as the 5/8 wavelength skywave lobe. KFRC 610 KHz also runs 5000 watts day and night into the tower, which is a quarter wavelength at 610 KHz.

KVTO has a co-channel station in Ukiah, CA about 100 miles to the north. If you drive Highway 101 from the bay area towards Ukiah, KVTO comes in without significant co-channel interference as far as Healdsburg, 60 miles from the KVTO tower. The groundwave path up to Healdsburg is a combination of the salt water bay and the 15+ ground conductivity of the Santa Rosa plain. Ukiah is in a small valley surrounded by iron bearing mountains. The mountain range causes a big break in ground conductivity, dropping to 0.5 or less. The Ukiah station disappears within 20 miles of the tower in almost any direction.

I worked for KVTO back when it was KRE-AM. One day I got a very irate call from the chief engineer of the Ukiah station. He was paged while out having lunch, saying the station was off the air. When he got to his car he heard music on 1400, decided it must be a monitoring problem at the station, and elected to finish his hamburger. Then the song ended and he heard the KRE ID. He said we sounded like a local station up there, so we must be operating illegally. I told him he was welcome to stop by and see what we were doing, just look for the 450 ft. tower in the salt marsh next to the bay. There was a long pause, then he hung up.

Lou Schneider
lous@crl.com

224. Re: Address for KVTO-AM in Berkeley CA?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: dk@crl.com
Message-ID: <4co4bq$5p7@vixen.cso.uiuc.edu>
Source record: 27290

References: <4clhj4$gih@vixen.cso.uiuc.edu>

Mika M{kel{inen wrote the quoted material below:

" error. Actually they seem to have moved to 55 Hawthorne St, Suite 900, San
" Francisco, CA 91405, according to the replies which I have received by

Actually, what I meant to say was that the transmitter is still in
Berkeley at the old address, but the facility is probably just
transmitters now (no studio or offices) and maybe they don't receive mail
there at all anymore. Funny though that someone at the site would have
returned the mail, since the station isn't exactly unknown -- it's been in
Berkeley in one form or another since 1923.

--
(c) 1996 1/3 of all purchases in the USA are paid for by check
David Kaye

225. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: kevsan@ix.netcom.com
Message-ID: <4co4bq$5p8@vixen.cso.uiuc.edu>
Source record: 27291

References: <4cg141$oio@vixen.cso.uiuc.edu> <4clhje$giu@vixen.cso.uiuc.edu>

One more tip for this discussion. I learned about this from an old
Production Director I succeeded in the early 80s here in Detroit at
WCXI (he started it at WDEE) and I've seen it used at WJR and WHYT
and I've used it for almost 7 years now at WKQI...white paper tape!
It's made by 3M/Scotch and American Tape and is usually available
from industrial supply outlets. It reminds you of construction tape
but it's stronger, thicker, the perfect width to go under cart labels
and peels off easily, taking the label with it in one easy move.
I swear by it! It's a great preventive measure to sticky label build
up!

It also can be taped over old adhesive and if you rub down on it and
peel it back off, it will take the old adhesive with it!

Kevin Sanderson
Production Director
WKQI/Q95.5 - Detroit's Best Hits!

226. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4co4bq$5p9@vixen.cso.uiuc.edu>
Source record: 27292

References: <4cdemm$1gq@vixen.cso.uiuc.edu>

Mr Mud (an480514@anon.penet.fi) wrote:
: References: <4c89p5$8ui@vixen.cso.uiuc.edu>

: On 1/1/96 James Seddon <SEDDON@AB.EDU> wrote:

: >Whatever happened to Larry Glick returning to radio...I sure miss the
: >commander.

: Larry left WBZ in the late 80's to go to WHDH. They let him go a few
: years later. He has done a few guest stints on WRKO, Boston filling
: in for Chuck Adler but is pretty much retired.
: Remember the days of the Larry Glick Lemonade Stands?

: -Gary

Larry Glick Lemonade Stands?
How long ago was that? Early to mid-60's?
Was he on a Group W (Westinghouse) station at the time?

We used to send in for Lemonade Stand kits from WIND's Benson and Russell
radio show (about 1963 to 66 - I think) and I was curious if it had been the
idea of the station's Promotion Director, or the jocks - or it was a
"network"-wide promotion, individual to each city.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

227. Re: NBC's Monitor Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: dk@crl.com
Message-ID: <4co4bs$5pa@vixen.cso.uiuc.edu>
Source record: 27293

References: <4clc8v$dbo@vixen.cso.uiuc.edu>

Roger Dobrick wrote the quoted material below:

" Does anyone remember the comedy drop-ins that NBC produced for "Monitor?"
" Some classic Nichols & May stuff; also Bob & Ray. Can anyone remember
" any other comics who did original material for them?

The Bickersons (Don Ameche and Frances Langford) were regular weekend
staples, too. There was also something like Lum 'n' Abner or something
similar.

--
(c) 1996 In 1909 San Francisco changed over 375 street names
David Kaye

228. MOrning Show Ideas:

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Tim Patterson <76262.1554@CompuServe.COM>
Message-ID: <4co4bs$5pb@vixen.cso.uiuc.edu>
Source record: 27294

I suppose this has been asked before many times in many ways, but I'm looking for some feedback to the following situation. Say you're trying to impress a PD at an AC-style Rock and Roll Classics station that's looking to hire a morning news anchor/co-host, and he wants some ideas that will "break the mold" ...things that have never been done before. I have many ideas, but anything you can add that might inspire me to a better presentation would really be appreciated...I might mention that I've got great production skills, and this approach to breaking the mold would be both on and off the air, such as doing things differently on the air, and looking for street stuff that will garner attention and listeners.

If you've ever been in that situation and succeeded, what did it take? Any ideas?

Thanks a million!

229. Re: **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4co4bs$5pc@vixen.cso.uiuc.edu>
Source record: 27295

References: <4cg146$oiv@vixen.cso.uiuc.edu>

Scott Spezzano (MAAE96A@prodigy.com) wrote:

: Greetings!

: Looking to start a discussion about YOUR nightclub tricks. Tricks and
: contests and stunts you use at the clubs to entertain the patrons.

: I'm sick of the standard "First person to come up with a dollar bill
: with the radio stations' frequency wins a prize"...I'm looking for
: creative ideas.

: Go ahead, give us your tricks, even if they're a little strange.

: -
: SCOTT SPEZZANO MAAE96A@prodigy.com

I suppose there's always Dick Biondi's favorite:

First person who shows up (in the dead of winter) wearing nothing but a
swimsuit gets __________.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

230. Re: Nightclub tricks

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: pduck1@ids.net
Message-ID: <4co4bt$5pd@vixen.cso.uiuc.edu>
Source record: 27296

References: <4clc91$dbq@vixen.cso.uiuc.edu>

MAAE96A@prodigy.com (Scott Spezzano) wrote:

>Greetings World,
>]
>I'm looking for your tricks stunts and contests you use at your nightclub
>gigs.

>That "name that tune" thing doesn't work anymore .

>Let's start a conversation so we can all benefit from new and exciting
>and bizzare ideas.

>-
> SCOTT SPEZZANO MAAE96A@prodigy.com

Starting a convo on radio promotions is a great idea...I'm always
looking for a new one (that actually works!).

Here's one:
Casino Night: $5 cover gives patron 500 "dollars" in chips.
Blackjack, roulette, ect. going on at tables all over the club. Grand
prize goes to the person with the most chips at the end of the night.
Note: cover charge is donated to charity to get around
local/state/federal gambling laws. Check your area laws just in case.

Anybody else?

231. Re: Orban 8200 (digital optimod)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4co4bv$5pf@vixen.cso.uiuc.edu>
Source record: 27297

WHRB, a Cambridge, MA station on whose board of trustees I sit, has used an 8200 (two-band version) for about two years now. Its performance is not unlike that of the analog 8100. What makes the 8200 particularly good for WHRB is the ease with which the box can be made to change settings automatically for different dayparts. WHRB plays jazz in the morning, classical in the afternoon and early evening and rock at night, and the 8200 is set to change settings with the music.

The people at WHRB aren't trying to be the loudest thing on the dial. They want the music to sound as natural as possible, yet be loud enough to be audible on the radio. The 8200 does a very good job for them.

Rob Landry
umar@cybercom.net

232. Why no TV/radio in New Hampshire?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: jgallagh@interserv.com
Message-ID: <4co4c0$5pg@vixen.cso.uiuc.edu>
Source record: 27298

I was on a ski trip to Waterville Valley in upper (northern)
New Hampshire last weekend.

Despite a great directional antenna on my buddy's mountaintop
home, we could only get channel 9 out of Manchester and a
virtually unwatchable picture on the 3 Boston commercial VHF's.

Are there no other channels, V or U assigned to New Hampshire
or did someone decide it's not economically feasible? I think
there's a pbs station somewhere around Concord but I couldn't
find its signal.

Why can't the Boston stations use a "repeater" or some such
other device to get their signal into Northern New England.

As you might expect satellite dishes are everywhere, but what did
people do a few years ago? Unfortunately for my buddy, his
house is surrounded by 100 foot trees which makes satellite
reception impossible for either the 10 foot c-band or the
18" dbs dishes which need clear southwest exposure.

I set my car radio on scan on the AM band and it flew up and down
without finding a decent signal. It finally stopped at 1030 am on
WBZ, some 150 miles away !

I guess I feel a little sympathy for people in true rural areas when
it comes to broadcast reception.

John Gallagher/Boston

233. 440 Satisfaction URL.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: Frank Absher <fabsher@siue.edu>
Message-ID: <4co4ca$5q0@vixen.cso.uiuc.edu>
Source record: 27299

Bill: You're right. 440's "Where Are They Now" is an excellent source of info and they're always looking for input. (http://www.440int.com/)

234. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4co4ca$5q1@vixen.cso.uiuc.edu>
Source record: 27300

References: <4clc9h$dce@vixen.cso.uiuc.edu>

William Pfeiffer (wdp@airwaves.com) wrote:

: AQAU07A@prodigy.com (Neil Schwanitz) Wrote:

: IMHO, can call themselves a Jazz station and then play Whitney
: Houston! Kinda like a heavy metal station playing CSN&Y!!

: Now the point about WLLZ playing Whitney, that may be a little bit of
: an AC skew, but the station is new and will be fine tuning that music
: mix. Also realize that some NAC's play a lighter more accessible mix
: during the day and a more jazzy mix at night. WNUA in Chicago does
: this.

I don't know, Bill. I've worked NAC a couple of times, including a stint with one of the format's early pioneers-- KTWN, Twin Cities-- and The Breeze. I'll agree with the dayparting bit. But broadening the format to include core AC artists does nothing but confuse the AC listener (who expects to hear more of the same) and p.o. the NAC listener (who doesn't want to hear Whitney Houston, Michael Bolton, et al. singles).

KMJZ signed on here in the Twin Cities playing a blend that I would define as 90's NAC (no Windham Hill, Narada, folk). But as they've 'fine-tuned' the station, they've continued to add core AC artists in an obvious attempt to draw listeners away from WLTE. The moment I heard Smooth Jazz 104.1 play Mariah Carey's 'Dreamlover' a couple of times, I knew they (and probably Broadcast Associates?) don't know what they heck they were doing anymore. Non-single, album tracks-- maybe. Hit singles that are already overplayed-- think again.

It's almost like throwing in the towel. NAC used to take pride with it's long rotations, broad textures and diverse orgins. Nowadays, most of the instrumentals are so sound-alike, with sooooo many saxophone players being programmed, too, and (at least with KMJZ) 75% of the vocals can heard on other stations (and are not even remotely* jazz), the format no longer gives the listeners who are tired of sameness and mediocrity the refuge NAC once offered.

As a side note, I programmed an AC/NAC hybrid for a time overseas. The reason I added the instrumental selections I did was to differentiate the station from its nearest competitor (we were the new kid on the block), and to add an aura of 'class' to the station's sound (the station was called Class 95 FM). But at no time did we ever pretend we were a jazz station. We never promoted ourselves as being anything but adult contemporary. We didn't even do the obvious and program a Sunday evening jazz show for the small, but interested, number of jazz fans out there who knew anything about

the pop-fusion that was being broadcast.

And within eight weeks, we were the #1 adult radio station in Singapore, a 3-million person market.

A 'smooth jazz' clone that plays Houston, Carey and Bolton might consider dropping the 'jazz' moniker and, instead, compete head-to-head with their AC foes as an AC. It'd be closer to the truth.

--
Steve Sundberg | I gotta do/ I gotta go
deejay@mm.com | This and that/ To and fro.
73617.105@compuserve.com | No time now/ I gotta run
steve.sundberg@tclbbs.com | Some day soon/ I'll have some fun.
---------------------------|------------------- K. M. Greenwood

235. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4co4ca$5q2@vixen.cso.uiuc.edu>
Source record: 27301

References: <4clc9h$dce@vixen.cso.uiuc.edu>

In article <4clc9h$dce@vixen.cso.uiuc.edu>, William Pfeiffer
<wdp@airwaves.com> wrote:

> AQAU07A@prodigy.com (Neil Schwanitz) Wrote:
>
> 35+Men????
>
> I think you need to listen to WLLZ before saying that. This is not a male
> targeted format that they are playing.
> True, they will be going after some of the WJZZ crowd, but I think they
> will tend to pull more female, from stations like WNIC. No station,
> IMHO, can call themselves a Jazz station and then play Whitney
> Houston! Kinda like a heavy metal station playing CSN&Y!!
>
> [...]
>
> That type of formats listeners don't have time to waste on diaries. The
> WLLZ format as it is tends to be "wallpaper".
>
> Hardly.
>
> NAC (the core format that WLLZ is supposed to be) is one of the
> hottest niches going right now. Well programed NAC's are racking up
> numbers in most markets. KC is witnessing a station go from an
> 'also-ran' suburban country signal to the top-10 in money demo *in
> one book*.
>
> Chicago's NAC has been in the top 10 consistently.
>
> Now the point about WLLZ playing Whitney, that may be a little bit of
> an AC skew, but the station is new and will be fine tuning that music
> mix. Also realize that some NAC's play a lighter more accessible mix
> during the day and a more jazzy mix at night. WNUA in Chicago does
> this.
>
> NAC is a very broad-based format. It attracts listeners across racial,
> age, and economic lines and scores very well with urban money-demo
> listeners. My half-sister is in her sixties and she swears by WNUA.
>
> So while WLLZ may not sound all that appealing *yet*, give them some
> time and don't write off the NAC format. It is big and getting
> bigger.
>

> --
>
> William Pfeiffer - Moderator rec.radio.broadcasting - AIRWAVES
> wdp@airwaves.com * airwaves@woodtech.com * rrb@clm.aiss.uiuc.edu
> "Experienced Web Designer Seeking F/T P/T or Freelance Design Work"
> AIRWAVES Media Home Page: http://radio.aiss.uiuc.edu/~rrb/

Great points!

Plus, as my friend Tom Sleeker of KMJZ/Mpls.-St. Paul points out, it's *N*
A *C*...*NEW* *ADULT* *CONTEMPORARY*. Jazz is an element of it, but not
all of it.

And, besides, it wasn't all that long ago hard rockers threw in the
occasional CSNY cut, like "Woodstock" !

236. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4co4c5$5pp@vixen.cso.uiuc.edu>
Source record: 27302

References: <4cg14d$ojc@vixen.cso.uiuc.edu>

I think stations sound real bad when they speed up the music.

Here in New York, WPLJ's been doing it for years, until in 1989, they finally stopped. We also had WAPP and, yes, even Z-100 doing it for a time.

But no other market in the country I've ever visited has as many FAST radio stations as Cincinnati, Ohio. It seems that every other station speeds up the music there.

Thank you. That was worth $.03

237. Re: Any ideas on how to start broadcasting???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-07 00:00:00 UTC
From: dk@crl.com
Message-ID: <4co4c6$5pq@vixen.cso.uiuc.edu>
Source record: 27303

References: <4clhjb$gir@vixen.cso.uiuc.edu>

sharky@burgoyne.com wrote the quoted material below:

" Hi everyone I need some information. I am very interested in going
" into radio broadcasting. I am most interested in becoming a
" sportscaster.

I went to school with Jon Miller, the voice of the Baltimore Orioles and ESPN. He took announcing and other radio/TV courses at College of San Mateo, a community college with radio and TV stations, and then went to Oakland A's and Giants games with a tape recorder and did play-by-play announcing into the recorder during actual games. After a particularly good tape he was hired by Charlie Finley, then owner of the A's, and the rest is history.

--
(c) 1996 95% of people who make prosthetic devices are
David Kaye offered jobs before they graduate college

238. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4cr5qb$djc@vixen.cso.uiuc.edu>
Source record: 27150

References: <4co4c5$5pp@vixen.cso.uiuc.edu>

salucce@ix.netcom.com (Sal D'Amato) wrote:

>References: <4cg14d$ojc@vixen.cso.uiuc.edu>

>I think stations sound real bad when they speed up the music.

>Here in New York, WPLJ's been doing it for years, until in 1989,
>they finally stopped. We also had WAPP and, yes, even Z-100 doing
>it for a time.

>But no other market in the country I've ever visited has as many
>FAST radio stations as Cincinnati, Ohio. It seems that every other
>station speeds up the music there.

>Thank you. That was worth $.03

Sal -

I can't vouch for anything at WAPP...but I can tell you that while I was the person carting music at Z-100 (mid 1980's) absolutely NOTHING was sped up--because my objection to the practice was strenuous. (As I remember, the way I phrased it was "If you want this music sped up, you better find someone else to do it, 'cause I ain't gonna!" My objection is rooted in two facts: #1, I have perfect pitch and hearing things wrong annoys the living daylights out of me, and #2, I think that messing with the sound interferes with the artist's objective even more than a radio edit, which, if done with any degree of sensitivity, gets across the artist's intention, just a bit more quickly.)

Larry Berger did tell me sometime in 1987 or 1988 that music at WPLJ had been sped up by 2% across the board, all the way from its "Rock in Stereo" days through the Power 95 days.

Anita Bonita

239. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Jay Messersmith <rhvohvo@ix.netcom.com>
Message-ID: <4cr5qc$djd@vixen.cso.uiuc.edu>
Source record: 27151

References: <4clhja$gio@vixen.cso.uiuc.edu>

This debate raged in BILLBOARD in the mid-70s. I was at a Top-40 station that DID speed up the music. I always looked at it the same way a magazine looks at cropping a picture for the most advantageous presentation. I don't know what the final RPMs were... I just goosed the turntable till the strobe dots were "walking" but it wasn't as bad as KLIF/Dallas at that time or WTIX/New Orleans. I heard "Thank God I'm A Country Boy" in N>O> and I couldn't hear any resemblence to John Denver.

240. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: z800525a@bcfreenet.seflin.lib.fl.us
Message-ID: <4cr5qc$dje@vixen.cso.uiuc.edu>
Source record: 27152

References: <4cg13u$oil@vixen.cso.uiuc.edu>

I can remember a spot for Household Finance Company in Bostoin as a
kid...not sure WHo did this one (live sopot on either WBZ, WMEX or WRKO),
but the announcer said "there are 25 HFC offices within the smell of my
armpit...may not be in good taste by today's "consulted" standard, bvut
that WAS a good one to chuckle over!

--

Scott Levison
z800525a@bcfreenet.seflin.lib.fl.us
or
sdl1@freenet.fsu.edu
****
"I never set out to be weird. It was always other people that called me
weird."-- Frank Vincent Zappa 12/21/40--12/4/93
****

241. Re: Any ideas on how to start broadcasting???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: gds@best.com
Message-ID: <4cr5qd$djf@vixen.cso.uiuc.edu>
Source record: 27153

References: <4co4bc$5oh@vixen.cso.uiuc.edu>

In article <4co4bc$5oh@vixen.cso.uiuc.edu>,
Scott Saloway <jmac@gti.gti.net> wrote:
> Most importantly, be willing to make jobs happen for you. If you
>see something that would look good as a sports program or live broadcast,
>dont be afraid to approach the team/league/local radio/cable stations. (I
>suggest you stay away from TV for obvious reasons :)

In addition to the other good advice that's been posted here, I think
it is also valuable to learn how to do sports analysis. Be able to
comment on sports from various perspectives; players, coaches, team
owners, fans, etc. Learn how to interpret the various statistics that
are compiled for each sport.

--gregbo

242. Re: Need STL Help !!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4cr5qd$djg@vixen.cso.uiuc.edu>
Source record: 27154

You might try calling J-Squared Technical Services in Grant's Pass,
Oregon. They are STL repair specialists.

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
sschweiger@mci.newscorp.com
71514.2253@compuserve.com
sids1045@aol.com

243. Joe Frank FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: rlooney@csc.com
Message-ID: <4crl9u$99a@explorer.csc.com>
Source record: 27155
Cross-posted to: alt.radio.networks.npr,rec.radio.broadcasting,rec.radio.noncomm,alt.answers,rec.answers,news.answers

```
Archive-name: radio/drama/joe-frank
Posting-Frequency: sporadic
Last-Modified: January 7, 1995
Version: 4.3

Joe Frank v4.3
Frequently Asked Questions 1/96

------------------------------------------------------------------------

Welcome to the Joe Frank FAQ, posted sporadically to alt.radio.networks.npr,
rec.radio.broadcasting, rec.radio.noncomm, rec.answers and news.answers.
It was created by Richard Looney with assistance from many Joe Frank fans
who are net.citizens.

Additional information is welcome - please send to rlooney@csc.com.

------------------------------------------------------------------------

Contents:

1. Who is Joe Frank? -> Biography

2. What has he done? -> Chronological Listing of Radio Programs

3. How about video and writing? -> Listing of his non-radio work

4. Is he still on the radio?

5. Are tapes of the radio programs available?

------------------------------------------------------------------------

1. Who is Joe Frank?

Joe Frank is *not* the host of a long-running New York talk show, and a
different Joe Frank (Carollo) was responsible for those top-40 hits from
the early 1970s. Joe Frank is best known for the weekly radio show
called "Work In Progress" he created in the studios of KCRW, Santa Monica
between 1986 and 1992. His program was picked up by some of the more
progressive public radio stations, since KCRW made it available 'on the
satellite' via SASS.

The following biography from KCRW was dated April 1990:
------------------------------------------------------------------------
Joe Frank was born in Strasbourg, France of a Viennese mother and a
Polish father. His family immigrated to New York City where Frank was raised
and educated. Frank, who received a B.A. from Hofstra University, attended
```

the Iowa Writers Workshop and subsequently taught at the Dalton School in Manhattan.

In the mid 70's Frank joined WBAI, the New York Pacifica station, as a volunteer. By 1977 he was the host of "In The Dark," a late night entertainment program that featured Frank's monologues, improvised sketches, and live music. In 1978 Frank moved to Washington D.C., to anchor the weekend edition of "All Things Considered" on National Public Radio (NPR). From 1979 to 1985 he wrote, performed in, and produced 18 dramas for NPR Playhouse, garnering many broadcasting honors, including the 1982 Broadcast Media Award, the 1983 Radio Program Award from the Corporation For Public Broadcasting, two consecutive Gold Awards at the International Radio Festival of New York (1983 & 1984), the American Nomination to the 1984 Prix Italia and a Special Commendation from the Berlin Prix Futura (1985).

In 1986, at the invitation of Ruth Hirschman, general manager of KCRW, Frank moved to Los Angeles where he created his own weekly one-hour program, "Joe Frank: Work In Progress" at the Santa Monica-based NPR station. In 1988 Frank won both the prestigious Major Armstrong Award and the Corporation For Public Broadcasting Program Award for his three-part series "Rent A Family."

In February 1989 "Rent A Family" was adapted and directed by Paul Verdier at Stages Trilingual Theater. In March of 1989 Frank gave his first one-man show ("Joe Frank: In Performance") at the Museum Of Contemporary Art's Ahmanson Theater.

Frank has published two plays, "The Decline Of Spengler" (New Directions 48, New York) and "A Tour Of The City" (Tanim Press, New York). A volume of fiction, "The Queen Of Puerto Rico And Other Stories" will be published by William Morrow (New York) next winter.

Montreal's Theater Anima will present Frank's award-winning "A Tour Of The City" at Hangar Number 9 of the Old Port of Montreal in June 1990. This drama, featuring a cast including performers from Cirque du Soleil, will be under the direction of Jordan Dietcher.

Michael Mann, creator of the television series "Miami Vice" and "Crime Story," has purchased the rights to Frank's radio monologue, "Night" and plans to adapt it for a feature film.

Starting in 1993, Joe changed the title of his show to "In The Dark". In early 1995 it was announced that Joe Frank would be 'taking a break' from "In The Dark", and it was removed from the KCRW schedule. Repeats of old shows are still broadcast from a few stations. Joe Frank will begin a new show called "Somewhere Out There" on KCRW in January 1996.

2. What has he done? Chronological List of Joe Frank's radio programs

This listing began as the Work In Progress Program List received from KCRW in 1987. That list was then augmented by the author of this FAQ as new shows were broadcast. The productions were originally listed by

KCRW as either monologues (M), dramas (D), or both (MD). This FAQ continues
that tradition, but simplifies it such that programs with a single vocalist
are listed as monologues (performed by Joe Frank unless noted otherwise)
and programs featuring multiple performers are marked as dramas.

Additional information augments this listing:

(cast members of the dramas are enclosed in parentheses)
... based upon the credits announced at the conclusion of each
program - note that there may be misspellings! The following key
identifies those performers who appear more than twice:

AH Avery Hart AJ Annalee Jeffries
AM Arthur Miller BD Beth Dixon
BM Bernie Mantell BS Barbara Sommers
DR David Rapkin DSJ David St. James
ES Eric Sears FMA F. Murray Abraham
FZ Farley Ziegler GZ Grace Zabriskie
HP Harvey Per HW Helen Wilson
IW Irene Wagner JP Joseph Palmieri
LB Larry Block LE Laura Esterman
LM Larry Massett LN Lester Navscer
MH Mark Hammer NA Nick Aulette
PM Paul Mantell RC Ryan Cutrona
RF Rosemary Foley TJ Tim Jerome

[musical artist and title is noted between square brackets]
Some sources of background music used in selected programs are identified.

{ Comments are enclosed in curly brackets }
The author of this FAQ has annotated the listing with a few comments.

>>> various NPR Productions <<<

1978

The 80 Yard Run
monologue - one hour
{ KCRW's program list placed this show in the middle of the 1979 entries,
but a KCRW announcer's introduction to this program claimed this to
be Joe Frank's very first show, initially broadcast in 1978 }

1979

A Call in the Night
drama - one hour
(BD, ES, AM, BM, IW & Joe)

Arena
drama - one hour
(AJ, AM, BM, RF, ES, Joe & TJ)

The Death of Trotsky
monologue - one hour
[Miles Davis, "Solea", from "Sketches of Spain"]

'Til You're Gone
drama - one hour
(AM, Robin Bartlette, TJ, BM, IW, ES, RF, DSJ, Marcel Rosenblatt & Joe)

Summer Notes
drama - one hour
(TJ, BD, AM, LN, RF, BM, Fran Dorn, DSJ & Joe)

1980

The Rare Recording
drama - half hour
(BM, ES, AM, IW, FMA, Christina Moore & Joe)

Joe Frank in Concert
monologue - half hour
{ recorded live at Bushido, a gallery in NYC }

1982

The Decline of Spengler
drama - one hour
(Joe, BS, JP, LN, IW, TJ, Leslie Katz (or Cass), DR, RF, Charles Potter,
AM & Brother Theodore)
[Steve Reich, from "Music for Eighteen Musicians"]

Lies
drama - one hour
(Joe, MH, FMA, BS, Christina Moore, TJ, AM & Jane Hunt)
[Mother Mallard's Portable Masterpiece Company, "Ceres Motion"]
[Philip Glass, "Part One" from "Music In Twelve Parts"]
[Steve Reich, from "Music for Eighteen Musicians"]
{ contains "The Night Watchman", which was used to conclude
All Things Considered on Halloween, 1979 }

1983

The End
drama - half hour

Pilot
drama - half hour
(BS, Clark Gordon, PM, LB, IW, Joe, AM & TJ)
[Pat Metheny, "As Falls Wichita, So Falls Witchita Falls"]

The Queen of Puerto Rico
monologue - half hour

Sales
monologue - half hour
[Steve Tibbetts, "Walking" from "Northern Song"]

Warheads
drama - half hour
(LN, PM, AM, MH, IW & Joe)

Questions
drama - half hour
(TJ, MH, AM, PM, ES, IW & Joe)

1984

A Tour of the City
drama - part 1 one hour, part 2 half hour
(Alan Hunter, Marilyn Casky, BS, AM, Richard Bower, TJ, MH, JP, LB & Joe)
[Steve Reich, from "Six Marimbas"]
[Harold Budd, "Flowered Knife Shadows" from "Lovely Thunder"]
[Brian Eno, from "On Land"]
[Tangerine Dream, "Remote Viewing", from "Exit"]
[Popol Vuh, "Brothers of Darkness - Sons of Light" from the soundtrack
of Herzog's "Nosferatu"]

Across the River
drama - half hour
(AM, PM, LN, AH & Joe)

1985

Dreams of the River
monologue - one hour

Dear Annie
monologue - one hour

A Pact With God
monologue - one hour

Pretender
monologue - one hour

When She's Asleep, She Looks Like an Angel
monologue - one hour

>>> Work In Progress <<<

1986

Photography
drama - one hour
(TJ, NA, Sandy Fazin, DR, LN, AM & Joe)

Rain
drama - one hour
(Angel, Shawn, Dinah, Chantell, LN, LM, Scott Carrier & Joe)

Talking About Love
drama - one hour
(Dennis, Doug, Danny, Bobby & Craig)

Another Country (parts 1, 2, and 3)
monologue - three hours
[Philip Glass, "Facades", from "Glassworks"]
[Eno/Byrne, "Qu'ran" from "My Life in the Bush of Ghosts"]

A Landing Strip in the Jungle
monologue - one hour

No Show
monologue - one hour

Let Me Not Dream
monologue - one hour
[Brian Eno, from "Thursday Afternoon"]

Case Studies
drama - one hour
(AM, NA, TJ & Joe)

Cocktails Before Dinner
monologue - one hour
[Jon Hassell, "Power Spot" and "Wing Melodies" from "Power Spot"]

Dreamland
monologue - one hour

An American Flower
monologue - one hour
[Ry Cooder, from the soundtrack of "Paris, Texas"]
{ also broadcast as: Rose }

Why I Don't Love You Anymore
monologue - one hour

Tell Me What To Do
monologue - one hour

Highways West
monologue - one hour
[Fred Simon, "Time and the River" from "Usually/Always"]
[Brian Eno, "Always Returning", from "Apollo"]

Night Ride
drama - one hour
(TJ, MH, JP, Alan Hunter, LN, AJ, FMA, AM & Joe)
[Steve Reich, from "Six Marimbas"]
[Gavin Bryars, from the original "Sinking of the Titanic"]

[Harold Budd, "Flowered Knife Shadows" from "Lovely Thunder"]
{ continuation of A Tour of the City }

1987

Rent A Family (parts 1, 2, and 3)
drama - three hours
(BS, MH, AM, TJ, NA, Carolyn Swift, LB, Lynn, Sarah, Carmen, Thomas, Timo, Sharon, & Christa)
[Harold Budd, "Gypsy Violin", from "Lovely Thunder"]

In the Middle of Nowhere (parts 1, 2, and 3)
drama - three hours
(TJ, LB, AM, LE & RC)
[Andreas Vollenwieder, "The Stone" from "White Winds"]

The Policemens' Ball
drama - one hour
(TJ, AM, NA, LB, BS, Steve Friedman, Denny Partridge & Joe)
[Rossini's "William Tell Overture" performed by the Portsmouth Sinfonia]

He Hesitated
monologue - one hour
[Frank Sinatra, "All My Tomorrows", from the soundtrack of "A Hole in the Head"]

At The Border
monologue - one hour

Thank You, You're Beautiful
drama - one hour
(LE & Joe)
[Harvey Sachs, "What the World Needs Now"]
[Popol Vuh, "Brothers of Darkness - Sons of Light" from the soundtrack of Herzog's "Nosferatu"]

To The Bar Life
monologue - one hour

1988

The Emergency Room
drama - one hour
(AM, TJ, LB, PM, LN & Joe)

Stories For Nothing
monologue - one hour

Building A Church
drama - one hour
(TJ, Tess, AM, Richard Eisner & Joe)

[Bill Nelson, "West Deep" and "The Spirit Cannot Fail" from "Chance Encounters in the Garden of Lights"]

The Street
drama - one hour
{ vocalists unidentified }

Lines
monologue - one hour

Words
monologue - one hour

Five Part Dissonance
drama - one hour
(ES, AM, AH, PM, FMA, AJ & Joe)

Emerald Isle
drama - one hour
(Fionualla Flannigan, LB & Joe)

Home
monologue by GZ - one hour

Islands
monologue - one hour

Sleep
monologue - one hour

1989

Performer
drama - one hour
(LN, Julie Renick & Joe)
[Enya, "Watermark" and "River", from "Watermark"]

The More I Know You
drama - one hour
(A. Lorey, Antony Becker & GZ)

Road To Hell
monologue - one hour

Nausea
monologue - one hour
[Yello, "The Race" from "Flag"]

Bad
drama - one hour
(TJ, Tess Steincolk, AM, LB, PM & Joe)
{ essentially the same as Building A Church }

Great Lives
drama - one hour
(AM, RC, TJ, Julie Renick & Joe)

Night (parts 1 and 2)
monologue - two hours
[Meredith Monk, "Turtle Dreams (Waltz)", from "Turtle Dreams"]

1990

The Truth About Women (parts 1 and 2)
drama - two hours

I'm Not Crazy
monologue - one hour
[Andreas Vollenwieder, "Flight Feet & Root Hands" from "White Winds"]

Iceland (parts 1, 2, and 3)
monologue - three hours
[Eno, Moebius & Roedelius, "Tzima N'arki" from "After The Heat"]

1991

The Dictator (parts 1, 2, and 3)
monologue - three hours
[Enigma, "Principle of Lust", from "MCMXC"]
[David Van Tieghem, "They Drive By Night", from "Strange Cargo"]

On The Edge
monologue - one hour

1992

Redneck Rounder
monologue by J. B. Allison - one hour

El Cholo (The Beginning)
monologue - one hour
{ vocalist unidentifed }

The Best
monologue - one hour

In The Dark (parts 1 and 2)
monologue - two hours
{ with Theo Mondel & Debbie Devine }
[Thomas Newman, from the soundtrack of "The Player"]
[Kurt Neumann, from the soundtrack of "The Bonfire of the Vanities"]

Two Babes
drama - two hours
(Nancy Condy & Mimi Calpestory)

>>> In The Dark <<<

1993

God
drama - half hour
(Joe, GZ, RC, HP & HW)

Problems
drama - half hour
(Joe, GZ, RC, Phil Procter & Alan Arbus)

Pilgrim (parts 1 and 2)
drama - one hour
(Joe, AM, GZ, HW, Florina Federescou & Douglas Johnson)

Smile
drama - half hour
(Joe, FZ, LB, AM, GZ, Bob Gordon, Naomi Schwarz & Mike Mallone)
[Mark Isham's Sextet , from the soundtrack of "Little Man Tate"]

Green Cadillac
monologue - half hour

When I'm Calling You
monologue - half hour

The Loved One
drama - half hour
(Joe, GZ, AM, LE, LN, FZ, Heidi Nordberg & HP)

Coma
drama - half hour
(Joe, GZ, Patrick Buche & LB)
[Harold Budd/Brian Eno, "The Silver Ball", from "The Pearl"]

Just A Closer Walk With Thee
monologue - half hour

A Special Family
monologue - half hour
[Brian Eno, "Thursday Afternoon"]

1994

Tomorrow
monologue - half hour

The Cruise
monologue - half hour

Hit Man
monologue - half hour

A Natural Disaster
drama - half hour
(Joe, AM, RC & LB)

Joe Frank's America
drama - half hour

That Night
drama - half hour
(Joe, GZ, RC, HP, Carol Katz, HW, Donna Hardy, Mark Henning & Douglas Johnson)

Just Hold Me
monologue - half hour
[William Orbit, "Water From A Vine Leaf" from "Strange Cargo 3"]

Hawaii
monologue by Tim Jerome - half hour
{ also broadcast as: A Trip to Hawaii }

Soul Mate
monologue by Laura Esterman - half hour

Either/Or (parts 1 and 2)
drama - one hour
(AM, Maude Davis & Joe)

Anthology of Love (parts 1 and 2)
drama - one hour
(TJ, BD and TJ, AM)

Jerry's World (parts 1, 2 and 3)
drama - 90 minutes
(HP)

Loner

The Last Run
drama - half hour
(David Cross, RC & Joe)
{ OJ }

Prayer
drama - half hour
(GZ)

Haiti
drama - half hour
(Rick Overton, Paul & Sonya Verdiya, Tucker Smallwood, Irving Gelman, DR & Joe)

A Hearing
drama - half hour
(David Cross, Bob Odenkirk, Marty Castor & Joe)
{ OJ }

1995

Raymond

Insomnia
monologue by Dana Gold - half hour

Third World Country

Hotline
drama - half hour
(Davis Black)

In A Lonely Place
monologue by Julia Sweeney - half hour

Lila and the Professor
monologue - half hour
{ excerpts from Iceland }

>>> Somewhere Out There <<<

1996
-----

3. How about video and writing? Listing of his non-radio work

Joe Frank on screen:

A short video was presented at the Santa Monica Public Library
in 1988. It showed Joe speaking in the KCRW studio, a woman driving up to a
pay phone and making the calls heard in "Thank You, You're Beautiful",
and material from "Pretender", including the scene of Joe with the
pillows stuffed up his shirt.

Jerry Summers, one of Joe Frank's cohorts in the studio, says that "... Joe
did a short for CBS for a late-night summer-replacement show called 'The
Midnight Hour'. The piece was 'Memories', a re-working of a WIP story.
It aired (as I recall) late August or early September 1990, on the final
night of 'Midnight Hour'."

A short film has been aired as filler on the Los Angeles PBS station,
KCET, showing a montage of urban images (among which is Joe at the
microphone) accompanying the first segment from "Islands".

Three shorts are available on Playboy's "Inside Out" anthology series,
released on videotape in 1992:

Volume 2 contains "The Hitchhiker"
(which dramatizes the first segment of "Nausea")

Volume 3 contains "The Perfect Woman"
(which is similar to part of "Sleep", and also dramatizes part of "The End")

Volume 4 contains "Jilted Lover"

Joe Frank stars in these features.

... and the 1995 Zima commercial

Joe Frank in print:

An article about Joe called "Radio Noir", by Jamie Diamond, can be found in the Los Angeles Times Magazine of Sunday, November 22, 1987. The Wall Street Journal profiled him in an article in their March 15, 1988 edition. Another article, by Dick Lochte, called "Frankly, Joe's Branching Out", appeared in the March 1989 issue of Los Angeles Magazine. Much more verbiage (generally quite favorable) appeared in the wake of the release of his book of short stories, _The Queen of Puerto Rico_, which was published in 1993 by William Morrow and Company of New York.

Contents of _The Queen of Puerto Rico_ :

Tell Me What To Do
Fat Man
Night
Green Cadillac
Date
The Queen of Puerto Rico
Winter
The Decline of Spengler

{ Fat Man contains material from "Dreams of the River", and Winter has similarities to "When She's Asleep, She Looks like an Angel" }

Joe Frank on disk - commercial recordings:

"Strange Cargo Hinterland" is a William Orbit production released in 1995. It's an import CD on the N-Gram label - will allegedly by released domestically on Discovery Records. The track "Montok Point" contains some brief monologues by Joe Frank.

4. Is he still on the radio?

The following stations play Somewhere Out There:

KCRW 89.9 Santa Monica, California
Sundays at 11AM

The following stations play repeats of Work In Progress or In The Dark:

KDVS 90.3 Davis, California
Saturdays at 11PM, and Mondays at 11PM
[Monday slot may move to Wednesday, soon]

KPFA 94.1 Berkeley, California
Thursdays at 11PM

KUOW 94.9 Seattle, Washington http://www.kuow.washington.edu/kuow.html
Weeknights at 10:30PM

WFMU 91.1 East Orange, New Jersey http://wfmu.org
Mondays at 6PM

5. Are tapes of the radio programs available?

Episodes of Work In Progress and In The Dark are
available on tape from KCRW. Write to them for more information at:

KCRW 1900 Pico Blvd, Santa Monica, CA 90405

This is a living document. If you have any corrections or updates, especially
concerning the schedule on your local station, please email rlooney@csc.com.
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244. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: trauth@paul.rutgers.edu
Message-ID: <4cr5pl$did@vixen.cso.uiuc.edu>
Source record: 27156

References: <4co4bl$5p0@vixen.cso.uiuc.edu>

sfk@ix.netcom.com writes:

:Contrary to popular belief, classic rock still has a home on three NYC
:area stations:

:[1] WPLJ 95.5 - sure they play Whitney and Mariah,. but they also play
:a hell of a lot of classic rock. And I don't mind that 70's disco too

Only at night. Their daytime format is mostly AC stuff and talk.

:much either But I think they will start gearing more towards a classic
:rock sound and start shying away from the dancish stuff. Maybe Shannon
^^^^^^^
Just what NYC needs, especially after Z-100 dropped popular eurodance
in July. Even LESS dance music on the radio. No way in hell!!

:should bring his Pirate radio format to NYC...it'd be like a breath of
:fresh air.

Since WPLJ has done very well with their current format, I don't think
it is likely that they will classic rockify it. But who knows. After
WNEW gave K-rock a monopoly on the NYC classic rock market, I didn't
think K-rock would ever change -- and look what happened.

:[2] WDHA 105.5 - it's in NJ but they have a decent signal. They are
:what WPLJ, WNEW and WAPP used to be...a station that mixes old and new
:without being too stale.

WDHA is indeed a good classic rock station. But only for those who
live in northwest and north central Jersey. Outside of those areas
their signal is hard to pick up.

:[3] WMXV 105.1 - yes it's adult contemp, but they (like WPLJ) have
:added A LOT of classic rock lately as well as new stuff from Foreigner
:and Def Leppard.

Though this mix station does indeed play some classic rock (most mix
stations do) I think most classic rock listeners would find it too
slow for extended listening. One has to hear a hard, fast song like
"Rock Steady" or "Whole Lotta Love" here and there to keep one from
falling asleep.

Sorry, but those three stations, while better than nothing, are no
substitute for a dedicated NYC classic rock station.

:So far, the new KROCK isn't that bad. They are playing better music
:than the other three. Z-100 still plays the same friggin songs over
:and over, now it's just Nirvana instead of Madonna. WNEW is clueless.
:And Q-104 is just Z-100 for an older audience.

I'll agree with you on Z-100 and WNEW. But (for classic rock fans
at least) I'd have to say that Q-104.3 is better than the new K-rock.
True, they play too much noisy stuff. True, they are an "adult Z-100"
in many ways (such as in their repetitiveness). But they DO play a lot
of classic rock songs (in fact, they play more classic rock than two
of the three stations you mentioned above): Led Zeppelin, Pink Floyd,
Queen, etc. Their classic rock playlist is narrow of course since
they only play the hardest classic rock groups, but it beats the hell
out of the non-existent classic rock playlists of Z-100 and K-rock,
and the nearly non-existent one of WNEW.

Just my humble opinions...

* Tom
*
* A depressed and snowed-in NYC classic rock fan

245. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4cr5q7$dj6@vixen.cso.uiuc.edu>
Source record: 27157

References: <4co4c4$5pn@vixen.cso.uiuc.edu>

Jay Rose (jcrose@dplay.com) wrote:
: References: <4cg14d$ojc@vixen.cso.uiuc.edu> <4clc9a$dc4@vixen.cso.uiuc.edu>

: In article <4clc9a$dc4@vixen.cso.uiuc.edu>, talk1370@aol.com (Talk1370) wrote:

: |: One interesting thing about today's digitally recorded music
: |: (or music digitally RE-recorded for the new CD-cart machines
: |: or hard drive record/play systems) is that it won't change pitch
: |: even if the playback is speeded up.
: |: So if you take any song, massage it through a Dyaxis or
(snip)
: This just isn't true. If you speed up the CD or file player, and the bits
: and bytes come at you faster, the pitch _will_ increase.

No, what he said *IS* true.

: Most good workstations include a time compression function that applies a
: more-or-less transparent algorithm to throw away some of those bits and
: bytes, so the file can be sent faster while the individual waves still
: approximate their original speed. But most of these same workstations
: include a varispeed function, which works a lot faster because it doesn't
: throw away any bits, but does shift the pitch.

Then it's a lousy system and you should upgrade.

: Try this at home, folks: if your DAT or CD has a varispeed control, speed
: it up. The pitch will change. If your computer has a sound card, change
: the playback sample rate slightly. The pitch will change.

: If you want to keep the pitch constant while playing from a varispeeded
: cart or CD, you have to run it through a shifter like the Eventide H3000B
: or DSP4000. But it's hardly worth bothering. Most people don't have
: perfect pitch, and a shift of a few percent -- less than a whole musical
: tone -- won't be noticed.

I do this at home all the time.
You should try a program called CoolEdit. You can Shift the pitch, change
the time of the cut and it's all independant of each other.
You can do one, or the other or both. It really does work.

Also, you can use an Eventide Harmonizer to squash that 34 second commercial
to 30 seconds and THAT doesn't change the pitch either, although it does
dump the spaces and the end of S's in the audio. Sounds faster, yes, but the
pitch is still there.

Look around for CoolEdit. It's shareware, and very pricey to register (as shareware goes) but it's a great program.
: -----------------Jay Rose's Digital Playroom--------------------
: Clio/Emmy Winning Sound Design for Broadcast, Multimedia
: 617/277-0041 fax/232-8869
: http://www.tiac.net/users/jcrose

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

246. New at KUZZ (again)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4cr5pv$dir@vixen.cso.uiuc.edu>
Source record: 27158

KLLY Bakersfield (95.3 FM, a/c) mid-day personality Tammy Brown has joined KUZZ-FM/KCWR (107.9 FM, 550 AM, country) as afternoon news anchor/reporter, effective January 9.

The move returns Tammy to the newsroom where she began her career with an internship. She replaces Melece Casey, who resigned for personal reasons just two weeks after being hired in December to replace 5-year KUZZ veteran Brent Rush. Rush left broadcasting to work in his father's Dallas-based construction business

Also joining the KUZZ/KCWR news department is free-lance newspaper and magazine writer Stef Donev, as a part-time anchor/reporter.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

247. NY Radio Change

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: s0018226@hawkmail.monmouth.edu
Message-ID: <4cr5pv$dis@vixen.cso.uiuc.edu>
Source record: 27159

Pete Fornatel (sp?), who has hosted a Sunday morning acoustic/ folk show on NY FM stations for twelve years, (1st on WNEW-FM - "Mixed Bag"), (Recently on WXRK-FM "Sunday Show"), seems to be missing. It appears that WXRK, formerly "Howard Stern all morning, Classic Rock all day", now appears to be the 'new" WXRK, sans Pete. I'll be listening to see whether Vin Scelsa, who has hosted a Sunday evening show called "Idiot's Ddelight", has also been axed.
Can anyone shed some light on their whereabouts, or where, if anywhere, they have landed?

btw: I've always found it curious how radio stations change format and personalities in the middle of the night, with no warning, and no acknowledgement -- kind of reminds me of RC annulments -- "You know that spouse you thought I had these past several years, well they never existed."

248. Re: MOrning Show Ideas:

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: dwalker@novia.net
Message-ID: <4cr5q0$dit@vixen.cso.uiuc.edu>
Source record: 27160

Tim Patterson <76262.1554@CompuServe.COM> expounded upon, questioned or thought about:

>I suppose this has been asked before many times in many ways, but
>I'm looking for some feedback to the following situation. Say
>you're trying to impress a PD at an AC-style Rock and Roll
>Classics station that's looking to hire a morning news
>anchor/co-host, and he wants some ideas that will "break the
>mold" ...things that have never been done before.

Hi Tim

This has always just been a "when I win the lottery and buy my own station" thing, but I'll share it for what it's worth. Maybe it -has-been done, don't know. My best friend is in radio, I once was for a brief period. I always said if the above were to happen (yeahright), we'd be the morning show, and it'd be called something to the effect of "Raging Hormones." I've never heard a two-woman team, but then, this is the midwest. We both thought it'd be a scream, but of course it's all relative... Hope you come up with something!

donna

249. FS: B.E. FX-50 Exciter

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: dtebbe@aol.com
Message-ID: <4cr5pp$dij@vixen.cso.uiuc.edu>
Source record: 27304

B.E. FX-50 50 watt FM exciter. Good shape with manuals. $ 4000

Darrin Tebbe
770-461-6885

250. Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4cr5q9$dj9@vixen.cso.uiuc.edu>
Source record: 27305

> Subject: Re: Speeding up music?
> From: Johnny Donovan WABC-NY <ru@i-2000.com>
> Organization: I-2000 Inc. - Internet Services
>
> When I arrived at WABC in 1972 I noticed that the records
> (remember them?) sounded a little fast . I asked the PD and he
> knew nothing about it. I got one of those strobe disks and checked
> the lone turntable that was used to cart up all the music and sure
> enough it WAS running fast. It was completely by accident. Wabc at
> the time was so huge that all the PDs' around the country thought
> it was some kind of cleaver well thought out programming trick but
> at WABC anyway it was just a faulty turntable. By the way the tone
> arm had 2 nickels taped on it to keep it from skipping.

I was Sklar's assistant PD and Production Director at WABC 1968-71.
During those years the TT used to cart the songs ran on speed.

The way I remember it the notion of speeding up the songs was
pioneered by Buzz Bennett at KCBQ in San Diego circa 1971 and the
standard was about 47 rpm.

Johnny is quite right about the coins taped to the tone arm. The
fabled "WABC music EQ" was nothing more than the frequency response
of a GE VRII mono phono cartidge with a little extra weight on the
tone arm. Although the result sounded just a tad thin in the studio,
the effect after going through the audio processing, echo,
transmitter and antenna was excellent.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

251. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: ggjn@usa1.com
Message-ID: <4cr5pl$die@vixen.cso.uiuc.edu>
Source record: 27306

References: <4clhiq$gi4@vixen.cso.uiuc.edu>

In article <4clhiq$gi4@vixen.cso.uiuc.edu>, ctooher@freenet.hamilton.on.ca
says...
>
>
>
>and if there are any disabled persons working in the field?
>
>Cliff Tooher
>93.3 CFMU
>Exeuctive Producer, AWARE
>
>ctooher@freenet.hamilton.on.ca
>
>--
>
I know of two, off the bat. Jose Feliciano recently was a drive-time jock
entertainer on morning radio in Stamford, Connecticut. Kenny Myer (Myers,
Mayer?) sporadically appears on Boston radio as an announcer and producer.
He was at WEEI in Boston for the longest time.

Both are blind.

(Yes, Feliciano is the same Feliciano who recorded several hits.)

Don't know if these guys are still working in radio or not.

There was also a physically challenged TV reporter on WWOR tv in recent
years.

And of course, many aren't aware of it, but the legendary late TV personality
Bill Cullen was seriously crippled by polio as a youth and had extreme
difficulty walking. Didn't hamper his rise in the world of radio and TV (on
the Price is Right in the 1950s-60s - he was always shown standing still. On
"I've Got a Secret" he was always seated. On "$20,000 Pyramid" he was
finally shown walking, with great difficulty. The fact that he was shown was
a breakthrough for the physically challenged, I would think.)

252. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4cr5pn$dif@vixen.cso.uiuc.edu>
Source record: 27307

References: <4co4bh$5on@vixen.cso.uiuc.edu>

>> Just heard that Evergreen was gonna operate FIVE stations in Chicago!

That's nothing! As soon as the Pyramid acquisition becomes finalized,
they'll have SIX here in Charlotte (4FM, 2AM)

-Drew in Charlotte-

253. Looking for radio equipment

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: tbtarga@postoffice.ptd.net
Message-ID: <4cr5pn$dih@vixen.cso.uiuc.edu>
Source record: 27308

If this is a bad place to post this, let me know. I have a recording studio and am looking for urie compressors,La2, la3, la4, 1176. I use them in my studio.Also looking for a 5116 neve console,and tube microphones. I will pay the going rate for these items. Also looking for API stuff or small neve brodcast consoles.Even an emt plate would be good. Call me at 717 346-4299. I'm in NE PA. My name is TOM Borthwick

254. E-V Microphone For Sale

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: steveclby@aol.com
Message-ID: <4cr5po$dii@vixen.cso.uiuc.edu>
Source record: 27309

For Sale:

ELECTRO-VOICE #664 Variable-D* Dynamic Cardioid Microphone, Variable Impedance Wired HI-Z, with original box. Has boom mount attachment (permanent) and includes adjustable boom (Appears to have been made from an adj. desk lamp base). Appears to be in VG-EX cond. Cable also included.

I don't know the value of this mic and would appreciate your input or offer.

Thanks for your consideration,

255. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: dk@crl.com
Message-ID: <4cr5pq$dik@vixen.cso.uiuc.edu>
Source record: 27310

References: <4co4bh$5op@vixen.cso.uiuc.edu>

Chris Smolinski wrote the quoted material below:

" Which way do you propose that they extend it? TV Ch 6 is just below the FM
" band, and aircraft navigation is just above. And let's say thay they
" actually did expand it (say by getting rid of ch 6). Who would listen?
" Other than scanner owners, very few people have 82-88 MHz receivers.

I think extending the FM band downward is a laudable goal. Today there
is no need to waste lower-spectrum on TV when current low-bank VHF TV
(channels 2-6) could be dropped into the UHF band where there appears to
be plenty of space even in the most crowded TV markets.

In fact, in the late 1940s the FCC was going to drop the low-band TV
channels -- this is why ABC opted to build all their stations on channel 7
-- it would have been the first number on the TV dial.

--
(c) 1996 Prior to the 1890s, papers were
David Kaye held together with pins

256. Re: Rev. Ike

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4cr5pq$dil@vixen.cso.uiuc.edu>
Source record: 27311

Wolfman Jack talks all about his ol buddy Rev. Ike in his book. He contacted him when they were putting the bok together and the kind Rev. supposedly asked, "What's in it for Rev. Ike?" I stil see Ike on the TV up here in NY from time to time.

Wolfman said that the Rev. would pay for his time on XERB (The big X over Los Angeles) in cash for the whole year in one lump of bills!

257. Re: the NEW 92-3 K-Rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Tom Taylor <Leftii@news>
Message-ID: <4cr5pr$dim@vixen.cso.uiuc.edu>
Source record: 27312

References: <4clhiu$gi8@vixen.cso.uiuc.edu>

Two quick addendums to Friday's flip from classic rock --

1) KROQ, L.A. Kevin Weatherly will NOT be the PD in Noo Yawk. Previous WXRK programmer Andre Gardner may be held incommunicado somewhere in an unlisted loft address in Chinatown....but I think he's still in the picture there, as part of what GM Tom Chiusano called a "consortium" of programming minds.

2) Strictly radio geek stuff: Z100 programmer Steve Kingston found out that Weatherly was in town, and used the info for some quick mind games. To wit, Z100 jocks on Thursday afternoon were giving Z100 forecasts as made by "Kevin Weatherly."

Tom Taylor/Inside Radio

258. K Rock Switch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4cr5ps$din@vixen.cso.uiuc.edu>
Source record: 27313

The switch by WXRK/NYC over the weekend to "New Rock" from "Classic Rock" is one of the stupidest format switches I have witnessed in NYC in some time.

First of all, K-Rock's loss of audience after Stern was due to their poor execution of the Classic Rock format. Anytime your format depends on attracting listeners because of their familiarity with the music (as is the case with any oldies or classic rock station) make sure you are playing music that people know. STOP trying to "broaden the format" by including lesser known music. Listeners tune those stations in to hear the same music over and over again. Yes, I know that they will tell you in survey's that they don't want that, but, in reality, they do. WCBS-FM in NYC has built a consistant and solid audience by playing the same music over and over and over again. Its murder on the jocks, because they have to listen to 20-30 hours a week of the same music, but the point is to get listeners, not make the jocks happy.

Second... NYC does not need another station playing "new" rock as has already been indicated here. WAXQ, WHTZ, WNEW-FM (sort of), is certainly enough. They must be popping the champaign corks at WPLJ, CBS-FM, WMXV etc. Without K-Rock, they have on less competition going for that 25+ demographic.

WYNY needs a new format? Here's a suggestion. Do Classic Rock the way CBS-FM does oldies. Don't do what WXRK and WNEW-FM did. Play the same stuff over and over again, and make sure it came from the albums everyone remembers from 1965-1978. Make you jocks hate the music because they are so sick of it. When the ratings come in, they'll thank you.

Allan Sniffen
aka Dr. John Barron (formerly of K-104 Poughkeepsie)

asniffen@computer.net

259. K-Rock & NY vs Philly Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: RayDio@aol.com
Message-ID: <4cr5pt$dip@vixen.cso.uiuc.edu>
Source record: 27314

01/07/1996

WOW! A NEW FORMAT FOR 92/3 K-ROCK!

How dumb! (no offense intended toward anyone - just my opinion)

The New York radio dial is now just like Philadelphia, perhaps worse!

In Philly, playing there own spin of the Modern/Alternative Rock format is WYSP 94.1FM, WPST 97.5FM (Trenton, NJ), Y100 WPLY 100.3FM, and "WDRE"-WIBF 103.9FM. WMMR 93.3FM continues to play more of a straight-forward AOR format (but there is something really missinghere, I'm not sure what - I just don't like their music mix), Q102 WIOQ 102.1FM is playing an intesive dance oriented CHR, B101.1 is your tipical BORING A/C station, and Magic 102.9 added some 60s and 70s to their still quite good sounding "Classic Hits of The 70s" format. Holes in the market - Straight top 40, Hot Talk (WWDB is too serious and Dull as is NJ-101.5), and Classic Rock, although Magic is covering more of the format since WYSP dropped it. There are just too many stations splitting the alternative rock/modern rock audience.

NOW, New York is very similar wih 92/3K-Rock WXRK-FM, 92.7 WDRE-FM (Garden City, Long Island), Z100 WHTZ 100.3FM, 102.7 WNEW-FM, and Q104.3 WAQX-FM all playing different variations of the alternative/ modern rock format. BTW,, Kudos to Q104.3 whose representatives said that this was the format of the future just over a year ago, when they switched from the classical music format. Holes in the NY market now include, classic rock, hot talk (no Liddy, Leykis, Don & Mike, etc in NY - But Stern, Imus, & Greaseman are here), 70s/classic hits, and dance.

Does anybody believe in the AOR format anymore? What's wrong with playing Pearl Jam and the Beatles back-to-back. How about Nirvana, Better Than Ezra, Boston, Nine Inch Nails, Busch, The Who, etc. I think Howard Stern actually was on the right track by mixing Prince's "Let's Go Crazy" into his mix while kicking off K-Rock's new format. Let's keep the listeners guessing and keep it fresh and less repetitous. This is possible without playing the purely obscure tunes.

- Ray Dio

Lewis I. Rosenberg
RosenbergL@aol.com
RayDio@aol.com
72732.3325@compuserve.com

mgwv70a@prodigy.com

260. Tom Harpster anyone? also Rob Lipshutz?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: webster@rock107.microserve.com
Message-ID: <4cr5qh$djm@vixen.cso.uiuc.edu>
Source record: 27315

New GM here...Scranton, PA...ROCK107, WEZX...he is Tom Harpster...

Anyone know him? Worked with him? Just trying to fill in the background on him with a minimum of "feeling our way through".

Also, our new PD, Rob Lipshutz. Any poems? Remembrances? Anecdotes? (I've asked about him here before but any pertinent comments are welcome.)

Thanks for your time...

John Webster

261. Re: WXRK DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: rwojo@buttercup.cybernex.net
Message-ID: <4cr5pu$diq@vixen.cso.uiuc.edu>
Source record: 27316

On 7 Jan 1996 09:39:04 GMT,kenorian@ix.netcom.com (Ken E. Norian) wrote:

>Does anyone know what will happen to the Legends Dave Herman and Pete >Fornatele, et. al.

>Also, how about Pete's Sunday morning acoustic classic??

In about 2 weeks K-rock will decide who stays & goes. With the format change some DJ's may want to leave.

262. Re: Nightclub tricks

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4cr5q0$diu@vixen.cso.uiuc.edu>
Source record: 27317

References: <4co4bt$5pd@vixen.cso.uiuc.edu>

peter (pduck1@ids.net) wrote:
: References: <4clc91$dbq@vixen.cso.uiuc.edu>

: MAAE96A@prodigy.com (Scott Spezzano) wrote:

: >Greetings World,
: >]
: >I'm looking for your tricks stunts and contests you use at your nightclub
: >gigs.

: >That "name that tune" thing doesn't work anymore .

: >Let's start a conversation so we can all benefit from new and exciting
: >and bizzare ideas.

: >-
: > SCOTT SPEZZANO MAAE96A@prodigy.com

: Starting a convo on radio promotions is a great idea...I'm always
: looking for a new one (that actually works!).

: Here's one:
: Casino Night: $5 cover gives patron 500 "dollars" in chips.
: Blackjack, roulette, ect. going on at tables all over the club. Grand
: prize goes to the person with the most chips at the end of the night.
: Note: cover charge is donated to charity to get around
: local/state/federal gambling laws. Check your area laws just in case.

: Anybody else?

It's an idea, but It's illegal.
What you have there is a lottery.
You have the three elements: Consideration, Chance and Prize.

Now, eliminate one of those and you're okay, but with all three, it's against
the broadcast rules. At the very least, you could lose your NAB affiliation.

Sure, depending on your state, since it's for a charity, you could run it,
but I don't believe you can advertise or promote it.

As far as I know, the only exemption to this is for State-run Lotteries.
I haven't looked at the rules in a few months, so perhaps they changed it?

--

Mark Byrd
WCRW Chicago 1240 AM

byrdman@ripco.com
---

263. Re: Wartime Forces' Network stations in the UK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: richard@calcaria.compulink.co.uk
Message-ID: <4cr5qh$djn@vixen.cso.uiuc.edu>
Source record: 27318

References: <4co4c9$5pv@vixen.cso.uiuc.edu>

Brian Pears <bpears@swinhope.demon.co.uk> wrote:

>Can anyone suggest where I might find listings of
>American and/or Canadian Forces Network radio stations
>operating in the UK during World War 2.

>I am just seeking very basic information ie location/frequency/
>period of operation.

>Any assistance would be greatly appreciated.

There are two places where I'd start: firstly, the Public Record
Office in Kew; secondly the archives of the Imperial War Museum in
London.

Richard Hunt
email richard@calcaria.compulink.co.uk
from Tadcaster in rural North Yorkshire
**visit my WWW pages: http://www.compulink.co.uk/~calcaria/

264. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4cr5qi$djp@vixen.cso.uiuc.edu>
Source record: 27319

References: <4co4cc$5q3@vixen.cso.uiuc.edu>

Bill P <rrb@clm.aiss.uiuc.edu> wrote:

>Frankly I am surprised to see NAC be as successful as it has been. I
>am surprised that there was enough people with vision and the cash to
>back it up, to make it more than an ancillary or specialized format.
>I truly believe that there are many more killer formats brewing in
>people's minds that will never see the light of day because there is
>little opportunity to test an untried product. And this resistance to
>change will (IMHO) insure the continued stagnation of the greatest
>mass-media there is radio.
>
>--

When you get right down to it, what is so "new" about NAC? IMHO, it's just an updated version of old-style Beautiful Music. We have Kenny G and Earl Klugh instrumentals in place of the Anonymous String Quartet doing a violin arrangement of "In-A-Gadda-Da-Vida" (actually heard that once), and more contemporary vocalists like Sade, Phil Collins and the like instead of Johnny Mathis and Perry Como, but the result is the same. Audio wallpaper. Now that Boomers are middle-aged, it turns out we're not all that different from our parents' generation. Yeah, it's found an audience....the same people who listened to BM 25 yrs ago! How many truly new ideas are there in this business, anyway?

Steve

265. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4cr5qk$djq@vixen.cso.uiuc.edu>
Source record: 27320

References: <4co4ca$5q1@vixen.cso.uiuc.edu>

The moment I heard
>Smooth Jazz 104.1 play Mariah Carey's 'Dreamlover' a couple of times, I
knew
>they (and probably Broadcast Associates?) don't know what they heck they

>were doing anymore.

Hey, what did you expect? After all, we're talking about 104.1 here.
Radio history would show that KMJZ/KJJO/KRSI has NEVER known what the
heck they were doing! <g> Give them a few more months and I'm sure
they'll spin the big "format wheel" again. Wonder where it will land
next?

-Drew in Charlotte-
(a Twin Cities native who even remembers the "Disco 104 KFMX" days!)

266. All Producers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: showjack@aol.com
Message-ID: <4cr5qk$djr@vixen.cso.uiuc.edu>
Source record: 27321

Well it's that time of the year again for the Producer's Workshop. It will be held again this February 3rd (Saturday) at the Radisson Empire Hotel in New York City. In my opinion, this is the most intense workshop in the industry, and is a great help for all producers (especially talk or talk based).

Speakers this year include: Elizabeth Dribben, CBS
Larry Kahn, Westwood One
Lorna Gladstone, PD Extrordinaire
Mike Harrison, Talkers Publisher
David Bernstein, WOR PD
Denise McIntee, WABC OM
Turi Ryder and Jay Diamond, Hosts
.....and ME!!!!

Again, this is one of the best workshops I've ever gone to, and well worth the effort. Special hotel rates and lots of FREE stuff to make it easy! I'd love to see you all there!

E-mail me for more details, or call Valerie Geller at 212-580-3385.

267. Re: Producer's Workshop

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4cr5qk$djs@vixen.cso.uiuc.edu>
Source record: 27322

References: <4clhjm$gj7@vixen.cso.uiuc.edu>

Showjack (showjack@aol.com) wrote:

: Turi Ryder and Jay Diamond, Hosts

: E-mail me for more details, or call Valerie Geller at 212-580-3385.

Turi Ryder?
Gee, I remember her from WVVX Highland Park, IL in the late 70's and early 80's.

No comment.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
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268. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: abraxas1@mindspring.com
Message-ID: <4cr5q7$dj4@vixen.cso.uiuc.edu>
Source record: 27323

alr@world.std.com (Alan L Rothschild) wrote:

>Hello RRB,

>I was talking with some folks from my old station (hot AC) the other day, and
>was informed of a couple of changes that are taking place there. I was
>wondering if folks had any thoughts on these issues... The station is being
>run by a new PD who is evidently being run by a new consultant, and the first
>of the following changes really galls me!

>*Speeding up the music. They are planning to re-cart all the music, speeding
>it up to make time for more songs/hour. Can they really make a reasonable
>amount of time this way without making the station sound horrible? I was
>under the impression that stations had stopped doing this years ago!

>*Editing songs to make them shorter/using "radio versions." This station has
>gone out on a limb to play "correct" versions whenever possible. This meant
>that full-length album versions of just about everything were played. When
>the station played "Hard to Say I'm Sorry," they also played "Get Back"
>because they were together on the album. Listeners have grown to expect full
>versions from the station. My concern is that they will notice cut versions
>on the station, and that they won't like it.

>I'm pretty upset about these changes because the station has typically
>sounded so good. It is engineered well, sounds like a million bucks, and many
>of the people are terrific. I wish only well for the station and it's people,
>and I'm afraid for both... (I'm afraid escpecially for the former, since
>there has already been major housecleaning.)

>I'm interested in your thoughts... am I justified in my concern or am I
>overestimating the audience?

>Thanks,
>Alan

The idea that speeding up a song (usually a MAXIMUM of 2%) will
somehow save time is absolute nonsense. If I remember the math, this
is about 1.2 seconds per minute. So for an hour it would be 1.2
minutes. Not even the length of one song! In the past the reason for
speeding up the music was to make the station sound "brighter." I
seriously doubt that it's even noticiable. It is an old concept who's
time has long passed. I'm sure some "programming genius" came up with
the idea. ("Programming genius" is my term for consultant assholes
that flush stations down the toilet with their "brilliant" ideas! -
Like "Hot Hits" Radio. Remember that one?). (FYI: The "programming
genius" is usually, but not always, the guy who either sounds like
shit on the air, or has spent very little, if any, time on the air, or

both)!

As for playing "edits," that one's a little more slippery.
There are so many "edits" and "re-mix's" made available by the record companies these days, that it is very common to have different versions of a song playing on different radio stations in a market, depending on format. My personal opinion is that it is always best to play the version that the listener will find on the album, or CD. Unless, of course, it is prohibitively long, or simply does not fit the format - in which case it probably shouldn't be played at all! But then, I'm not a "programming genius!"

Ken Thomas

email: abraxas1@mindspring.com

269. Chicago Radio Watch-1/6/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4cr5pf$di3@vixen.cso.uiuc.edu>
Source record: 27324

Belated Christmas gift.....

Alternative rocker WKQX-FM gave Chicago a belated Christmas gift when they made their sixth change in the last 3 1/2 years in the morning drive slot. Lance Tawzer and Doug Stoll (Lance and Stolli) from the rock group "The Lupins" were moved from the morning slot to the 10:00 pm to midnight slot. Lance and Stolli polluted the airwaves of Chicago for the past six months with a unique brand of annoying, lame radio. The two produced the weakest ratings at the station so it wasn't a real big surprise that Chicago was put out of the misery imposed by the duo. Upon their appointment to the morning drive, the "over/under" line was set at 8 months. Turns out the "under" was the winning bet.

The station also shuffled the rest of its lineup: Brooke Hunter, who had been handling the news for the morning program is now the primary morning host. James van Osdol takes over the news duties from Brooke. Brian "Whipping Boy" Paruch moves from
evenings to the 9 to noon shift. In another move of compassion, Samantha James gets demoted from her middday shift and now only handles the "retro-flashback" lunch hour. Steve Fisher shifts his hours from afternoons to 1-6 pm. Lisa Rush takes over from 6-10 in front of Lance and Stolli.

The station also changed their habit of only playing two songs in the morning before going to lame banter or news/traffic or commercials. Music has been returned to front and center. Amen.

Extensions, departures and shifts.....

Shannon Dell is out after 6 1/2 years at urban contemporary WGCI-FM. Irene Mojica moves from nights to middays while Raymond Anthony takes over nights at Chicago's top rated music station.

John Howell, afternoons on country WUSN-FM, will be around for at least two more years at Chicago's senior country music outlet.

Perhaps as part of the restructuring surrounding the purchase of CBS by Westinghouse, top 40 WBBM-FM has dropped their deejay middays. The station will simply feature music during the 10am to 2pm shift. Coco Cortez moves to nights to accomodate the change. The station also changed their music selection during the 10-2 slot. Club mixes and dance flashbacks will be the primary focus until further notice.

Joe Bonk
JJB92@aol.com

270. NYC RadioWatchers Report 1/6/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4cr5pf$di4@vixen.cso.uiuc.edu>
Source record: 27325

Headlines: K-Rock rolls format; Hot 97 heats the fall Arbitron, while KISS cools off; and the Yanks have new FANs in '97

First off, as has been reported in previous issues, K-Rock/WXRK, coming off it's best book in a long time, blew out it's Classic Rock format and moved into the Modern Rock battle. Station stronghold Howard Stern kicked off the new format, staying on after his shift to premiere the new format. The station also blew out all of it's personalities except for Stern--it will run jockless for the next 7 to 10 days.
K-Rock, who's battle with WNEW-FM forced them to switch to Modern/Alternative Rock in July of 1995, had been the only outlet for Classic Rock in the NYC area. This move mirrors the move of sister station in Philly, WYSP's switch during 1995.
Station spokesman say the ratings are a result of Stern's huge morning numbers and a gradual decline thruout the day. No word on whether longtime NYC personalities Dave Herman, Pete Fornatale & Vin Scelsa will survive the house cleaning, but it looks like the Greaseman's stint on K-Rock is over, according to rumors.
GM Tom Chiusano says the station "should have been more successful than it has been, and we saw a gaping hole in the market we felt we could fill"
Analysis - Why would K-Rock go into an area with 4 other competitors, including WNEW-FM, the station they knocked out of the box???
The NY Daily News had a page 3 story on the switch, including a quote from Steve Kingston of Z-100-- "Just what this market needs, a fifth station playing Pearl Jam. I think they're two years too late."

So, our first format switch of the year, and it's not WYNY???

Moving on to the Fall numbers - Hot 97 and Howard Stern were the leaders in the latest ARB spinal tap. WSKQ/Super Q and WABC were also winners in the new numbers. Here's the top 20:

Hot 97/WQHT 6.1 Hip Hop/CHR
Super Q/WSKQ 5.5 Spanish
WCBS-FM 4.9 Oldies
Kiss-FM/WRKS 4.9 Soul/R & B
Lite-FM/WLTW 4.6 Light A/C
WABC 4.5 Talk
WPLJ 4.1 Hot A/C
Z-100/WHTZ 3.8 Modern Rock/CHR
WCBS-AM 3.7 News
K-Rock/WXRK 3.6 Stern/Changed to Modern Rock 1/5/96
WINS 3.5 News
CD 101.9/WQCD 3.1 NAC
Mix 105/WMXV 3.0 Hot A/C

Power 107.5/WBLS 2.9 Urban A/C
WFAN 2.9 Imus/Sports
WOR 2.8 Gambling/Talk
WQXR 2.6 Classical
WADO 2.3 Spanish
WPAT 2.3 Lite A/C
WQEW 2.0 Pop Standards
Q-104/WAXQ 1.9 Heavy Metal
WYNY 1.9 Country
WNEW 1.7 Modern Rock

Thoughts - Hot 97 still runs strong, but it's sister station Kiss-FM takes a big hit from 6.1 to 4.9. The loss of AM Driver Ken Webb to WBLS certainly didn't help.
WSKQ hit #1 in the 25-54 ratings, the best ever for the Spanish station, which will get WPAT as a duopoly partner in 1996. WABC rose from 3.6 in the summer to 4.5. Rush moved back to 3rd middays, and Bob Grant to 2nd in PM Drive.

AM Drive - Howard's back up, fueled by the hype surrounding his book 'Miss America' from 7.0 to 8.5. The rest of the AM Drive top 10: WINS--6.3, WSKQ--5.7, WCBS-AM--5.5, Hot 97 (Dr. Dre/Ed Lover)--4.9, WCBS-FM (H. Harrison)--4.4, WPLJ (Shannon/Pettengill)--4.3, WABC (Lionel) & Kiss-FM (Jeff Foxx)--4.1, WOR (Gambling)--4.0, WADO & WFAN (Imus)--3.5

PM Drive - Hot 97--7.4, WABC (Grant)--6.0, WPLJ (Rocky Allen)--5.3, Kiss-FM--5.2, Super Q & Lite-FM--5.0, WCBS-FM (Bob Shannon)--4.9, Z-100--4.1, Mix 105 (Dan Taylor)--3.6, WFAN (Mike & the Mad Dog) & CD 101.9--3.2

Last, but not least--it's been reported the Yankees will leave WABC at the end of this season and Infinity will take over the radio rights. The games would air on K-Rock in 1997, then move to WFAN in 1998. The Bronx Bombers have been with WABC since 1981. The move to K-Rock is the result of the remaining year on the Mets/WFAN contact. FAN management has been at odds with the Mets at various times in the past and WABC has said they have been losing money during the latest rights contact with the Yankees. One point - K-Rock has been broadcasting the Jets games in August and September for the last 3 seasons due to conflicts with the Mets on WFAN, and also has run Rangers games when there's a conflict also.

Under the ice and snow, till next time--

Tripp Rogers

271. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4cr5q7$dj5@vixen.cso.uiuc.edu>
Source record: 27326

References: <4cden0$1h8@vixen.cso.uiuc.edu>

Speeding up music? Depends on the format. Makes sense on a "hot" format like CHR or New Country...but ALTERNATIVE??

WEDJ/95.1 ("The Edge") adds about 4-5%, and it sounds awful! Can't imagine that the Alternative crowd finds it very "hip' either that these folks are messing with their music like this. Hopefully, Evergreen will drop the pitch back down now that they've got the keys to the place.

-Drew in Charlotte-

272. Re: More Beach erosion at KKBH, San Diego

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: davidtan@mci.newscorp.com
Message-ID: <4cr5pg$di5@vixen.cso.uiuc.edu>
Source record: 27327

References: <4clhie$gho@vixen.cso.uiuc.edu>

San Diego Radio Watcher <sdradio@zNet.com> wrote:

>A winter storm rolls into San Diego's Beach, KKBH, with more
>erosion. Big Ron O'Brien has been relieved of morning duties
>at the 70s format station. He came in and replaced morning
>personality, Brian Whitman who was let go two and a half weeks ago,
>along with PD Jack Silver.

Perhaps they could do better as an Adult Comtemporary hits station that plays hits from the 60s thru today, not just the one decade of the 70s, not just the 80s and 90s, not just the mellow songs, and a livelier mix similar to KBIG 104.3 up in L.A., therefore, giving us adults an alternative to the sleepy sounding KYXY. Maybe some 50's too couldn't hurt.

There would be no rap, no heavy metal, no bubblegum, no techno, no sleepy elevator music, and no overplaying of the oldies.

There's nothing like it in Southern California. If 102.9's powers that be were smart, they would try this kind of music. I grew up listening to a current hit station and an oldies station simultaneously, flipping between KDEO and KCBQ and now I flip between KBEST and XHRM and KUPR and Q106.

About 1000 of the best and compatable rock/pop/soul oldies of the past would be mixed in with the best adult rock/pop/soul songs of today.

sincerely

d.t.

273. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: dwitz@gpkg.com
Message-ID: <4cr5q8$dj7@vixen.cso.uiuc.edu>
Source record: 27328

At one country station I worked at, the PD insisted on speeding up the slowest song ever recorded, Merle Haggard's "The Rose". By hooking up an Eventide UltraHarmonizer up to an Otari MX-5050, I was able to speed that sucker up 8% (!) without altering the pitch or inducing "bubbling" to the audio. The GM was too cheap to actually buy the equipment involved, so we only had the one cart "sweetened" like that.

At WDAI-FM, "Feel Good Radio" in Chicago in 1971, we were all good and sick of Iron Butterfly's joint-in-the-stairwell classic, "In A Gadda Da Vida". By editing the organ intro figure into the final six notes of the epic, we were able to bring it down to a manageable :11. Thank you.

By the reverse token, when "Hey Jude" was released, a little creative looping of the "na-na-na..." coda extended the song to a spacious twelve minutes for the lucky upstate Michigan listeners who had the station I worked at as their only option.

David Witz

274. Speeding up songs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: GVST01A@prodigy.com
Message-ID: <4cr5qa$dja@vixen.cso.uiuc.edu>
Source record: 27329

} Steve Ordinetz on Jan 4 wrote:
}
} >I have never understood the hype over playing the (as you put it
} >"correct), album version of a song. The only people who will even
} notice
} >are the maybe 5% of your audience that owns the album anyway. The

[...]

} >or so. Fade it early, who's gonna miss it? Hot AC/CHR is supposed to

This is an example of the outright arrogance of radio people these days. h
They think that THEY know best how long a song should be, where to edit,
when to fade in/fade out a song, and how fast a song should play.

If I were the industry, Iwould do things much different than most
radio people currently in power today.

* Don't walk over intros and exits of songs - EVER!
* Don't prematurely fade out a song - EVER!
* ALWAYS play the album version of a song IN ITS ENTIRITY!

It's easy to let some consultant program your station for you. It's
easy to assume that if they don't complain, they don't give a damn
about it.

I wish that the attitude that existed during the early 70's prevailed
today. Experimentation, long songs, quieter jocks that don't shout out
to you, and the like are what drew me away from AM and toward FM. Now
the climate in FM seems to be homogenization, pre-packaged formats
concocted by faceless consultants, and what they consider to be the best
decision for the dollar. I'm not stupid; I know stations need to
profit. However, I believe one can make a profit by doing what's
RIGHT, instead of appealing to the least common denominator in all of
us. Why do you Because they have more desirable choices available to
them at home, whereas the car radio is practically the only game to play in the
car, and then people end up being button-pushers because the content on
the various stations is so weak.

Bottom line: Don't mess with the music.

Chris Passant
guruyou@aol.com

275. Re: student needs advice...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: iversodw@CAA.MRS.UMN.EDU
Message-ID: <4cr5qf$djh@vixen.cso.uiuc.edu>
Source record: 27330

References: <4co4c7$5pr@vixen.cso.uiuc.edu>

I too am a college student in need of some career advice. I'm a
sophomore in school and I'm in my second year working part-time at the
local radio station (about 10 hours a week). I'm most interested in
sports, particularily play-by-play, and I've done several high school
games for the station. I'm also the regular announcer for the basketball
team on student radio for the second straight year.
Unfortunately, the school I'm at (Minnesota-Morris) doesn't have
a journalism program, so to get it, I would have to skip town. Is it
wiser for me to continue to get experience (We're working on a sports
talk show as well), or get a journalism degree? Thanks.

Darren Iverson
iversodw@caa.mrs.umn.edu

276. Re: student needs advice...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: skarim@axionet.com
Message-ID: <4cr5qf$dji@vixen.cso.uiuc.edu>
Source record: 27331

References: <4co4c7$5pr@vixen.cso.uiuc.edu>

In article <4co4c7$5pr@vixen.cso.uiuc.edu>, shill1@luna.cas.usf.edu
says...
>
>
>
>Dear radio folks:
> I am a communication student at the University of South Florida,
and
>the other day, I received some rather frustrating news from my
department.
>Radio is the field that I would really like to pursue, and I realize
that
>without experience, it is virtually impossible to get into. When I
inquired
>about the possibility of getting an internship, I was told that I was
pretty
>much on my own, that the school couldn't help me. I would really like to
get
>out there and start learning about the business, but I just don't know
where
>to start. Since we don't have a college radio station, and because I am
>particularly interested in the news/talk format, I am considering just
going
>down to a local newsradio station and volunteering my services. I
thought this
>forum was probably the best place to ask for advice on this subject, so
I have
>just a few questions that I hope some of you won't mind answering:
>
> A. Is my "volunteer" approach a good idea?
>
> B. If so, who do I need to talk to?
>
> C. What do I need to say to him/her?
>
> D. What is the best time to drop by (I don't want to interrupt
people
> when they are busy)?
>
> Thanks in advance for everyone's help!! I look forward to
getting
>started in radio, and I will be sure to let you all know what happens!!

>
>
>
>
> Steve Hill--
> USF student, Sigma Chi, and future radio personality
> **shill1@luna.cas.usf.edu**
>
>
I am student at BCIT, British Columbia Institute of Technology. I am studying radio broadcasting. It is a two year program. The majority of the students volunteer at radio stations, but after graduation none of them are willing to give out jobs to these students. If you are serious about it try a school. There are some good schools in Canada.

277. Re: Sticky label build-up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Jay Messersmith <rhvohvo@ix.netcom.com>
Message-ID: <4cr5qf$djj@vixen.cso.uiuc.edu>
Source record: 27332

References: <4cg141$oio@vixen.cso.uiuc.edu> <4clhje$giu@vixen.cso.uiuc.edu>

The Scotch tape trick is great. But When I started working at Magic in Charlotte, They were using that heavy masking tape that bands use for labelling their board at gigs. It does the same thing as scotch, but stays on the carts over quite a few uses. Since I'm the production guy, I just tape up all the carts. The jocks won't take that extra measure. BTW, it's availible at your local music store...the one that ALL the musicians go to.

278. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: HFJH42A@prodigy.com
Message-ID: <4cr5qg$djl@vixen.cso.uiuc.edu>
Source record: 27333

References: <4co4c8$5pt@vixen.cso.uiuc.edu>

There is a low-power "loop programming" station in northern Florida (and perhaps southern Georgia, along I-75) called "Disney Radio." Although it contains "some" generic traveller information, it's basically a commerical for Disney. And as I recall, they have a pretty nice FM frequency (somewhere around 100 or 101).

[Moderator's Note: In Baraboo Wisconsin, neat tourist attraction Wisconsin Dells is a 530khz TIS owned by the Circus Museum, a tourist attraction. It even has an official 'state' sign on the Interstate saying "Circus MuseumInformation AM-530" The signal is quite strong and is nothing but a continuous tape loop advertising the Circus Museum. Bill]

279. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Bill Kressbach <billk@grfn.org>
Message-ID: <4cr5ql$djt@vixen.cso.uiuc.edu>
Source record: 27334

References: <4cg13u$oil@vixen.cso.uiuc.edu>

We had some copy for a put golf that read 'Even a duffer can score a hole
in one at the new Jamey Joe'.

Try reading it fast five times.

Bill

280. email address for WMAR-TV Baltimore?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: mbarrash@clark.net
Message-ID: <4cr627$dt4@vixen.cso.uiuc.edu>
Source record: 27335

email address for WMAR-TV Baltimore?

TIA

Marvin Barrash	
mbarrash@clark.net	

281. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: caf@omen.com
Message-ID: <4cr5vc$dou@vixen.cso.uiuc.edu>
Source record: 27336

In article <4clhik$ghu@vixen.cso.uiuc.edu>,
Mark Byrd <byrdman@ripco.com> wrote:
>References: <4cdena$1hj@vixen.cso.uiuc.edu>
>
>For those of you listening in all over the world on 1660, I'd like to remind
>you that the clarity, distance and ability to hear the station should tell
>you exactly what radio was like back in the 1920's, 30's and 40's.
>And running at only 250 watts wasn't unusual for bombing into Alaska or
>Australia.

They must have a pretty deep null towards Oregon; I haven't heard
a peep out of them, not even a carrier detectable on narrow CW.
Or are they off the air now?

--
Chuck Forsberg WA7KGX caf@omen.COM http://www.omen.com
Omen Technology Inc "The High Reliability Software"
Author of YMODEM, ZMODEM, Professional-YAM, ZCOMM, GSZ and DSZ
TeleGodzilla BBS: 503-617-1698 FTP: ftp.cs.pdx.edu pub/zmodem

282. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: ggjn@usa1.com
Message-ID: <4cr5pg$di6@vixen.cso.uiuc.edu>
Source record: 27337

References: <4bi6ao$oqf@vixen.cso.uiuc.edu> <4c72ad$7g3@vixen.cso.uiuc.edu>

In article <4c72ad$7g3@vixen.cso.uiuc.edu>, wallyaudio@aol.com says...
>
>late 60's and early 70's Broadcasting Yearbooks) the simply said "Quality
>Talks" and listed the call letters of their client stations?

I can recall their ads in many a World-Radio TV Handbook. Of course, the X stations weren't their only market. Outside of North America, medium wave superpower stations are the norm and they had (at that time, don't know about today) a tremendous market for their transmitters.

Looking at their ad in the 1975 WRTH (a listing of radio and TV stations worldwide) they show pictures of medium wave - AM - transmitters of 50,000 watts up to 1,000,000 watts and also boast of a 2,000,000 watt AM medium wave transmitter that they were building for Radio Belgrade.

They also show a photo of a 2,000,000 watt shortwave transmitter that "Continental's single tube amplifier, built for EIMAC ..., develops 1,300,000 watters of carier power....". At that time they claimed to have installed eight 1,000,000 watt broadcast transmitters. Overall, they had 300 transmitters installed world-wide with a total carrier power of 25 million watts!

Watch the electric meter go round and round..

283. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4cr5ph$di7@vixen.cso.uiuc.edu>
Source record: 27338

References: <4co4bf$5ok@vixen.cso.uiuc.edu>

>Heck, they're not always near the top of the hour, fvor that matter! At
>one point, while I was at WDLX/Greenville-New Bern-Jacksonville, NC, we
>buried the legal ID in the _:40_ stopset, playing it around :42-:43!!

curious...what is the current legal standard for the legal id? i seem to
remember that not too long ago (as i was getting started in broadcasting)
that the legal id *had* to be placed within 2 minutes of the top of the
hour. mebbe that was just a station policy.

now the latest i've heard is that the legal id can be "anywhere
convenient", preferably near the top of the hour. hence the popular
practice of burying the id in the last stopset of the hour.

anyone have the official word? 'spose i could just phone up the fcc :)

tim elliott
oldies 104/reno

284. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Dan O'Day <102404.1602@CompuServe.COM>
Message-ID: <4cr5pi$di8@vixen.cso.uiuc.edu>
Source record: 27339

References: <4co4be$5oj@vixen.cso.uiuc.edu>

>i believe diary research showed that the majority of diarykeepers write down actual call letters...but most pd's seem to believe that "handles" (k-rock, z-95, etc) are easier to remember.<

Yes, most diary keepers write down call letters. And most listeners, when asked what stations they listen to, use dial position first, "handles" second....

--
Dan O'Day's PD GRAD SCHOOL, February 3-4, 1996...The very best weekend for radio programmers from around the world!...Our new "WHOLE O CATALOGUE" of radio goodies available for professionals only...e-mail request to receive one!

285. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: ggjn@usa1.com
Message-ID: <4cr5pi$di9@vixen.cso.uiuc.edu>
Source record: 27340

References: <4clc8f$db4@vixen.cso.uiuc.edu>

In article <4clc8f$db4@vixen.cso.uiuc.edu>, nafana@peganet.com says...
>

>"Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell me a damn thing-
>except the freq- which I already know. What ever happen to FCC-assigned
call letters and location announcements?
>
>[Moderator's Note: Many stations only ID at (or near) the top of the
>hour. many of them bury the calls in a sweeper or mumble them under a
>music bed. I think that is foolish, but ..... Bill]
>
>
They are still required to do a 'legal' at the top of every hour. They must
recite the call letters and city of license.

Here in the Boston area where there are a lot of satellite cities -- cities
outside of the Greater Boston area with their own licensed radio stations,
like Lowell, Lawrence, Framingham, Newton, Waltham, Medford -- a lot of
stations operate as "rimshots". A station might repeatedly call itself a
Boston station, but at the top of the hour it MUST give its ID and its city
of license. Although, many will say something like "WXKS-FM Medford, Boston"
which keeps them inside the law.

And, a great many little AM stations "accidentally on purpose" occasionally
fail to identify properly.

286. What Happen to Call Letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: nafana@aol.com
Message-ID: <4cr5pj$dia@vixen.cso.uiuc.edu>
Source record: 27341

I haven't "DX"ed since I was a kid 30 years ago but I recentlly put up a new FM ant and have been tuning around to see how far I could hear. The problem is many stations seem to have forgotten what FCC assigned call letters are. The only ID I hear is something like "Rock 101" or "Gold-98" or "Zeta-94". Now how is this suppose to tell me anything? Has the FCC thrown out the old rule about call letters and location every 30 mins?

287. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4cr5pk$dib@vixen.cso.uiuc.edu>
Source record: 27342

References: <4co4bf$5ok@vixen.cso.uiuc.edu>

reasland.1@postbox.acs.ohio-state.edu (Todd Reasland) wrote:
>References: <4clc8f$db4@vixen.cso.uiuc.edu>
>
>In article <4clc8f$db4@vixen.cso.uiuc.edu>, nafana@peganet.com (Nafana) wrote:
>
>> I haven't "DX"ed since I was a kid many years ago but recently I put up a
>> new antenna (11-ele at 65') and have been tuning around to see what stations
>> I could hear. Problem is- most of the time all I ever hear is something like
>> "Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell me a damn thing-
>> except the freq- which I already know. What ever happen to FCC-assigned call
>> letters and location announcements?
>>
>> [Moderator's Note: Many stations only ID at (or near) the top of the
>> hour. many of them bury the calls in a sweeper or mumble them under a
>> music bed. I think that is foolish, but ..... Bill]
>
>Heck, they're not always near the top of the hour, fvor that matter! At
>one point, while I was at WDLX/Greenville-New Bern-Jacksonville, NC, we
>buried the legal ID in the _:40_ stopset, playing it around :42-:43!!
>
>fyi
>
>todd
>
Worse yet...

With all of the duopolies going on, station call letters are being moved
around the band and switched, especially on the AM band. Old call letters
now occupy the frequency of former competitors, etc. If someone were to
have gone to sleep just a few years ago like Rip Van Winkle and wake up,
they would really be confused.

Ray Dennis

288. Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: BruceS8852@aol.com
Message-ID: <4cr5pl$dic@vixen.cso.uiuc.edu>
Source record: 27343

Yesterday (Saturday) on WCBS-FM both Dan Ingram and Ray Rossi (substituting for Norm N. Nite) used the term classic rock a few times. I have always interpreted classic rock radio as playing album cuts while oldies radio plays only 45 RPM from the late 1950s through early 1970s. Cut WCBS-FM try to lure former K-Rock listeners by playing some album cuts? Are there any hybrid oldies-classic rock stations in other markets? With both WYSP in Philadelphia and WXRK in New York drooping classic rock, is this format on the way out?

Bruce Slutsky
BruceS8852@aol.com (home)
slutsky@tesla.njit.edu (work)

289. Re: Stern /K-Rock Flip

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: algreen@panix.com
Message-ID: <4cr5pt$dio@vixen.cso.uiuc.edu>
Source record: 27344

```
References: <4co4bn$5p3@vixen.cso.uiuc.edu>

In <4co4bn$5p3@vixen.cso.uiuc.edu> jeff@panix.com (Jeff Caplan) writes:

>With a Friday format change, you have to figure the other "alternative"
>pd's and md's are having a nailbiter weekend trying to figure out whether
>to counterprogram this thing.

I was listening to Another Radio Station on Saturday...the DJay, not
realising that the music had ended and she should start talking, was
listening to K-ROCK...and saying, again not knowing that she was on the
air, "what the F*CK is this SH*T???"

Although it was pretty funny, I wonder if her resume is out today.
--
+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+
```

290. Re: longest running radio show??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: ggjn@usa1.com
Message-ID: <4cr5q3$div@vixen.cso.uiuc.edu>
Source record: 27345

References: <4clc8v$dbn@vixen.cso.uiuc.edu>

InI was wondering if anyone could help me... what *is* the longest
>>running CBC radio show in Canada???
>
>Not counting "The National Time Signal (beep...beep...beep...beeeeeeep)",
>or the Metropolitan Opera (not a CBC programme, but carried forever), it's
>"Gilmour's Albums," which began in the mid-1950's.
>

In the United States, it's supposedly the Grand Ole Opry, now in its 71st
year over WSM in Nashville.

291. Re: Looking for a new P.D.?---Forward this to your GM!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4cr5q4$dj0@vixen.cso.uiuc.edu>
Source record: 27346

References: <4copuk$187@news.onramp.net>

In article <4copuk$187@news.onramp.net>, brownw@onramp.net
(BROWNWOOD-TEXAS) wrote:

|: From: brownw@onramp.net (BROWNWOOD-TEXAS)
|: Subject: Looking for a new P.D.?---Forward this to your GM!
...
|: Professional Experience
|: Radio/Television Voice Production
|:
|: Production Manager-KYIS-FM, Oklahoma City
...
|: Production Assistant-KZBS-FM, Oklahoma City
...
|: Voice-Over/Sweeper Production-S.R. Productions, Brownwood, TX

I don't know about your GM but most Program Directors HATE IT when the
production director calls himself PD. Those royal initials are reserved
for the person who calls the programming shots.

There's a cute article about this, by the way, in the current Radio &
Production. If you don't already get it, subscribe: it's the most valuable
$100 a Prod Dir can spend.

(Not related; just a happy reader.)

----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

292. Re: silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: duane@ripco.com
Message-ID: <4cr5q5$dj1@vixen.cso.uiuc.edu>
Source record: 27347

References: <4clhj6$gik@vixen.cso.uiuc.edu>

G. Herrmannsfeldt (gah@u.washington.edu) wrote:

: Around here, and probably more places, there is a thing called
: silent radio, often seen in sports bars and places like that.

: It displays on a scrolling LED display, so you have to read it instead
: of listen to it. They have news, and related subjects, and advertizing.

: Rumor is that it is broadcast on an SCA subcarrier, but I don't really
: know. Does anyone know about this, and, if so, how it is broadcast?

: thanks in advance...

I think it is called RBDS (Radio Broadcasting Data Service), it is on a
subcarrier of the radio staion. They can send news, traffic reports, names of
songs, etc. You can get decoders for them, and I think you can pipe the data
into a computer if you wanted to. -Duane

--
>>>> Duane Whittingham - N9SSN - Dedicated to TVRO & Radio Broadcasting! <<<<

duane@ripco.com (MHGC -- Damian Smith)

>>>> Tom & Darryl TVRO Show Returning to Satellite Soon! Watch This Space <<<<

293. South Bend Radiocheck

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: wawc@aol.com
Message-ID: <4cr5q5$dj2@vixen.cso.uiuc.edu>
Source record: 27348

Thanks to the WZOW consultant who inserted more info. on their situation. I must not have been clear in the last post, concerning changes at WNDU-AM. I thought I said the same thing the consultant said, but maybe I didn't. I look forward to hearing WZOW after they finish shuffling air personalities, which started this week.

Tom Howell, newscaster with WNDU-FM, reportedly had a stroke last week. Our thoughts to his family and station.

294. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-08 00:00:00 UTC
From: sfbobby@aol.com
Message-ID: <4cr5qa$djb@vixen.cso.uiuc.edu>
Source record: 27349

new idea???? Sure!

I started in radio in 1960 and we were doing it then. All records dubbed to cart were speeded up on a Rek-O-Cut variable speed turntable. It was continuously variable from 0-100 rpm and was also used for 78 rpm sound effects disks to vary the speed of cars, planes, rain etc.

On music we would speed it up till the pitch shift started to be noticable and back off a bit...listen for any wow...and make your cart. Instrumentals and do-wopp type vocals worked the best. The tenors shorts just seemed a bit tight <g>.

295. KB's Gone Country!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: RayDio@aol.com
Message-ID: <4d8ab4$28d@vixen.cso.uiuc.edu>
Source record: 27100

01/10/1996

I discovered during my first trip home from work today
after digging out from the Blizzard of '96 that

KB has gone COUNTRY!!!!!

...Country-Gold to be precise. I now live in Philadelphia
and was tuning into Buffalo, NY's 1520AM WWKB to listen to
Tom Leykis and his "Hey, I'm a DJ voice". There's nothing
better to listen to on Philly radio. Well, I guess it's
back to the Greaseman on WYSP.

- Ray Dio

Lewis I. Rosenberg
RosenbergL@aol.com
RayDio@aol.com
72732.3325@compuserve.com
mgwv70a@prodigy.com

296. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Marc LoPonte <71762.2034@CompuServe.COM>
Message-ID: <4d8ab9$28m@vixen.cso.uiuc.edu>
Source record: 27101

References: <4co4bl$5p0@vixen.cso.uiuc.edu>

You can add to your list WBAB 102.3 on Long Island. It has a
pretty good signal and remains a true AOR station.

Also WEFX, The Fox 95.9 in Norwalk CT--which actually bills itself
as Classic Rock.

BTW....K-Rock's classic rock format had one of it's best books in a
long time in the Fall 95 survey... Go Figure

297. Re: does anyone know the phone # for.....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dxdale@aol.com
Message-ID: <4d8abd$28u@vixen.cso.uiuc.edu>
Source record: 27102

Daynet is dead, dead, dead! It's now Major Talk Network, the home
of Michael Reagan, and of course Alan Colmes and Barry Farber
("From Left To Right" is their joint radio show).

298. Mark Klose Returns to St.L Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4d8abf$28v@vixen.cso.uiuc.edu>
Source record: 27103

Earlier last week, veteran broadcaster Mark Klose returned to the airwaves on 770 WEW, a station of which Klose is part owner. The versatile personality's new program features a mix of interviews, news, comedy and music. Klose, who has been in St.Louis radio for 20+ years has worked at stations up and down the dial and of all diffrent formats of music & talk.

Coming January 8 to HTTP://www.geopages.com/sunsetstrip/2417
The Saint Louis Radio Dial
(Also Hannibal & Springfield,IL)

---

299. Looking for Mic Processors

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Toothbrush <grgeiger@newnorth.net>
Message-ID: <4d8abf$290@vixen.cso.uiuc.edu>
Source record: 27104

If anyone has any used mic processors for sale, please give us a call!
Call Duff Damos at radio station WHDG in Rhinelander, WI.
(715) 362-1975.

Thank You
Greg Allen
Afternoons
WHDG Radio
Rhinelander, WI

300. Re: MOrning Show Ideas:

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4d8abg$291@vixen.cso.uiuc.edu>
Source record: 27105

to impress him. Well,
I'm not in AC but I am in country so maybe I have a few answer. I'm the morning news slug on KSCS-FM, Dallas/Ft. Worth and news is only part of what I do. My major strength is finding things, usually local things but not always, to bring to the table two to three times an hour that are relatable to the listeners. These usually have some humor to them because that's the way our show is slanted but sometimes we get serious. I try to find local things going on and stick in every crack and crevice of the show I can. The USA Today stuff is ok after I've got through the two local papers to find something around here. On Friday mornings, twice a morning, I do "around town, ten to 13 items of country artists appearing, boat shows, major interest stuff. I also do a think called "Country Music Minute" twice a week, each one run's six times throughout the day. That's my niche. Frankly, there are lots of people better at straight news. I feel like massaging a newspaper is my strength. Hope this helps.
Paul Bottoms

Paul Bottoms

301. Re: **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: doneal@tcac.com
Message-ID: <4d8abi$294@vixen.cso.uiuc.edu>
Source record: 27106

References: <4cg146$oiv@vixen.cso.uiuc.edu>

In article <4cg146$oiv@vixen.cso.uiuc.edu>, MAAE96A@prodigy.com says...
>
>
>
>Greetings!
>
>Looking to start a discussion about YOUR nightclub tricks. Tricks and
>contests and stunts you use at the clubs to entertain the patrons.
>
> I'm sick of the standard "First person to come up with a dollar bill
>with the radio stations' frequency wins a prize"...I'm looking for
>creative ideas.
>
>Go ahead, give us your tricks, even if they're a little strange.
>SOME OF MY FAVORITES:

1. "The first lady to show me something furry."
2. GREAT AMERICAN HUNCH-OFF...
Ask for volunteers who will each be given a pair of pantyhose and
2 lemons (sounds kinky, huh). Each volunteer should drop one lemon
down the leg of the pantyhose and tie the other leg around the
waist. The other lemon should be placed on the floor between the
legs. The volunteers will then have swing thier hips in order to
hit the floor lemon with the pantyhose lemon. THE RACE IS ON! It
is a very funny bit, ALWAYS gets lots of laughs! Be sure to
demonstrate proper HUNCHING TECHNIQE before the race. Turn the
pantyhose leg to the back... Doggy Style!

GOOD LUCK
>
>-
> SCOTT SPEZZANO MAAE96A@prodigy.com
>
>

302. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Donna Halper <dlh@ultranet.com>
Message-ID: <4d8aa9$239@vixen.cso.uiuc.edu>
Source record: 27107

References: <4cr5pi$di8@vixen.cso.uiuc.edu>

Donna says: there's nothing new under the sun, is there? I was
going through my collection of old magazines and found a letter in
"Radio News" complaining about stations that never say their call
letters and how annoying that is to the listener. Date of the magazine:
September 1923!!! Too bad the basics still get questioned... I just got
back from a client station where the PD insisted that as soon as a song
becomes a hit, it should be dropped because people are sick of it...
[Donna also says--here's an unsolicited testimonial from a radio
consultant (and no, Dan didn't pay me to say this): Dan
O'Day's seminars are VERY useful!!!]

303. Re: Joe Frank FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: jnight@lainet.com
Message-ID: <4d8ab3$28b@vixen.cso.uiuc.edu>
Source record: 27108
Cross-posted to: alt.radio.networks.npr,rec.radio.broadcasting,rec.radio.noncomm,alt.answers,rec.answers,news.answers

References: <4crl9u$99a@explorer.csc.com>

Joe Frank's new show premiered Sunday on KCRW. I think it's called "out of this world" or some such phrase.

The first episode did not bowl me over, but I was a bigger fan of his earliest stuff I heard.

--
!!!>>> n e u r a l s t a t i c <<<!!!

304. Compiling Jingle List PDs PLEASE READ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4d8ab2$28a@vixen.cso.uiuc.edu>
Source record: 27109

I am attempting to compile a list of jingle packages used at various radio staions. Program Directors, please e-mail me and tell me what and company your station uses. I am also always interested in trading jingles to further my collection. I now have a list of my collection typed up on my e-mail software so I can send it by computer instead of snail mail. Thanks for you help
Brendan Cosgrove
Teen Radio Fanatic
Summerville South Carolina

305. Cincinnati Radio Ratings -- 4Q 1995

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4d8a9s$22j@vixen.cso.uiuc.edu>
Source record: 27110

1. WLW-AM 700 Full Service 12.0
2. WUBE-FM 105.1 Country 8.9
3. WEBN-FM 102.7 Album-Oriented Rock 7.2
4. WIZF-FM 100.9 Urban Contemporary 6.6
5. WKRQ-FM 101.9 Contemporary Hits 6.0
6. WGRR-FM 103.5 Oldies 5.5
7. WCKY-AM 550 News/Talk 5.4
8. WVAE-FM 94.9 Smooth Jazz 5.0
9. WRRM-FM 98.5 Adult Contemporary 4.6
10. WWNK-FM 94.1 Adult Contemporary/'60s/'70s 4.2
11. WOFX-FM 92.5 Classic Rock 4.0
12. WYGY-FM 96.5 Contemporary Country 3.7
13. WSAI-AM 1530 Nostalgia/Adult Standards 3.6
14. WAQZ-FM 107.1 Modern Rock 2.2
15. WAKW-FM 93.3 Christian 1.4
16. WHKO-FM 99.1 Country 1.1 (a)
17. WCIN-AM 1480 Classic Soul/Black Gospel 0.9
WPFB-FM 105.9 Country 0.9 (b)
19. WUBE-AM 1230 Sports 0.5
WPFB-AM 910 Nostalgia 0.5 (b)
WTUE-FM 104.7 Album-Oriented Rock 0.5 (a)
22. WGTZ-FM 92.9 Contemporary Hits 0.4 (a)
WMMX-FM 107.7 Adult Contemporary 0.4 (a)
24. WMOH-AM 1450 News/Talk 0.3 (c)
WKYN-AM 1160 Sports/Local News 0.3
WNLT-FM 104.3 Contemporary Christian 0.3
WSCH-FM 99.3 Country 0.3 (d)

No ratings:
WNOP-AM 740 New Adult Contemporary (e)
WTSJ-AM 1050 Country/Christian
WCVG-AM 1320 Southern Gospel/Sports
WAOZ-AM 1360 Radio AAHS/Sports

(a) Dayton station
(b) Middletown station
(c) Hamilton station
(d) Aurora, IN station
(e) Broadcasts from 6am to sunset.

Source: _The Cincinnati Enquirer_.

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

306. Trading airchecks (was:Re: US broadcasting - as compared to UK.)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dday1977@aol.com
Message-ID: <4d8aa3$22u@vixen.cso.uiuc.edu>
Source record: 27111

Hi there!
My name is David. I am 19 and doing afternoon drive at an Adult CHR 100,000 FM here, in Mississippi. I have often thought about trading airchecks with my European counterparts. If you would be interested in doing this, please EMail me your info. I would be more than happy to get a tape out to you. I could really use someone to critique me.

Thanks for the time,
David

2 addresses:

RadioGuyQ@aol.com
&
DDay1977@aol.com

307. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4d8abu$29o@vixen.cso.uiuc.edu>
Source record: 27112

References: <4cr5q7$dj6@vixen.cso.uiuc.edu>

In article <4cr5q7$dj6@vixen.cso.uiuc.edu>, byrdman@ripco.com (Mark Byrd) wrote:

[quoting me about pitch vs sample rate]
|: : This just isn't true. If you speed up the CD or file player, and the bits
|: : and bytes come at you faster, the pitch _will_ increase.
[and answering]
|: No, what he said *IS* true.

I just walked over to a Marantz CD player and raised the speed. The Pitch
went up.
I then turned on an Otari DAT with varispeed... same thing. Gee... even my
keyboard sampler works that way.

What in heaven's name can you be talking about?

If you record 44,100 two-byte words in a second, and play them back in
9/10th second, the pitch will go up. Period. It's a question of physics,
and you can prove it to yourself on a piece of graph paper if you don't
want to try it in the real world.

[I then said]
|: : Most good workstations include a time compression function that applies a
|: : more-or-less transparent algorithm to throw away some of those bits and
|: : bytes, so the file can be sent faster while the individual waves still
|: : approximate their original speed....
[and you replied]
|: Then it's a lousy system and you should upgrade.

It's a lousy system because it's got a more-or-less transparent algorithm?

My DSE7000 has about the best time compression going: I can squeeze things
25% faster, almost transparently (and absolutely transparent with less
compression). I'm not going to upgrade it. You couldn't pry it out from
under my dead fingers.

But every system, even the DSE, _has_ to throw bits away to keep the pitch
constant. That's been true since the earliest Lexicon time compressors 20
years ago. There's an excellent discussion of Richard Factor's
circular-buffer implementation in the first Eventide Harmonizer manual. It
should be recommended reading for anybody who purports to understand
digital audio.

|: You should try a program called CoolEdit. You can Shift the pitch, change
|: the time of the cut and it's all independant of each other.
|: You can do one, or the other or both. It really does work.

Also SoundEffects on the Mac, and SoundHack (which can also use resynthesis for some time compression -- which throws _all_ the bits away and starts from scratch). Great shareware.

But even though the interface has pitch and speed controls that are independent of each other, the computer is STILL doing the work as I described it.

----------Jay Rose's Digital Playroom----------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

308. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4d8ac7$2a7@vixen.cso.uiuc.edu>
Source record: 27113

References: <4cr5qg$djl@vixen.cso.uiuc.edu>

The Disney station is probably a carrier current type of operation with special leaky coax buried along side the highway.

They have an AM carrier current operation as you drive in and out of Walt Disney World.

I am part-owner of a business that does this type of thing.

Ray Dennis

309. Re: Worst station ID

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4d8acc$2af@vixen.cso.uiuc.edu>
Source record: 27114

References: <4clhjm$gj8@vixen.cso.uiuc.edu>

st92j2gl@dunx1.ocs.drexel.edu (Darius Filon) wrote:
Jammin' 92 in Cleveland still
>has almost *no* processing (or, at least, no reverb or compression
>(actually, it's the *opposite* of compression that they don't have (quiet
>parts of songs *remain quiet*))))

Actually, that sounds like it would be pleasant to listen to. It's
been years since I've heard Top 40 FM with any dynamic range.
BTW, what's going on with Jammin' 92? The ratings I've seen for them
are mediocre, and their positioning is bizarre. "Hot Jams" on a station
that plays Hootie and the Blowfish? The station name and positioning
sounds like an urban oriented station, but their playlist in R&R shows a
fair amount of pop alternative mixed in. I'd think it would confuse the
listeners.

Tom Desmond, remembering back a year or two when I switched my car radio
to KNIN Wichita Falls (then "Power 92.9") at the end of a commercial
break,getting a loud, hyped liner for "More stopless hits from POWER
92.9", only to have it seque straight into "Ride My See-Saw" by the Moody
Blues.

310. Old WOWO DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4d8acd$2ag@vixen.cso.uiuc.edu>
Source record: 27115

Just wondering where some of the DJ's that use to be on WOWO (before the switch to all news/talk) are now. Example are Chris Roberts (mornings) Ron Gregory, B.j. Stone, and Chris Underwood

311. REI in Sarasota Fla. Did anyone else go?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: aL Masters <dmasters@jcpenney.com>
Message-ID: <4d8abn$29c@vixen.cso.uiuc.edu>
Source record: 27116

I wonder if any of you attended REI in Sarasota Fla., in the early seventies(70's). One of those schools that you attended for five weeks or so for a crash course to get a FCC 1st Class License. Thanks...aL

312. Fall SF Arbs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dk@crl.com
Message-ID: <4d8abn$29e@vixen.cso.uiuc.edu>
Source record: 27117

Numbers courtesy of columnist Bill Mann in today's SF Examiner. These are 6am to Midnight 12+ AQH shares:

1 KGO 8.0 News/Talk
2 KCBS 5.3 All News
3 KMEL 4.1 Urban
4 KOIT 4.0 Easy Listening
5 KNBR 3.9 Sports
6 KYLD 3.6 Urban
7 KIOI 3.5 AC
8 KDFC 2.9 Classical
9 KITS 2.8 Modern Rock
10 KKSF 2.8 uhhh...smooth jazz, easy listening, uh...?

Of particular note is the KKSF/KDFC combination. They have about the same demographics. In tandem they could provide an advertiser with the 2nd-largest audience (2.9 + 2.8 = 5.7) in this part of the Bay Area.

KPIX-FM is #23 and KPIX(AM) is #35 without OJ coverage.

KGO now has been #1 for 70 consecutive Arbitron books.

--
(c) 1996 In 1909 San Francisco changed over 375 street names
David Kaye

313. Re: silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4d8abp$29f@vixen.cso.uiuc.edu>
Source record: 27118

References: <4cr5q5$dj1@vixen.cso.uiuc.edu>

A couple friends were involved in Silent Radio here (in San Luis
Obispo, CA) a few years back. I don't believe it's operating around here
any more. As I recall, they used a dedicated subcarrier, not RBDS

Harold

314. NEW TV AND RADIO WEB PAGES ANNOUNCED

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "D. Citron" <dcitron@gate.net>
Message-ID: <4d8abh$293@vixen.cso.uiuc.edu>
Source record: 27119

The South Florida Radio Pages
New Market Mall Home Page (for Married With Children fans)

Pompano Beach, FL ... In a world in which computers have become the fastest-growing form of electronic entertainment, it was only natural that the Internet would become a resource to enhance audience enjoyment of the old standbys, TV and radio.

Although Usenet and the World Wide Web feature hundreds -- maybe thousands -- of sites worldwide for fans of just about every TV and radio show imaginable, several recent additions right here in south Florida are worthy of mention.

The South Florida Radio Pages features links to all south Florida radio stations with a presence on the web. Also featured are web pages and information about for several locally-originating radio programs, including Craig Crossman's Computer America. There are links to radio newsgroups, a radio nostalgia mailing list, a FCC database, ham and hobbyist info, and much more. New links are added weekly. Two new radio stations are expected to be online in January. Point your browser to http://www.univox.com/radio/ for a look at what south Florida radio has to offer.

On the TV side, Married With Children fans can look to The New Market Mall Home Page. (New Market Mall is where Married With Children character Al Bundy works, at Gary's Shoes.) The mall page includes links to other Married With Children web sites around the world which include sound clips, episode synopses, a fanzine, and the Usenet newsgroup for Married With Children fans. Check out http://www.univox.com/mall/newmarket/ -- but be warned, it IS for fans only!

Both pages are maintained by tech writer David H. Citron, author of the syndicated CyberCurmudgeon Column.

= =

At http://www.univox.com/writer/tv-radio.html, a HTML version of this news release may be viewed.

315. Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4d8abi$295@vixen.cso.uiuc.edu>
Source record: 27120

Something I don't understand ... non-commercial stations are not included in regular Arbitron ratings that are publicized. But Arbitron does make the "ratings" of these stations available to them. So when a student-run station says it was ranked 6 in the market, does that mean among all stations? And does that mean some commercial station can also claim to be number 6? Obviously this doesn't affect shares, but I just wondered how this worked ...

Thanks,

Dan

316. Old time radio TV show debuts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: buch@exis.net
Message-ID: <4d8abl$29a@vixen.cso.uiuc.edu>
Source record: 27121

The cable network AMC (American Movie Classics) will premier a new show called "WENN" on Saturday, Jan 13 at 9 PM EST. Teasers, run by the network on Jan 11, showed several beautiful radios from the 1930's. The show appears on the surface to be a 1940 version of WKRP. I did not see anything to compare with Lonnie Anderson, however, unless you think a big, black-dial Zenith console measures up. That of course is a matter of personal taste. It's probably worth a look.

~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'
Joe Buch N2JB
Editor, NASWA Journal Technical Topics
buch@exis.net
-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_

317. RECS: for Good Music Bed CDs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: srcemag@gate.net
Message-ID: <4d8abm$29b@vixen.cso.uiuc.edu>
Source record: 27122

Any IDeas?

318. Arbitron Alert

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4d8abr$29j@vixen.cso.uiuc.edu>
Source record: 27123

Spanish language radio shares jump 21%
in Los Angeles and 19% in New York

by Julian H. Breen

January 10, 1995-- Arbitron Fall 1995 results in four of the five largest Hispanic radio markets show Spanish language radio shares surging sharply. Many attribute the increase to a change in Arbitron policy.

Beginning with the Fall 1995 survey, High Density Hispanic Area diary placement calls in the top fifteen Hispanic markets were made exclusively by bilingual interviewers for the first time. Speculation is the shift to entirely bilingual interviewers placing diaries in the largest HDHA's may have tilted the HDHA sample toward more Spanish language preference households.

In Los Angeles overall Total Persons 12+ shares for Spanish language radio jumped 21% over an average of the preceding four books (Fall 1994-Summer 1995). In New York the gain was 19% while San Francisco saw a 7% increase. Chicago, the fifth largest Hispanic market, was off 2%.

Arbitron introduces new population estimates annually at the beginning of the Fall survey. In Los Angeles, Hispanic persons 12+ gained 4%, New York was up 2%, San Francisco less than 1% and Chicago 3%. So, the surge in Spanish language radio shares cannot be attributed to population estimate changes alone.

The largest gains were at Men 18-34, up 30% in Los Angeles and 37% in New York.

The following table summarizes the percentage change in total week Spanish language radio share in Fall 1995 compared with the preceding four book average (Fall 1994-Summer 1995) for all stations making the Arbitron metro area Minimum Reporting Standard.

TP12+ A18-34 M18-34 W18-34 A25-54 M25-54 W25-54

Los Angeles +21% +27% +30% +27% +20% +26% +15%

New York +19% +32% +37% +31% +22% +16% +21%

San Francisco + 7% +25% +20% +22% + 5% - 2% + 7%

Chicago - 2% -10% + 3% -24% -14% - 9% -16%

Hispanic persons 12+ account for 36.7% of the total persons 12+ population in the Los Angeles metro survey area, 16.9% in New York, 15.7% in San Francisco and 11.4% in Chicago.

The third largest Hispanic market is Miami-Ft. Lauderdale-Hollywood with 38.1% total persons 12+ Hispanic population. Its Fall 1995 results are due on the Arbitrends computers Friday.

<<>>

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

319. Robert Trebor (actor in Xena TV show) former radio talk show host?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: richw@opentext.com
Message-ID: <4d8ac3$2a0@vixen.cso.uiuc.edu>
Source record: 27124

The TV series "Xena: Warrior Princess" has a recurring comic-relief character (Salmonius) played by an actor named Robert Trebor.

Is this, by any chance, the same "Robert Trebor" who was a radio talk show personality in the San Francisco area in the late 60's and/or the early 70's?

Rich Wales <richw@opentext.com>
Kitchener, Ontario, Canada (originally from California, USA)
http://home.opentext.com/~richw/ VE3HKZ / WA6SGA

320. Buying time in Southern California

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: rickac@ix.netcom.com
Message-ID: <4d8ac3$2a1@vixen.cso.uiuc.edu>
Source record: 27125

Can anyone help me with this?

I am looking for a list of radio stations in southern California that allow you to buy large chunks of time. In other words I would like to buy three hours of time on a station and be able to use them for my show. Anybody out there know of any stations??? Let me know. Either post or e-mail me at:

Rickac@ix.netcom.com

Thanx,
Rick

321. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4d8ac8$2a8@vixen.cso.uiuc.edu>
Source record: 27126

References: <4cr5qg$djl@vixen.cso.uiuc.edu>

>There is a low-power "loop programming" station in northern Florida (and

>perhaps southern Georgia, along I-75) called "Disney Radio." Although
it
>contains "some" generic traveller information, it's basically a
>commerical for Disney. And as I recall, they have a pretty nice FM
>frequency (somewhere around 100 or 101).

This is a "real" station (Class A), licensed to a small town in N.
Florida on 107.9. With a good radio, you can hear them as far away as
Gainesville (about 40 miles)

-Drew in Charlotte-

322. Re: US broadcasting - as compared to UK.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dday1977@aol.com
Message-ID: <4d8aca$2ab@vixen.cso.uiuc.edu>
Source record: 27127

Hi there!
My name is David. I am 19 and doing afternoon drive at an Adult CHR 100,000 FM here, in Mississippi. I have often thought about trading airchecks with my European counterparts. If you would be interested in doing this, please EMail me your info. I would be more than happy to get a tape out to you. I could really use someone to critique me.

Thanks for the time,
David

2 addresses:

RadioGuyQ@aol.com
&
DDay1977@aol.com

323. Re: MOrning Show Ideas:

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: juan <102404.3055@CompuServe.COM>
Message-ID: <4d8abk$298@vixen.cso.uiuc.edu>
Source record: 27128

References: <4cr5q0$dit@vixen.cso.uiuc.edu>

Donna,

There has been a two-woman morning show. Right here in the Midwest. In uptight old Saint Louis to boot. On KPNT (105.7 The Point) an alternative station (or modern rock if you're one of the ones who says they've sold out). Their morning show featured two women...with the liner "...Because Mornings are a Bitch."

It was fairly successfull for the station, and the two have gone their seperate ways to bigger and better things.

Juan

324. Pre-recorded news feeds...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: lwheeler@agr.state.tx.us
Message-ID: <4d8abk$299@vixen.cso.uiuc.edu>
Source record: 27129

I'd like to know how many stations (with news departments)
use pre-produced news features (AP, CNN, PR or government agency
feeds) in their newscasts?. What makes you want to run these
"outside" features...topic, production-quality, etc...? On that note,
what makes you avoid them like the plague?

-Lisa Wheeler

lwheeler@agr.state.tx.us

325. Re: silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dk@crl.com
Message-ID: <4d8abp$29g@vixen.cso.uiuc.edu>
Source record: 27130

References: <4cr5q5$dj1@vixen.cso.uiuc.edu>

Duane Whittingham wrote the quoted material below:

" I think it is called RBDS (Radio Broadcasting Data Service), it is on a
" subcarrier of the radio staion. They can send news, traffic reports, names of
" songs, etc. You can get decoders for them, and I think you can pipe the data
" into a computer if you wanted to. -Duane

No, actually this is pre-RDBS. It's plain old SCA, but in data form. In
the SF Bay Area, Silent Radio is carried on KQED-FM. In other cities, who
knows? Often the stations carrying SCA are the ones you'd least expect:
non-commercial stations, religious, and non-English language stations.

--
(c) 1996 Restaurants sell their old grease
David Kaye to recyclers for use in making soap

326. Sch set for Net Connetion Radio Show

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: glr@ripco.com
Message-ID: <4d8abn$29d@vixen.cso.uiuc.edu>
Source record: 27131

The Net Connection -- Guaranteed no Geek Radio Show on the Internet!

The schedule has been set for the Net Connection Radio Show.

It will be broadcast live on the Tech Talk Radio Network at 2pm/est, Sundays. Pending installation of the uplink, the first live Broadcast will occur on January 14th. Check it out on Anik E2/18/5.8 audio. Effective February 4, 1996 (pending installation of the transmitter), The Net Connection will also be broadcast live on WWCR Shortwave: 9,475 khz.

Demo tapes of our pilot show are available to any stations interested in The Net Connection Radio Show (it's also on Real Audio).

Check out our "Why Microsoft Sucks Contest" see url below
Full Disclosure [Live] -- Privacy, Surveillance, Technology!
(Over 140 weeks on the Air!)
The Net Connection -- Listen in Real Audio on the Web!
http://pages.ripco.com:8080/~glr/glr.html
---

327. El Dorado buying Dallas area radio stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4d8a9u$22m@vixen.cso.uiuc.edu>
Source record: 27132

The January 12, 1996 edition of the Dallas Morning News reports that El Dorado Communications, a Los Angeles based group owner of Spanish language radio stations, is buying three radio stations owned or under contract by Radio Plano Inc.
The three stations are KRVA-AM (1600) licensed to Cockrell Hill, KRVA-FM (106.9) a class A FM licensed to McKinney that doesn't get a listenable signal into Dallas most of the time), and KXEB-AM (910), licensed to Sherman, TX. All three currently broadcast Spanish language programming. KXEB is owned by Pesa Broadcasting, but was being purchased by Radio Plano. The article indicates that terms of the sale were not available. El Dorado will run the stations under an LMA pending FCC approval of the transaction.
No mention was made of the status of KTCY-FM (104.9), which has been previously reported as being under contract to Radio Plano (or a related entity) for $700,000. As a C2, it offers potential for substantially better market coverage than the current KRVA-FM can ever hope for.

Tom Desmond

328. PHOENIX: KUKQ QUITS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4d8aa0$22q@vixen.cso.uiuc.edu>
Source record: 27133

Alternative weekly newspaper "New Times" reports this week that Alternative AM station KUKQ(1060) will change format and call letters Monday (1/15)...becoming a separately programmed clone of its FM AOR sister KUPD(97.9). The paper says the calls will be KUPD-AM and the station will be referred to as "KUPD II".

KUKQ went alternative in 1989, and was the only station in the format for several years. It bailed from the format in early 1993, after then-newcomer KEDJ(106.3) switched to the format and beat KQ in one book. The switch was to a KUPD simulcast for a few months, followed by a 90-day flirtation with talk, which ended on day one of new owner

Sandusky Broadcasting's reign. The station flipped back to a KUPD simulcast for about six weeks, then re-launched as an alternative. Best book since has been about a 0.4, while KEDJ tends to get low 2's.

The recent switch to alternative by KZON(101.5)made the field very crowded, although KUKQ PD LARRY MAC told New Times that Sandusky had made the decision last spring....about the time founding PD JOHNATHON L. ROSEN bailed. MAC says he was informed just before Christmas.

According to the New Times, MAC is staying on as PD of KUPD II, while MD ALISON STRONG is talking with an Alternative station in the Northwest. Sandusky is parking the KUKQ calls for possible later use.

329. Billy Dale to be on Adam's World

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "D. Citron" <dcitron@gate.net>
Message-ID: <4d8aa5$232@vixen.cso.uiuc.edu>
Source record: 27134

Billy Dale to Discuss TravelGate on WWNN's Adam's World

BILLY DALE, former head of the White House travel office, will be Adam Clatsoff's guest on the ADAM'S WORLD radio program, Monday morning January 15th, from 7:15 to 8 AM.

ADAM'S WORLD is a local business/politics/health talk show heard weekdays from 6 until 9 AM on WWNN, 980 kHz AM in Pompano Beach, Florida.

In February 1994, Adam broke the Paula Jones story in the local media when an Arkansas state trooper was his guest on the show.

If you have questions for Billy Dale, you can e-mail them (in advance, please) to admswrld@sefl.satelnet.org. Or just call during the show! (The phone number is announced on the air.)

For CyberGate subscribers, Adam's World even has its own newsgroup. It is cybergate.adamsworld.

For more info about radio in south Florida, browse the South Florida Radio Pages:

http://www.univox.com/radio/

==
* David H. Citron * Tech Writer/Journalist/Copywriter/Web Author *
* a/k/a the CyberCurmudgeon syndicated columnist *
* e-mail: dcitron@univox.com *
The CyberCurmudgeon Column Archives: http://www.univox.com/writer/
The South Florida Radio Pages: http://www.univox.com/radio/

"It is one of our most important laws that none of us may interfere in the affairs of others."
... Captain Kirk (in Bread and Circuses episode of Star Trek), stardate 4040.7 ... quoted from _Star_Trek_Speaks_, by Susan Sackett, Fred Goldstein, and Stan Goldstein (Pocket Books, 1979)
==

330. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4d8aad$23l@vixen.cso.uiuc.edu>
Source record: 27135

References: <4cr5pl$dic@vixen.cso.uiuc.edu>

In article <4cr5pl$dic@vixen.cso.uiuc.edu>, BruceS8852@aol.com wrote:

> Yesterday (Saturday) on WCBS-FM both Dan Ingram and Ray Rossi (substituting
> for Norm N. Nite) used the term classic rock a few times.

Today I heard a new CBS jingle specfically referring to them as "New
York's only source for classic rock!" I haven't noted an iota of actual
format change though. My guess is they've simply decided to stretch the
definition of "classic rock".

--
Aaron Dickey The Associated Press - New York
kieran@interport.net HotWired Net Soup Contributor
I don't speak for Wired or the AP.

331. Lasiter/Sharon Taylor, Are they around?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Gary Vogel <vogel@innet.com>
Message-ID: <4d8abb$28p@vixen.cso.uiuc.edu>
Source record: 27136

Since WSUN dropped the Entertaining Talk format in favor of being the third all sports station (except for Ron&Ron in the morning) I was wondering if anyone knows if Bob Lasiters Sidekick, Sharon Taylor, stayed with Cox Enterprizes in some other capacity or at some other station. I heard one of the other news women at another Cox Station (the Coast) in Tampa today and was hoping Sharon maintained employment. I know Bob is probably fed up and gone for good...but he is unpredictable and may still be back elsewhere...WFLA maybe?

Anyone Know Anything?

332. Saint Patrick's Day Games.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: nezz@aol.com
Message-ID: <4d8abi$296@vixen.cso.uiuc.edu>
Source record: 27137

Any suggestions for some Saint Patrick's Day bar games? I'm looking for radio stunts / promotions that tie into a night club situation. Any and all suggestion appreciated.
Thanks
Bill
73614,2375@compuserve.com

333. PEI gets Lite Rock FM

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Paul Alan <palan@cycor.ca>
Message-ID: <4d8abk$297@vixen.cso.uiuc.edu>
Source record: 27138

PEI Canada,
Well at last we have our own Lite Rock FM radio station.
If you're in the neighbourhood stop by my page for some more info.
http://www.serve.com/palan/paul.html

334. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4d8abp$29h@vixen.cso.uiuc.edu>
Source record: 27139

References: <4cr5vc$dou@vixen.cso.uiuc.edu>

Chuck,

They only operate until 10:00pm Eastern time. Are you listening early enough? I posted a message a number of weeks ago where I mention having called John Sullivan at the station and he had told me that one of the reports they had gotten was from Oregon.

They are licensed for 10,000 watts daytime and 1,000 watts nightime, although I have heard them switching back and forth between the power levels, perhaps testing. I guess they wouldn't bother anyone at the higher power at this time.

Ray Dennis

335. Re: Speeding up songs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ron.jordan@nashville.com
Message-ID: <4d8abr$29k@vixen.cso.uiuc.edu>
Source record: 27140

CP> If I were the industry, Iwould do things much different than most
> radio people currently in power today.

CP> * Don't walk over intros and exits of songs - EVER!
> * Don't prematurely fade out a song - EVER!
> * ALWAYS play the album version of a song IN ITS ENTIRITY!

This is a great idea. You can find one in almost every bar and pizza
joint in the world.. It's called a "jukebox" and they don't neeed jox
to make them work.

Ron

* 1st 2.00 #997 * "Ich bein 1stReader!!!" . John F. Kennedy

336. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4d8abs$29l@vixen.cso.uiuc.edu>
Source record: 27141

> Most people don't have perfect pitch, and a shift of a few percent --
>less than a whole musical tone -- won't be noticed.

The operative word here is "most." Problem is, MANY people do have perfect pitch, and when you mess with the music, it drives them right up the nearest wall.

Great stories here about the WABC turntable, with the cheap phono cartridge with nickels taped to it. Now I know why WABC always sounded like tinny crap on my radio, compared to AM stations with good audio back then, such as CKLW, WLS, WCFL, WIBG, and WKBW. I know that some people loved the WABC reverb. To me, those great jocks sounded like they were talking into one of those big metal trash barrels.

Hoeffel
FMQB

337. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ronsmith@playboy.com
Message-ID: <4d8abt$29n@vixen.cso.uiuc.edu>
Source record: 27142

References: <4co4c5$5po@vixen.cso.uiuc.edu>

In article <4co4c5$5po@vixen.cso.uiuc.edu> Johnny Donovan WABC-NY <ru@i-2000.com> writes:

>When I arrived at WABC in 1972 I noticed that the records (remember
>them?)
>sounded a little fast . I asked the PD and he knew nothing about it.
>I got one of those strobe disks and checked the lone turntable that was
>used
>to cart up all the music and sure enough it WAS running fast. It was
>completely by accident.

Are you sure it was by accident? I remember John Landecker saying WLS (also
owned by ABC) speeded up its records at that time. He said he was interviewing
Todd Rundgren (producer of Grand Funk) and played "We're An American Band"
speeded-up and Todd didn't even notice.

By 1974 WCFL was getting raked by the local press for speeding up its records,
but then they were noticeably fast-- Ringo Starr sounded like the Chipmunks.

338. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4d8aan$27o@vixen.cso.uiuc.edu>
Source record: 27161

As far as the old drag strip spots, I was listening to an old aircheck of Art Robert's on WLS (1966), and they were running those drag strip spots and I miss em. There are still a few around but mostly, the land was worth more as a shopping center and insurance rates were probably through the roof.

339. San Diego Radio Watcher: 1.12.95

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4d8aa1$22r@vixen.cso.uiuc.edu>
Source record: 27162

Here is the latest happening in San Diego Radio: January 12, 1996.

Not Not: The Late Late Radio Show with Tom Synder won't won't be playing on KFMB. As posted from Toledo, Ohio [home of the Mud Hens!], Xtra Sports 690 Steve Mason has the anchor duties of the World Wide Pants-produced program. KFMB radio dropped the popular night show -- not wanting to promote cross-town [nation?] Mason He has morning duties at XETRA-AM [690 77.5kw DAII]. Besides, KFMB lost the CBS sports package to Xtra Sports. [The change starts with this month's super-dooper bowl in Tempe.][KFMB 760 5/50kw DAN][Perhaps Xtra Sports could pick up the show to help their late-night programming, which they admit, needs some tweaking.]

Call Blocking: John and Ken of KFI's number one rated afternoon show in LA, have taken a stand against the video from that "guy" proclaiming his innocence. During the week, they gave out tips on how to tie up the lines with questions to the operators of the selling service, while stopping potential buyers with busy signals. "We don't want to interfere with a business enterprise," said John Kobylt in an AP story, "We are just telling people questions they could ask." John and Ken also called for a boycott of stations or cable service that air the commercials. Cox is the parent company of KFI and my local cable service . . . [So what am I to do?] Ron Goldman's father has appeared on KFI often since the trail. Bill Press, the Sunday afternoon host, has raised a large amount of money for the Goldman Defense Fund. [KFI 640 50kw/50kw ND][Moving story, more info coming]

Ranting about ratings: Arbitron released the latest SD ratings for the fall period, and KSON A/F [country], is back on top of the radio heap with a 7.9. That compares to 2nd place KyXy's [AC] strong 6.8. Other notes of interest include: KUPR's first full book: 1.2. Small numbers to those outside the market, but big numbers for those at the station. As KKOS, the AAA format station was big in north county San Diego, but was limited in reception to the south county. Now, at the 95.7 spot, and a great stick location on Mount Soledad, the station covers most San Diego county.

Other rating notes: KUPR [AAA] ties with LA's KNX [news] at 1.2. KFI's [talk] numbers increased to 2.5, while mostly syndicated KOGO [talk] checks in with a 2.4 -- it's best yet. KSDO [talk/news] drops .3 to 4.2; as KFMB's [FS] drop of .6 to 3.5. KMKX [Rock Mix] on-TV promotion and NOT playing the same classic song, over, and over, and over, and over, raises the station to 2.2. KKBH [70s] "The Beach" washes up at 1.7.

Sports Shorts: Xtra Sports VP Howard Freedman was quoted in the Friday North County Times about the drop in listeners to the station. He noted that it's "just a dip," not a dive. The station is the most listened to sports station in North America. [XETRA 77.5kw DAN]

The Sands of Time: Shotgun Tom Kelly! The San Diego legend is presently at KCBQ-FM, but I've been flooded with e.mail this week that he's packed his bags and

is beach bound. Here is the scoop: Shotgun is on a well-deserved vacation, and will return to the KCBQ 105.3 microphone Monday. As for his jumping to the Beach, Shotgun told me that he "couldn't say." Still, with this posting to the San Diego radio news group, I'm still receiving information that tells me he's moving. Hmmm. [Noted that Par's acquisition of KCBQ and Compass Media should happen soon -- that is, if the FCC stays open.][KCBQ-FM 105.3; KKBH, 102.9]

Radio Notes: Word comes out that KBAX [Fallbrook, 107.1], part of the KMAX trio of stations, will drop the sports-fare in March [new owners]. Rumors are floating -- still -- that KIIS-AM in Los Angeles will pick up sports and Don Imus. Former Xtra sports relay station in Simi Valley at 670, KWNK, is reportedly for sale. Nobel had an "LMA,"and did not buy the station with the option.

Newsgroups: I've noted these discussion lists available on the net:
Mr. KFI: KFI's 50,000 watt microphone never sounded better at night! Address below:
Art Bell: start at his homepage for e.mail discussion list [preferred], or alt.fan.art-bell:

Web Weavers and e.mail:
Roger Hedgecock's homepage: http://www.rogerhedgecock.com
KiFM: http://www.kifm.com Art Bell: http://www.artbell.com
KPRZ Radio: KPRZradio@aol.com KUPR 95.7: KUPRradio@aol.com
KMFB-FM: StarFM@cts.com KSDO AM 1130: KSDOradio@cts.com
Mr. KFI: MrKFI@primenet.com Usnenet: alt.fan.mr-kfi

San Diego Radio mailing list: send e.mail to sdradio@sd.znet.com, with SUBCRIBE..
Web page: Updated 1.12.96: http://www.geopages.com/RodeoDrive/1102/index.html

Chris Carmichael
"Just a little ole writer with a 50,0000-word processor to pummel them into submission."
sdradio@sd.znet.com, 102776.224@compuserve.com

340. Re: Rev. Ike

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4d8ab1$288@vixen.cso.uiuc.edu>
Source record: 27163

References: <4c72b4$7hs@vixen.cso.uiuc.edu> <4cr5pq$dil@vixen.cso.uiuc.edu>

Maybe this isn't as unusual as you think. I was in a preacher's office one weekend discussing an LMA. He had his son go into another room from which he retrieved several brown plastic garbage bags which, as it turned out, were filled with cash. They counted out almost $10,000 for me as good faith money.

GH

On 8 Jan 1996, SWarm007 wrote:

> Wolfman said that the Rev. would pay for his time on XERB (The big X over
> Los Angeles) in cash for the whole year in one lump of bills!

341. Herb Kent The Cool Gent!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: jmarvin@igc.apc.org
Message-ID: <4d8ab0$287@vixen.cso.uiuc.edu>
Source record: 27164

If you live anywhere within the 38 state signal of WLS 890 AM you can talk to radio legend Herb Kent The Cool Gent this Wed night at 10 CST. (312) 591-8900.

Jay

342. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: gbrook@pipeline.com
Message-ID: <4d8ab1$289@vixen.cso.uiuc.edu>
Source record: 27165

References: <4cg140$oim@vixen.cso.uiuc.edu>

>Just an update on Jean Shepard. Got a call today from another Jean
Shepard fan Barry Farber who let me know that Shep will be at Princeton
University this Friday May 26th at 8PM for a "concert"< (1995)

I went to this show. It was his 30th annual show there - but my first,
although I spent I don't know how many countless nights listening to him on
the transistor under the covers.

He was fabulous, although a little rotund and not politically correct
enough for my girlfriend.

I hope he does another one this year.
--

George Fiala

343. /// Chicago And Milwaukee \\

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4d8a9r$22i@vixen.cso.uiuc.edu>
Source record: 27166

Is there anyone in Chicago or Milwaukee markets who is willing to do some taping of certain local radio stations/shows. I prefer a "Hi-Fi" VHS recording on SLP because of superior sound, cost per hour, and ease of recording for *you* (you can program it).

Of course I will happily receive the recordings on standard cassette.

I would reimburse you (of course) for your costs and offer my services if there is anything you ever want me to record.

Write to the following address *only* if you are willing to do a little off-air taping for me, write me with the your *general* area (so I can pick the right stations) and what kind of recording you can make (cassette/VHS).

Write to ... chicago@airwaves.com

This will allow me to use a separate mailbox for these replies.

I appreciate any assistance you can offer...

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

344. Buffalo-Toronto Radiowatch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: bfomarks@ubvms.cc.buffalo.edu
Message-ID: <4d8a9q$22h@vixen.cso.uiuc.edu>
Source record: 27167

I just wanted to add some information about Carl Gorney's recent report on the sale of Buffalo television station, Channel 49. Carl and others have been crediting the Buffalo News for breaking the story on December 23rd. In fact, it was WBFO News, and reporter Bill Raffel, which broke the story two days earlier. Bill sent it along to the Associated Press. Perhaps that's where the News picked it up. In all fairness though, I must credit News reporter Dave Condren for being able to confirm Ch. 49 could become a WB affiliate. We tried to get someone to go on record with that but the people we talked with refused comment.

345. Buffalo/Toronto Radio Watch(1/12)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4d8a9q$22g@vixen.cso.uiuc.edu>
Source record: 27168

Happenings in the #40 market:

*KB gets "Real" with country;Babe jumps to WGR...

WWKB(1520)switched format on Monday from hot talk(Howard Stern
being the top dog with that format)to country-or,more specifically,ABC/SMN's
"Real Country" format,which has Buck Owens on board in some capacity.(It's
now known as Real Country Gold KB 1520 AM...quite a mouthful to say,isn't it?)
WXRL(1300,Lancaster/Buffalo;country),which had a gold base of about 25%,
immediately boosted its gold content to 60%-already,air talent Scott
Cleveland has left on-air duties to concentrate on off-air ones. (One tipster
told me that the audio processing,in spots,is worse that the N.Y.Thruway's
travelers' station,WPAN997(1610 AM).) And,Joel Denver's AllAccess is reporting
that the GM is making the AM drive jock do the time,temp and a liner after
every record.(For what purpose,do you think...to get banality on both ends
of the dial? :>) The Stern homepage isn't taking the news well...here's how
they referred to it:"Well now,let's all put on our country boots,stick our
thumbs in our belts and go country line dancing!!! Wheee doggie!!! (WWKB)'s
new format is technically described by radio industry analysts as music to
have sex with your parents by." 2 shows have moved to Saturday:Prospering in
America(geared to union issues)now airs at 8am(instead of Sundays at 10am) &
the Dollar Doctor show(with investing advice)follows it at 9(moving back from
11am).
However,one show has survived the format change. The Fabulous Sports
Babe moved over to WGR(NewsRadio 55)on Monday from 10am-2pm;on KB,it came on
after Stern finished. The Babe replaces Ron Dobson,who now moves to 2-5am
overnights. PD Jim Pastrick was quoted in the Buffalo News as saying that
Dobson's show was doing well,ratings-wise,but that the Babe would be a better
programming fit;also,Dobson has a contract that runs into the summer. Dobson
replaces Talk America's Stan Major in that slot.
(BTW,samples of the format were committed to tape. E-mail for details.)

*The Toronto Raptors have a new home in Hamilton. Sean Healy reports
that CHML(900,full service)has picked up the local radio rights to the rest
of the Raptors' season. The games had been on CKOC(1150;Oldies 1150)until a
new policy wiping out all sports programming was put in place recently.

*CHUM(1050,Toronto,oldies;1050chum)has joined the Web at this address:
-http://www.1050chum.com/

*Moving across the state(most items from AllAccess):
-WEQX(102.7,Manchester,VT./Albany;AAA)welcomes Ian Harrison as its PD
and Marc Alginhi as its APD/MD.
-Musical chairs galor at WSKS(Kiss 102)in Utica. Shannon Steele,who was
its MD and in running for the PD post,passed on that job and is moving to
WBHT(Hot 97)in Wilkes-Barre,Penn.to co-host AM drive with Kid Kelly. Back at

Kiss:Joel Murphy joins as the new MD(arriving from WVNC in Canton,NY),J.D. Redman steps into Steele's PM drive gig(his last stop was WNTQ(93 Q)in Syracuse),and promotions director Becky Myers was named acting PD.
-Radio & Records reports that WNCQ-AM/WCIZ-FM in Watertown,NY were sold to Forever Broadcasting from Watertown Radio Partners for $2.8 million.

*The Rochester Democrat & Chronicle had 2 radio stories in its Sunday edition. One-the cover story of the inside section-detailed the inner workings of the Nerve(WNVE,95.1/95.5;modern rock). The other had to do with a new FM station going on the air. Bennett Loudon reported(in a story that appeared on p.3B)that WRCD(107.3)is expected to be on the air by Monday(1/15). The 6 kW transmitter was installed last Thursday(1/4)below a 200' tower in East Bloomfield,in Ontario County. Testing was scheduled to start yesterday.
The station will go with a NAC format(which WJZR/North Coast 105.9 uses), but will be local/satellite;local DJ's,satellite-fed format.(Format guess: SW Networks' Smooth FM.) It'll use the same facilities as WCGR and WLKA-on Townline Road in Canadaigua. (WLKA used the same format,but thanks to its 3 kW power,couldn't get enough listeners to make it profitable.)
Owner George Kimble(who owns WCGR/1550 & WLKA/102.3(AC)in Canadaigua, Geneva's WGVA/1240 & WNYR/98.5 and Auburn's WALL/93.7(classic rock))was quoted as saying it took several hundred thousands of dollars,over 5 years of legal battles(mostly with Anthony & Karin Vinci,but also with town officials who tussled over tower height,its location and the how much land he needed to own. The Vincis won their suit,but Kimble sold them 5 acres next to the tower property-one of the highest points on Rts.5 & 20 between Buffalo & Syracuse.) Kimble said that people in Rochester & Auburn can hear it thanks to where the tower is,but not those in Honeoye.
Also on the docket:plans to move WCGR to 1310 AM and expand hours of operation to 24 hours.(It currently shares time w/a Canadian station and must be off the air oin the evening.) Kimble will have to install 3 new towers and boost power from 250 w to 1 kW.

*On a sad note:local broadcasting veteran Edward Tucholka died on January 4 in N.Tonawanda after a brief illness. He was 80.
The Buffalo native was an announcer for the long-deceased Sattler's department store at 998 Broadway(where the Broadway Market is,BTW),developing his broadcast persona. He started in radio back in 1926 as part of the boys choir on WGR. From 1928-1937,he worked at WKBW,WMAK(which,as WXXI's Bob Smith noted nearly a year ago,may very well have been the forerunner to WBEN)and WEBR,where he ultimately became staff announcer and stayed in that post until 1957. He also did other duties at 'EBR:hosting the Noon Day Revue during World War 2-which tracked area servicemen during the conflict-and hosting a children's show from 1948-53. He then moved to WHLD,where in the late 50's he did AM drive and produced 44 hours/week of classical music. He also was PD at WBEN-FM(now WMJQ/Q 102),and taught a brocasting course at the Buffalo YMCA for over a decade. Bert Gambini,now at WBFO,noted that Tucholka was always willing to help others;when he landed at WHLD,Gambini said Tucholka wouldn't go "until he knew I was comfortable with the coming shift. He was always there to help when I had a question",and even said often to call him at home if there were any problems.
He was buried on Monday(1/8).

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|

346. BBC networks (was: Re: Seattle Radio, American Radio)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Andy Howard <andy@kiss100.demon.co.uk>
Message-ID: <4d8aa2$22t@vixen.cso.uiuc.edu>
Source record: 27169

In article: <4cdemv$1h7@vixen.cso.uiuc.edu> ab415@lafn.org (charles hobbs) writes:

> Now, let's consider the BBC. (This is information I'm getting from the
> 1993 World Radio TV Handbook. UK readers please jump in if you feel the
> need).

OK... :->

> BBC domestic radio currently operates five nationwide networks, three
> regional networks, and several local stations. (There are commercial
> stations and networks in Britain as well, these are growing in number and
> importance)

Indeed. In the last audience figures total listening to commercial radio topped the BBC for the first time.

> Radio 1 (now called 1FM) plays mostly rock music. Radio 2 plays a softer
> style of pop. Radio 3 is for classical music, Radio 4 for news and
> spoken word programs, and Radio 5 carries mostly sports, with some
> educational programs thrown in.

Just to clarify slightly:

Radio 1 (seems they've just abandoned 1FM again) plays a very wide range of "pop" music, some commercial, some distinctly not. It also has programmes of dance music (house, rap, soul etc.) "world" music and other current but non-mainstream styles. There are also segments of speech and audio art and documentaries on "lifestyle" topics affecting its (mainly young) audience. It is perhaps one of the most eclectic stations to be found anywhere at the moment.

Radio 1 recently re-jigged itself with the sacking of many of it's older presenters and took a huge drop in audience figures. This ratings drop is now turning around and the station has hired some hot young but experienced talent. In my opinion they are sounding better than they have done for a very long time. (And bear in mind that they are a direct competitor to the statio I work for, in fact they hired away several of our presenters).

Radio 2 is, in effect, the same type of programming for the next generation up. It plays a mixture of softer current music mixed with older records and also includes easy listening, big bands and other styles that appeal to a slightly older audience. Presentation style is relaxed and mature with quite a lot of speech.

Radio 3 is a full-on, no-compromise, intellectual classical music, drama and arts station. They play quite a lot of "difficult" music, including modern works that are disliked by many "classical" fans. They play almost everything in its entirety, not single movements of a symphony for example. Quite a lot of the output is recorded specifically for the BBC which directly employs a number of orchestras and at least one choir.

Percieved by many to be elitist, Radio 3 probably epitomises the "public service" nature of the BBC better than anything else on radio (TV is a different matter, but we'll leave that one for now). Depite this they have approx 1 million listeners weekly. (ballpark figure, sorry I can't be mdirectly employs a number of orchestras and at least one choir.

Percieved by many to be elitist, Radio 3 probably epitomises the "public service" nature of the BBC better than anything else on radio (TV is a different matter, but we'll leave that one for now). Depite this they have approx 1 million listeners weekly. (ballpark figure, sorry I can't be more exact, I don't have any research figures to hand).

There is a comercial classical music station - Classic FM - which is closer in style to the types of classic stations I've heard in the US, playing mainly the more accessible parts of the repetoire and entirely avoiding difficult avant-garde pieces.

Radio 4 is, as you rightly say, a speech based network. In addition to three major news programmes they broadcast a wide range of magazine programmes, significant amounts of drama, book serialisations (currently 3 per day) light entertainment and programme-length features.

Radio 5, which started life a a hybrid childrens/educational/general music and features mixture has reinvented itself as primarily a news and sport channel with some more general programming (including a weekly programme on net topics) I don't generally listen to this so I can't really offer much detail - sorry.

> The three local networks are located in Scotland, Wales and Northern
> Ireland.

And there are a number of local stations run by the BBC, mostly covering a major metropolitan area or a county, these have a commitment to at least 50% speech programming almost entirely of a local nature.

> OK, so out of 5 local networks, two play rock and pop, as a US station
> would.

I don't think any commercial station, US or otherwise, would play quite the range or styles that Radio 1 manages,

Radio 2 is closer to the type of formats that are used by commercial stations, but with a much broader remit.

> One plays classical and cultural stuff. Most major US cities have at least
> one such station.

Again it is not an exact comparison, I hope my brief description of Radio 3 carries that point.

> Also, not only British mores, but radio and other laws would probably
> prevent anything really shocking, except in limited circumstances. Note
> that this differs from the US. The Brits might put up with a risque
> Benny Hill, for example, but any defamation of the Queen, etc. is
> Right Out! (Just ask the Sex Pistols!)

The BBC is actually much less tightly regulated than commercial stations in this country. And they can certainly play the Sex Pistols now.

About a year ago they aired a programme consisting entirely of records that had been "banned" by the BBC. Actually records don't get banned, they are put on a list of records which need authorisation from someone higher in the food chain than the programme's producer before they can be played. The point of the programme was to demonstrate how ridiculous the former regime of banning actually was. I can't imagine the BBC banning a hip-hop record with explicit lyrics for example. They wouldn't play it at peak time but it would certainly find a home in one of Radio 1's rap programmes.

> It could be argued that a supercilious, artsy attitude toward the listener,
> as if certain programs were "bitter medicine to be swallowed", is as
> disrepectful to the listener as the "soul-selling" US broadcaster.

Not really, the ethos of the BBC is generally to provide the best programming possible in each of the strands they produce. Some of this will not appeal to a mass audience, that doesn't mean people have to swallow the "bitter medicine", just that some folks will like it and others won't.

> (Although, the BBC is probably more responsive to its listeners than
> we seem to be giving them credit for in this thread).

They are quite responsive, but even more important, they don't have to respond to 1-point changes in their ratings, they can continue to explore and experiment and produce some of the most innovative programming to be found anywhere in the world.

> Well, barring radical solutions such as asking people to work for free,
> this is where we are. My suggestion is, rather than engaging in the
> usual grass-is-greener envy, typical of certain US citizens in discussions
> of Europe, that we try to work within the system as it stands in order to
> at least incrementally, increase the creativity level in US radio broadcasting.

Absolutely, there is no chance of the typical US citizen agreeing to fund any broadcaster from taxation. Maybe college radio is the place to look for creativity.

> Neither I nor anyone else on this group have any magic power to make
> a complacent American audience start rioting in the streets, demanding that
> all US broadcasters replace their popular syndicated programs with . . .I
> don't know, perhaps some bum found singing in the subway. But, on this
> newsgroup, we can report stations, either in our local areas or discovered
> through our travels, that seem to be doing something different than
> all the rest.
>
> If you find a station that plays wind chimes all day long, and consider
> that noteworthy, fine. But don't overlook little things (an AC with a slightly
> expanded playlist, for example. Or, maybe news and traffic reports that
> are above average in some way)
>
> The journey of a thousand miles starts with one step.

Yes, yes, yes.

--

| Andy Howard EMail andy@kiss100.demon.co.uk |
| My opinions, not my employer's (Jolly nice people though they are). |
| If my employers shared my opinions... Well, frankly I'd be amazed |
---

347. Looking for KQV Airchecks, 1969-72

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4d8aa3$22v@vixen.cso.uiuc.edu>
Source record: 27170

Every so often, with our moderator's kind indulgence, I'd like to make this request on this newsgroup in case someone can help.

KQV in Pittsburgh was the Top 40 station I grew up listening to. I am constantly looking for airchecks from the 1969-1972 period when I listened the most. This is something of a Holy Grail, as not many tapes of KQV seem to have been made. Over the years, I've found a few, but not nearly enough to satisfy my appetite for reliving my adolescence <grin>

I already have all the KQV stuff available from the commercial aircheck services (Aircheck Factory, Man From Mars, etc.) What I'm looking for is probably in someone's private collection, or came from one. I have a wall full of airchecks to trade in return for any KQV you might have.

I'd also like to know if anyone knows the whereabouts of former KQV PD Mike McCormack (a/k/a Jim Hankins), who later went to WLS. Several people tell me that he probably has a basement full of tapes. Last I heard he was in Austin (or somewhere in Texas) working for Signature Broadcasting in some capacity, but he seems to have disappeared.

Please E-mail me directly if you can be of any assistance at: clarkepxy@aol.com. And many thanks in advance!

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

348. Re: Art Bell's "Coast to Coast AM"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dxdale@aol.com
Message-ID: <4d8aa4$230@vixen.cso.uiuc.edu>
Source record: 27171

artbell @ aol.com
http://www.artbell.com
alt.fan.art_bell

349. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4d8aag$262@vixen.cso.uiuc.edu>
Source record: 27172

References: <4clc8i$db7@vixen.cso.uiuc.edu>

umar@cybercom.net (Rob Landry) wrote:

>But now I have doubts. To begin with, I'm not at all sure that enough
>consumer demand can be created to make DAB a success. What can DAB do for
>me as a consumer that FM can't be made to do? Where is the clear
>advantage in convenience and ease of use that made the CD such a success
>against the LP? I just don't see it, all the hype about "CD quality"
>audio notwithstanding.
>

I agree. CDs and cassettes took over from vinyl less because of sound quality than for convenience and portability. Is the Great Unwashed going to go out and buy new, probably expensive radios just to see if there's anything on this new band worth listening to? How many station owners are gonna invest $$$ in a whole new air chain to reach the few who went out and bought new receivers. Witness the ho-hum attitude towards RBDS.

>Secondly, I'm not convinced that IBOC or IBAC can be made to work well.
>The AT&T system I heard in New Orleans sounded great, but they told me the
>signal doesn't fit in 200 kHz and new spectrum would be needed to
>accomodate all 11,000-odd American stations if this system were made the
>standard. Likewise, USA Digital doesn't fit in 200 kHz either as far as I
>am aware. If the suppression of multipath is the goal, the wideband,
>multichannel approach that Eureka uses may be inherently superior to any
>single-channel, narrow-band system.
>

I've also read that DAB is even worse than FM in fringe areas or hilly terrain as far as signal break-up is concerned.

>If DAB is to succeed, it must offer clear advantages in convenience and
>ease of use over conventional FM and AM. If it does so, it will succeed
>with or without the participation of broadcasters. And because so many
>other countries seem to be on the verge of adopting Eureka it is likely to
>be Eureka that will become the world standard, and we in the broadcasting
>industry will have to come to terms with it.
>
>
>Rob Landry
>umar@cybercom.net
>

We may see it someday, but I'm not holding my breath.

Steve

350. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4d8aah$26d@vixen.cso.uiuc.edu>
Source record: 27173

References: <4co4bf$5ol@vixen.cso.uiuc.edu>

In article <4co4bf$5ol@vixen.cso.uiuc.edu>, aa423@freenet.hamilton.on.ca says...
>The sharing of transmitters is actually a cheaper way of doing it. Instead >of having six towers, six stations would share the costs of >running one tower.

Depends on the area -- since L-band coverage is limited by obstructions that don't affect VHF nearly as much, it will often be necessary to use multiple transmitter sites (not unlike cellular telephone systems) to get full coverage of a city. As I understand it the BBC's DAB service, which is now on the air in London, is using four transmitter sites -- their FM tower in Wrotham, their TV tower at Crystal Palace, the original BBC TV tower at Alexandra Palace (built in 1936) and one other -- to cover only part of the area served by Wrotham's FM signals. This is on the old high VHF TV band -- known in Europe as Band III, FM being Band II -- rather than L-band.

Since the transmitters will be low-powered, it may well be possible to put them on cellular towers in some places.

351. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4d8aak$27f@vixen.cso.uiuc.edu>
Source record: 27174

Dean Spratt, the traffic reporter for WCCO radio, is vision-impaired.

352. re: disabled people in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4d8aak$27g@vixen.cso.uiuc.edu>
Source record: 27175

ctooher@freenet.hamilton.on.ca writes:
>
>and if there are any disabled persons working in the field?
>
>Cliff Tooher
>93.3 CFMU
>Exeuctive Producer, AWARE

Cliff...

Here in the Washington, D.C. area, Ed Walker continues to work in the radio/tv business. For years, Ed worked with his partner and long-time friend, , Willard Scott (yes, the "Today" show weatherman) as half of the team of "Walker and Scott"
on WRC-AM (980), in the good old days when NBC owned the station. After WRC went rock, "Walker & Scott" ended up over at WWDC-AM (1260) in afternoons. Eddie went on to solo host big-band/MOR middays on WAMU-FM (88.5), where I had the privilege of being his newsman for about a year or so in the 80s. Ed's also hosted a morning talk show on WJLA-TV here in Washington, and now hosts a similarly formatted talk program for cable's "NewsChannel 8" here in D.C. This, along with a raft of voice-over gigs in and around the market.

Oh, and did I mention Eddie is blind? And runs a "tighter" board than a lot of sighted top-40 jocks I've worked with? <g>

If you want to contact Ed, Cliff, I recommend you find him at News Channel 8 in Springfield, Va. (sorry, I don't have the phone # with me at the moment). He's a class act, and I'm certain he'd be happy to talk to you.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

353. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: <>
Message-ID: <4d8aam$27l@vixen.cso.uiuc.edu>
Source record: 27176

References: <4cr5pl$die@vixen.cso.uiuc.edu>

In article <4cr5pl$die@vixen.cso.uiuc.edu> ggjn@usa1.com (ggjn@usa1.com) writes:
>From: ggjn@usa1.com (ggjn@usa1.com)
>Subject: Re: disabled poeple in radio
>Date: 8 Jan 1996 13:21:57 GMT

>References: <4clhiq$gi4@vixen.cso.uiuc.edu>

>In article <4clhiq$gi4@vixen.cso.uiuc.edu>, ctooher@freenet.hamilton.on.ca
>says...
>>
>>
>>
>>and if there are any disabled persons working in the field?
>>
>>Cliff Tooher
>>93.3 CFMU
>>Exeuctive Producer, AWARE
>>
>>ctooher@freenet.hamilton.on.ca
>>
>>--
>>

Bernie Eagan, long-time afternoon drive personality at Emmis owned A/C WENS in Indianapolis is sightless. His wife transposes the program and music logs to braille. There are braille numbers on the sides of all the carts in the racks and every pot on the board is labeled in braille.

Dennis Jon Bailey

354. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4d8aam$27m@vixen.cso.uiuc.edu>
Source record: 27177

References: <4cr5pl$die@vixen.cso.uiuc.edu>

There was Larry Mc Kaye or as I knew him, Larry Mc Cabe. He was big in Pheonix and I believe Los Angeles and I heard him filling in on American Top 40 a number of years ago, and he did some of the Opus series for TM Productions. Larry was in a wheelchair from childhood polio.

Does anybody know where Larry is? I would love to talk to him.

Ray Dennis

355. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: gmdarcy@qnet.com
Message-ID: <4d8aar$27t@vixen.cso.uiuc.edu>
Source record: 27178

References: <4cr5pq$dik@vixen.cso.uiuc.edu>

In article <4cr5pq$dik@vixen.cso.uiuc.edu>, dk@crl.com says...
>
>I think extending the FM band downward is a laudable goal. Today there
>is no need to waste lower-spectrum on TV when current low-bank VHF TV
>(channels 2-6) could be dropped into the UHF band where there appears to
>be plenty of space even in the most crowded TV markets.
>
>In fact, in the late 1940s the FCC was going to drop the low-band TV
>channels -- this is why ABC opted to build all their stations on channel 7
>-- it would have been the first number on the TV dial.
>

As nice of a proposal as this might be, realistically, do you think it will ever happen? In fairness to ALL VHF TV stations, if you move the stations currently operating on channels 2 through 6, you'll have to move the ones on 7 through 13. As I see it, this might not be a bad idea. Broadcasters currently operating on the UHF channels currently have a tougher time competing with VHF stations in most markets. Putting ALL TV stations on UHF might create for more fairer competition amongst TV stations, and open up a chunk of frequencies for FM expansion at the same time. Considering the number of TV sets currently operational in the US and the money of CBS, NBC, and ABC, my idea probably would not happen.

GARY DARCY

356. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4d8aar$27u@vixen.cso.uiuc.edu>
Source record: 27179

References: <4cr5pq$dik@vixen.cso.uiuc.edu>

>
>Chris Smolinski wrote the quoted material below:
>
>" Which way do you propose that they extend it? TV Ch 6 is just below the FM
>" band, and aircraft navigation is just above. And let's say thay they
>" actually did expand it (say by getting rid of ch 6). Who would listen?
>" Other than scanner owners, very few people have 82-88 MHz receivers.
>
When I was in Japan last year, I bought a Sony AM/FM "transistor" (small
portable) radio that the FM band tunes from 76MHz to 108MHz. Thier FM
band goes from 76 to 90MHz, and they have TV channels in 90 to 108MHz.
Looks like this particular radio was designed to be usable in Japan as well
as to be taken along on trips to the USA or Europe.

So, it wouldn't take much to tool up to make extended FM band radios.
Though the FCC might use such extended bandwidth for digital broadcasts...

357. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4d8aas$27v@vixen.cso.uiuc.edu>
Source record: 27180

References: <4cr5pq$dik@vixen.cso.uiuc.edu>

In article <4cr5pq$dik@vixen.cso.uiuc.edu>, dk@crl.com says...
>I think extending the FM band downward is a laudable goal. Today there is
>no need to waste lower-spectrum on TV when current low-bank VHF TV (channels
>2-6) could be dropped into the UHF band where there appears to be plenty of
space even in the most crowded TV markets.

There only *appears* to be plenty of space. The FCC requires full-power UHF
TV stations in a given city to be spaced at least six channels apart, but
never seven, fourteen or fifteen, to avoid problems that used to be common in
UHF TV tuners and still crop up on occasion. LPTV stations are allowed to
operate in in-between spots (especially ones that might be subject to
interference *from* full-power stations) since that is considered a secondary
service.

The FCC apparently plans to move TV out of the entire VHF TV band after
digital transmission replaces NTSC some time early in the next century.
Personally, I'd like to see FM extended down to 82 MHz as you suggest and
land mobile radio extended up to 216 MHz (shared with wireless microphones on
some frequencies), but I suspect the FCC and/or Congress will dictate that
the spectrum be auctioned for new services instead.

358. FOX 101.9 Melbourne UPDATE

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4d8aas$280@vixen.cso.uiuc.edu>
Source record: 27181

I have found some more info on that aircheck I have. It's the afternoon drivetime show with Martin and Molloy. The website someone mentioned about FOX 101.9 is accurate. The URL is:

http://www.fox.com.au

I've sent out two copies of the aircheck so far, and will try to satisfy all requests that I've received so far by week's end. Till then...

Blaine

359. Garrett out at KERN-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4d8ab5$28g@vixen.cso.uiuc.edu>
Source record: 27182

KERN-FM ("Kool 94.1") Bakersfield operations manager and morning host Pat Garrett was fired Friday. His time slot was filled Monday with the syndicated "Zippo in the Morning" program hosted by Jim Zippo. Garrett's firing leaves the oldies station with only the 4-9 PM shift as a live, local broadcast. The station is mostly automated with voice tracks from sister station KGFM's air staff.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

360. Re:student needs advice -- ****UPDATE!!!****

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: shill1@luna.cas.usf.edu
Message-ID: <4d8ac0$29s@vixen.cso.uiuc.edu>
Source record: 27183

Well, here I am again... First of all, I would just like to thank ALL of you who responded to my post!! Unfortunately, I somehow lost the first 4 or 5 responses I got, so I didn't get to respond to some of you personally--(sorry!). I really hadn't expected so many people to offer their help and advice! It is really great to see how willing people in the radio industry are to help new people get into the business! I took all of your suggestions into consideration when I went internship-hunting the other day, and I am VERY pleased to announce that it paid off!! Here's the story:

Most of you told me that I needed to call the station and speak with the Program Director, so that's what I did. Since I really like talk radio, I decided to try Tampa's Newsradio 970 WFLA first. I spoke with the PD, and she told me that although WFLA had no intern program, their FM station, 93.3 WFLZ, Tampa's most popular top 40 station, did. She told me to come by the station and fill out an application. WFLZ actually has quite an in-depth intern program in which they teach you about all facets of the radio business--programming, production, promotion, news, traffic, etc., but allow you to choose which areas in which you would most like to concentrate. On the application, I wrote that news/talk was the area that interested me most, but that I would help out any way I could and do ANYTHING that needed to be done. I also added that I would be more than happy to help out not only with WFLZ, but also with WFLA if they needed help as well. Although I have a part time job at a pizza joint, I left my schedule open, reasoning that I should arrange my schedule around the station (and school), as my long term career will be radio and not pizza (hopefully!). I can always get another part time job, but radio jobs are not as easy to come by.

When I got back from work yesterday, there was a message on my answering machine from one of the people in charge of the intern program asking me to call him. It was 6:00 PM, so I decided to wait until today to return the call. Needless to say, the first thing I did when I got up this morning was call the station. We went over my application over the phone, he explained the program to me, and wants me to start on Monday at 10:00!! So there you have it. It wasn't nearly as hard as I thought it would be, and it was a lot easier with all of your help! Thanks again to everyone, and I'll be posting periodic reports and any questions I have along the way!

Also, as a little sidebar to all of this, I may have also secured another internship for the summer! The other night, I was playing with my GE Super Radio, and was able to pick up WTKS Real Radio 104.1 out of Orlando. Being from the Orlando area, I used to listen to the station constantly (and still do when I go back for vacation). As a matter of fact, this station is basically the reason I decided to pursue radio. So I called up the show (which was being hosted by Drew Garabo, one of my favorite WTKS personalities) to let him know that I was listening from Tampa, and to shoot the breeze a little. Somewhere in there I mentioned my plans, and kind of jokingly mentioned that I would be hitting up HIS station for an internship when I came home for the

summer. He told me to get in touch with him when I got into town, because HE could probably use an intern over the summer-- right there on the air! Life is good.

Steve Hill--
USF student, Sigma Chi, and future radio personality
93.3 WFLZ
shill1@luna.cas.usf.edu
http://members.aol.com/yngnjaded/www/welcome.html

361. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: rickhinr@aol.com
Message-ID: <4d8ac8$2a9@vixen.cso.uiuc.edu>
Source record: 27184

References: <4clc9e$dca@vixen.cso.uiuc.edu>

Quoting previous verbiage:

>From: "MACHARG, KEN" <kmacharg@mhs.hcjb.com.ec>
>******************** Start of Forwarded Message ******************
>
>Had quite a few live spots to do, and one of them had to fit in a :30
>window
>during UW hockey games. It was for a butcher, "Pulvermacher's Locker
>Plant in
>Martinsville."

(snip)

>******************** End of Forwarded Message ********************
>
> Try saying "Hobart Beach Post Veterans of Foreign Wars" late at
>night when you are tired. They were a frequent source of PSA's when I
>worked at WXVW in Jeffersonville, IN. I made sure never to run their
>announcements after 10 p.m! --Ken MacHarg

It was in the late '60's or early 70's at KBZY in Salem, Oregon, when we
had to read a live spot
for "Scott's Schwinn Cycle Sales on Commercial Street Southeast in Salem"
at least twice per
shift. Anyone who had their radio tuned slightly off-frequency probably
got an earful of hiss.
Then one day, the owner, after a day of bike-riding with his family, drove
his car into his garage
without first removing the four family bicycles from the roof-mounted
bicycle rack.......

For the next couple of weeks we sold "Scott's Schwinn Cycle Sales...." at
least once every hour!
And after all that practice, to this day I have no problem with "She sells
seashells by the
seashore."

Rick Hinrichs
KUGN-AM/KUGN-FM/KLRF-FM
Eugene, OR

362. WLW News -- Jim Scott Resigns

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4d8acb$2ad@vixen.cso.uiuc.edu>
Source record: 27185

Long time WLW morning personality Jim Scott has resigned. His last show was Dec. 22. He will begin working for another station in Cincinnati Feb. 1. Speculation is that he will go to WWNK-FM 94.1, "Wink 94.1". Scott had the highest-rated show on the market's highest-rated station. Scott began at WLW in 1984, after working at WSAI-AM 1360 and the now-defunct WLLT-FM 94.9. WLW program director Bill Wills has named himself as host of the morning show. Wills had been hosting the weekday 9am-10am slot. The weekday lineup at WLW now looks like this:

5:30am-10:00am Bill Wills
10:00am- 2:00pm Mike McConnell
2:00pm- 3:00pm Bill Cunningham
3:00pm- 6:00pm Gary Burbank
6:00pm- 9:00pm Cris Collinsworth and Andy Furman (Sports Talk)
9:00pm-12:00am Bill Cunningham
12:00am- 5:30am "The Truckin' Bozo"

Source: _The Cincinnati Enquirer_

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

363. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: markj@got.net
Message-ID: <4d8ac9$2aa@vixen.cso.uiuc.edu>
Source record: 27186

References: <4clc9e$dca@vixen.cso.uiuc.edu>

One tounge twister comes to mind....

At KSDO Newsradio in 1978,News Director Joe Gillespie was reporting an
the truckers strike.

He tried to say....

"The truckers got into a fracus"

Need I say more???

Mr.News
markj@got.net

364. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4d8abq$29i@vixen.cso.uiuc.edu>
Source record: 27187

Regarding 1660 WJDM/Elizabeth, NJ-

>They must have a pretty deep null towards Oregon; I haven't heard
>a peep out of them, not even a carrier detectable on narrow CW.
>Or are they off the air now?

They must have a pretty deep null toward Princeton, NJ, about 45 miles away, at the most. I've been reading the comments here, and have attempted - on numerous occasions - to hear the station. Not a peep here in Central, NJ, either. My receivers (I've tried every one in the house) include a GE Superadio III, a Carver receiver, and a Harmon/Kardon receiver (Which picked up WEWN/Birmingham, AL, broadcasting on 5825khz, according to them, around 1630 on the analog tuner ?!?). So what am I doing wrong? Am I just in the wrong spot? Geez, when the wind blows the right way, you can SMELL Elizabeth from here.

Any tips?

[Moderator's Note: You are trying them via ground wave, all the reports of great distances are from skywave. At 1660 the groundwave is not going to be great. Rich Wood of WORnet says that the signal is not grat even in NYC. Bill]

365. D.C. Radio Watch / 9 January 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4d8a9t$22l@vixen.cso.uiuc.edu>
Source record: 27188

(Belated) Happy New Year, Airwavers! Greetings from the snow-bound, Nation's Capital, where the snow is deep (drifts up to my waist!), and more is expected Friday! Herewith, the latest radio biz news:

Item First: You Can Come Home Again -- Tuesday's (Jan 9, 1996) Washington Post "On the Dial" (radio) column reports that Robin Breeden, a very popular personality with WPGC-FM (95.5) until 1992, is returning to the station, this time to host morning's on sister station WPGC-AM (1580). She returns to the D.C. area from KBXX/Houston, where she's been hosting mornings since her 1992 departure from WPGC-FM. The AM (which was home to a legacy Top 40 Format in the late-50s, 60s and early 70s), now sports the "Flava 1580" format, a hybrid of hip hop/rap introduced last year when Infinity dropped an all-business news format heard on the station for the last few years.

Item Second: Movin' On Up the Road -- The Post also reports that T. Alan Hay, GM of
alternative rocker WHFS-FM (99.1) in Annapolis for the past 7 years, is moving on to Baltimore to be VP/GM of oldies formatted WQSR-FM (105.7) and religious formatted sister station WBMD-AM (750). Hay's move comes on the heels of SFX Broadcasting's purchase of 19 stations belonging to Liberty Broadcasting, including WHFS-FM and 70's formatted "Xtra 104" (WXTR/WXVR). WXTR GM Bob Rich will be 'HFS' acting GM.

Item Third: One More Reason *Not* to Listen -- CBS-owned Seventies-outlet WARW-FM ("Arrow 94.7") dropped the airborne traffic reports of Walt Starling on December 21st, in an effort to 'control expenses'. Starling, who had been one of the last remaining traffic reporters working exclusively for one station from a plane, has been replaced by the ubiquitous and generic Metro Traffic control. He's told the Washington Post he's talking to a few stations in the market. Could the pressure from the Westinghouse buyout already be trickling down to the owned stations? (Author's note: This is the *same* station that brought in the former morning man from a competing station to teach "Arrow" jocks about presentation.
This station is a continual no-show in the ratings; could this station become the prototype for the first CBS all-news FM radio station? Stay tuned.).

Item Fourth: Headlines from the Snowbanks -- As you might expect, the Blizzard of '96 has had its effect on some radio station operations here in the Capital. At country-formatted WMZQ AM-FM (1390/98.7), the morning team of Gary Murphy and Jessica Cash were stuck in Memphis, prepping for the St. Jude's Children's Hospital fundraiser next month. The Post reports Murphy and Cash phoned in reports from their hotel, and their boss, GM Charlie Ochs, went back on the air for the first time in years to host the morning show with a couple of part-timers.
Over at hot-AC formatted WRQX-FM ("Mix 107.3"), morning man Jack Diamond, a

former TV weather guy, took to heart the early predictions of a monster storm, and bought himself a Chevy Blazer last Friday. That's the good news. The bad news is that he parked it in a place next to his house where the snow drifts totally covered his new car! Result: no Jack. His partner, Bert Weiss, has also been snowed in, so intrepid news anchor Barbara Britt has been hosting the morning show solo, along with handling snow closing info updates in the afternoons and evenings.

Item Fourth: The Year In Review Headlines -

FORMAT CHANGES:
- WXTR-FM drops 50s-60s oldies for pop-oriented 70s rock.
- The Washington Redskins did not renew with sports-talk WTEM-AM (570), and are now heard on WJFK FM/AM (106.7 / 1300). WTEM begins jetisoning hosts, but picks up the Washington Capitals (NHL) and Washington Bullets (NBA). WTEM also picks up Ken Beatrice, who's popular sports-talk show was dropped by ABC o&o talker WMAL-AM (630).
- Viacom drops CNN "Headline News" simulcast on WCPT-AM (730), switches to simulcast of Bloomberg Business Radio from NY, and becomes WBZS.
- Greater Media, in one of the strangest format "changes" in this market, took easy AC-formatted WGAY-FM (99.5), and switched to...well, AC "Star 99.5". After an expensive ad campaign that ran for a month, "Star 98.3" in Southern Maryland took exception to the pre-emption of its promotional slogan, and convinced a judge that they were right. So, Greater Media said a loud "duhhh", and the station was reborn as "Bright 99.5". (And, like the plethora of "alternative" rockers in NY and Philly, D.C. had yet *another* AC station. Brilliant!).

BIG DEAL OF THE YEAR: That would have to be the $34million dollar purchase of Albimar's WKYS-FM (93.3) by Kathy Hughes' Radio One (already the owner of soul-oldies-AC WMMJ-FM [Magic 102.3] and talk-formatted WOL-AM [1450], along with stations in Baltimore and Atlanta). Hughes proceeded to move WMMJ and WOL from H St. in Northeast Washington to the more plush (and safer) environs of the WKYS studios at the NBC complex in tony Northwest D.C. Hughes also proceeded to clean house at WKYS, re-directing the Urban Contemp station toward a younger audience with more hip-hop music and a new ad campaign. Speculation continues that Radio One will swap frequencies with WMMJ and WKYS in an effort to broaden the appeal (and the suburban reach) of the more mainstream WMMJ, and target WKYS with a more city-oriented urban format.

NOTED IN PASSING: The legendry Wolfman Jack, who's career had just begun to rebound at WXTR-FM (and the other great stations that had begun to pick up his satellite-distributed Friday night show from Planet Hollywood in D.C.), passed away on July 1st, collapsing upon arriving home after a grueling book promotion tour for his autobiography. The outpouring of emotion for Wolfman here in "Airwaves"/rec.radio/broadcasting was, to say the least, unprecedented.
In August, WGAY-FM's Bob Chandler, who wrote most of the book on programming the now almost-extinct Beautiful Music format, died on his 61st birthday. In October, long-time newsman Jamie Bragg from WTOP-AM (1500) died after a long battle with prostate cancer.

And so it goes... more next week!

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

366. Chicago Radio Watch:Fall ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4d8a9s$22k@vixen.cso.uiuc.edu>
Source record: 27189

The happy numbers are in for the Fall quarter which runs from September 21 through December 13. Summer results are included for comparison purposes:

WGCI-FM (Urban contemporary) 6.1 6.7
WGN-AM (Information) 6.0 6.2
WUSN-FM (Country) 4.7 4.2
WLIT-FM (Soft rock) 4.2 3.7
WBBM-FM (Top 40/dance 4.0 4.5
WBBM-AM (News) 3.9 3.7
WVAZ-FM (Urban contemporary) 3.9 4.1
WNUA-FM (Smooth jazz) 3.6 3.9
WJMK-FM (Oldies) 3.4 3.4
WRCX-FM (Rock) 3.3 3.8
WAIT-AM (Big band) 3.1 2.5
WKQX-FM (Alternative rock) 3.1 3.4
WOJO-FM (Spanish) 3.0 3.4
WMAQ-AM (News) 2.9 3.1
WLUP-FM (Entertaining talk) 2.8 2.2
WXRT-FM (Progressive rock) 2.7 2.9
WLS-AM (Talk) 2.6 2.8
WTMX-FM (Soft rock) 2.4 2.4
WSCR-AM (Sports talk) 2.3 1.1
WCKG-FM (Classic rock) 2.0 2.5
WGCI-AM (Oldies) 1.9 1.4
WEJM-FM (Rap) 1.9 2.4
WPNT-FM (Soft rock) 1.8 2.2
WYSY-FM (70's) 1.8 1.9
WNIB-FM (Classical) 1.6 1.6
WLS-FM (Talk) 1.4 1.1
WJJD-AM (Talk) 1.2 1.0
WMVP-AM (Sports talk) 1.2 0.9
WFMT-FM (Classical) 1.2 1.3
WYCA-FM (Gospel) 1.0 0.8

Personalities and stations we love and hate......

Bob Collins continues to rule the morning drive on WGN-AM with a 9.9 share. Bob continues his winning streak which started in 1986. His next closest competitor was all-news WBBM-AM which posted a 6.1 share, up from the summer book performance of 5.6.

Mancow Muller, mornings on rocker WRCX-FM continued his streak of increasing ratings. Mancow scored a 4.7 share, up from a 4.4 share in the last book. Mancow has steadily built his audience, increasing it in every rating period, since his arrival into Chicago.

Johnathon Brandmeier's return to the morning drive was a big success on WLUP-FM. Johnny, who had risen to second in the morning drive during his previous morning tenure, jump started the morning ratings from a 2.4 to a 3.6 share. His rating was good for a tie for 7th in the market.

Howard Stern, who switched from classic rock WCKG-FM to talker WJJD-AM just before this rating period delivered a 1.8 share to his new station. This compared to his previous book of 3.4. WCKG saw its morning show decline to a 1.4 share. Oops.

Doug Banks, formerly afternoons on WGCI-FM continues to lead the afternoon drive slot with a 6.4 share. However, Chicago will have a new king in the PM drive. Doug is now syndicated by ABC radio, but won't return to the airwaves in Chicago until July. Doug will reappear on WEJM-FM/AM.

Country station WUSN-FM celebrated its last book without competition by posting solid results in the morning (J.D. Spangler and Ray Stevens) and the PM drive (John Howell).

Appears that Chicago really likes news in the morning: WMAQ's morning team of Pat Cassidy and Jay Cogdon delivered a 4.2 share, up from 3.8 in the previous book.

Daytime only, big band station WAIT-AM jumped to a 3.1 share, good enough to tie for 11th place overall.

Fiesty sports talker WSCR-AM saw its ratings jump to a 2.3 from a 1.1 share.

WBBM-FM returned to the top ten after the departure of "Terry and Wild Bill" in favor of George McFly and Hollywood Rodriguez. George and Hollywood scored a 3.4 share.

Steve Dahl and Bruce Wolf finished tied for 16th place in the overall ratings in the morning drive on sports talker WMVP. Ratings for their target demo were not available.

Danny Bonaduce and Kevin Matthews both did well in their new time slots. Kevin finished 7th middays with a 3.6 share while Danny placed 9th in the PM drive with a 3.5 share. Both showed increases over their previous books.

Station versus Station combat.....

Rock stations: WRCX continues to lead the pack with a 3.3 share. The performance was down slightly from a 3.8 share. WKQX was also down slightly, from a 3.4 to a 3.1 share. WLUP, which features entertaining talk saw its ratings rebound from a 2.2 share to a 2.8 share. Progressive rocker WXRT dipped slightly from a 2.9 to a 2.7 share. WTMX delivered a 2.4 share which was consistent with the previous book. Repetitious rockers WCKG (can't get enough of The Who) and WYSY (love those Village People) brought up the rear with a 2.0 and 1.8 share respectively.

News radio: WBBM continued its lead over rival (and now sister station) WMAQ. BBM delivered a 3.9 share to MAQ's 2.9 share. MAQ must miss OJ. The station delivered a 4 share while broadcasting the OJ Simpson trial earlier this year.

Sports talk: As noted above, WSCR saw a dramatic increase in results moving from a 1.1 to a 2.3 share. Rival WMVP enjoyed an increase from a 0.9 to a 1.2.

Classical music: WNIB continues to lead rival WFMT, this time 1.6 to 1.2

Very soft rock: Soft rocker WPNT continues to wallow in the ratings. The station delivered a 1.8 share. It's main competiotor, WLIT ran circles around PNT delivering a 4.2 share.

Spanish language stations: WOJO is far ahead of rival WIND. OJO delivered a 3.0 share compared to an 0.9 share for WIND.

Talk stations: WLS-AM continues to hold a comfortable lead over mostly syndicated talker WJJD-AM. LS delivered a 2.6 share which included a top ten finish in the morning (some things just can't be explained) and evening (at least I can see that) slots. WJJD delivered a 1.2 share. Memo to WJJD: think Bob Lassiter.

Interestingly, Chicago yawns at syndicated windbag Rush Limbaugh who failed to place in the top ten during the midday slot.

Chicago, I am proud of you.

Ratings published in both the Chicago Tribune and Sun-Times; comments were my own.

Joe Bonk
JJB92@aol.com

367. Re: What Happen to Call Letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4d8aab$23c@vixen.cso.uiuc.edu>
Source record: 27190

"Has the FCC repealed the old rule (re: call letters)?
Actually, it has, in several stages. The bottom-of-the-hour ID was dropped about 1971-72, and at the time stations were just required to do a legal ID (callsign, then city of license) at the top of the hour plus or minus two minutes. Later on in the 80s, they loosened up the rule still further, letting the station do its single legal ID at the "closest natural break in programming" to the top of the hour, with the understanding that it should be between :55 and :05. Most stations do ID within 5 minutes of the hour, and most news-talk or full service stations with top-of-the-hour updates hit the ID within seconds of the hour...but music stations have a very liberal interpretation of the rule. I've heard some legal IDs as early as :48 or :50 (you never seem to get one AFTER the top of the hour on music stations) and 3 to 5 minutes ahead of the hour seems almost to be the norm.
One other thing...the definition of a legal ID has changed somewhat. It used to be very strict---just callsign and the one city of license (even if the actual target city was a bigger one nearby). Now, you can start with the callsign, then dial position, then main city of license and however many other cities you want to tack on. And they don't even have to be nearby as long as someone there can hear you. I've heard big-signal Buffalo FM stations throw in Rochester and Toronto, just to cite one example. And I believe there's at least one AM-FM combo that can dual ID Washington and Baltimore. (The AM is licensed to Baltimore, the FM to Washington, both stations claim coverage in both cities.) I don't know if they're currently doing it (haven't heard them in a while).
We aren't yet as loose as the Canadians, who permit the use of the normal station positioning slogan as the top of the hour ID and only require a full legal ID of callsign and city of license a few times a day. (Go up to Toronto and you'll hear only ONE station, CFRB, regularly giving what would be a legal ID in the US.) But we're getting there.
Bob Smith, middays WXXI-AM 1370 Rochester NY

368. Mid-America Radio Watch (9-Jan-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4d8a9v$22o@vixen.cso.uiuc.edu>
Source record: 27191

The three-station country simulcast in mid-Missouri didn't last long with KCMQ's return to a rock-oriented format after nearly three years as a "young country" station.

A ticking clock and a countdown on New Year's Eve marked the Q's move to a current-oriented album-rock format, giving heritage rocker KFMZ(FM) the first commercial competition it's had in the format, if you don't count Jefferson City station KTXY(FM)'s brief flirtation with album rock a couple of years ago.

KCMQ owner Zimmer Broadcasting has hired a new program director, Debbie Wylde from Paducah, Kentucky, and, it's rumored, will soon simulcast the "Steve and D.C." morning show from co-owned WKBQ(FM) in St. Louis.

Zimmer's committment to non-country formats has, in the past, been called into question by some observers in the St. Louis market. For instance, Zimmer flipped contemporary-hit WKBQ from a full-power facility at 106.5 MHz to a station at 104.1 MHz with less than half the power. Still, WKBQ continues to hold and even improve audience share in some books, while WKKX at 106.5 struggles in head-on competition against St. Louis country leader WIL-FM.

Zimmer acquired KCMQ and simulcaster KTGR(AM) three years ago while the stations were in receivership, the outcome of a former would-be owner's decision to pay $6 million for the stations in the late 1980s, just before revenues collapsed.

(Yes, you read that right: $6 million for a 250-watt daytimer and a Class A FM with half the maximum tower height.)

Still, it wasn't the first time a country station had appeared at 96.7 MHz: stereo KTGC replaced monaural Top-40 KTGR-FM in 1976 and lasted a couple of years before new owners swapped the AM and FM formats in August 1978, beginning a long run for "Q-97" as a contemporary-hit station.

History repeats itself, but with a twist that should give KFMZ, facing license revocation hearings, even more to worry about. KFMZ is, except for gospel broadcaster KMFC(FM), the last standalone operation remaining in mid-Missouri, with a heritage AOR format that's beginning to show its age after a spurt in 1987 that kept it going for several years.

****

Changes are also reported at Kansas City CHR KMXV(FM), with the promotion of new general manager Mike Payne.

According to a report in the Kansas City _Star_, Payne, sales manager at KMXV since 1987 (and at co-owned KUDL(FM) since 1993), replaced Fred Murr, who moves on to manage two other stations owned by Regent Communications in Las Vegas.

The _Star_ report noted the dismissal of program director Steve Wall, the elimination of rap from the playlist, fewer R&B tunes, and the addition of modern-rock crossovers.

The newspaper quoted Payne, "Our perception was that the Mix was

delivering a teen and early 20s listener. We want to get that to a 20- to 45-year-old."

****

In Saturday's feature section, the _Star_ showcased local rock radio stations, in a well written and researched article by Brian McTavish, who also serves as the newspaper's radio columnist.

Some notable quotes about individual stations:

KCMO-FM, an oldies station: "The stylish sonic package works for both oldies fanatics and casual listeners lured in by the old-timey, jingle-laded fun."

KQRC(FM): "An adventurous hard rocker and the leading album oriented station playing new songs."

KCFX(FM): "Classic rock of the 1970s is the soundtrack to this expert marketing vehicle for the Kansas City Chiefs." [Obviously this was written before a certain Sunday event!]

KYYS(FM): "Would like new listeners but hestitates to spin enough new music to see what sticks and reluctant to alienate longtime listener base."

KLZR(FM), based in nearby Lawrence, Kansas: "The most openly alternative rock station in the market that almost isn't in the market."

KISF(FM): "A contemporary-hit, heavy-rotation approach to alternative rock radio...."

Of special interest was McTavish's estimate of Kansas City market revenues at $60 million per year, with $12 to $15 million of that split among the rock-and-rollers in the field.

As noted in my report on the completion of EZ Communications' purchase of country powerhouse KFKF(FM), EZ's new acquisition is the market's revenue leader.

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/

The Mid-America Radio Page is now at http://www.littleblue.com/kcradio

==========

369. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "T. KentAtkins" <sonshi19@server-f.iadfw.net>
Message-ID: <4d8aa6$234@vixen.cso.uiuc.edu>
Source record: 27192

References: <4cdenf$1hr@vixen.cso.uiuc.edu> <4co4o0$668@vixen.cso.uiuc.edu>

I read this volume some 7 years ago and it is without a doubt the definitive book on the history of the "Border Blasters" of years past. Incidently, about three years ago there was a great documentry on the same subject on NPR. I have often wondered if it was available somewhere.

T. Kent Atkins - SONshine Radio Network
sonshi19@server.iadfw.net

370. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Jeff Ryan <JRyan@Thor.cs.mci.com>
Message-ID: <4d8aa7$235@vixen.cso.uiuc.edu>
Source record: 27193

References: <4cr5ph$di7@vixen.cso.uiuc.edu>

For anyone who might be interested.

Jeff

Title 47 Code of Federal Regulations
CHAPTER I
SUBCHAPTER C
PART 73
Subpart H

Sec. 73.1201 Station identification.

(a) When regularly required. Broadcast station identification announcements shall be made: (1) At the beginning and ending of each time of operation, and (2) hourly, as close to the hour as feasible, at a natural break in program offerings. Television broadcast stations may make these announcements visually or aurally.
(b) Content. (1) Official station identification shall consist of the station's call letters immediately followed by the community or communities specified in its license as the station's location: Provided, That the name of the licensee or the station's frequency or channel number, or both, as stated on the station's license may be inserted between the call letters and station location. No other insertion is permissible.
(2) A station may include in its official station identification the name of any additional community or communities, but the community to which the station is licensed must be named first.
(c) Channel - (1) General. Except as otherwise provided in this paragraph, in making the identification announcement the call letters shall be given only on the channel identified thereby.
(2) Simultaneous AM-FM broadcasts. If the same licensee operates an FM broadcast station and a AM broadcast station and simultaneously broadcasts the same programs over the facilities of both such stations, station identification announcements may be made jointly for both stations for periods of such simultaneous operation. If the call letters of the FM station do not clearly reveal that it is an FM station, the joint announcement shall so identify it.
(3) Satellite operation. When programming of a broadcast station is rebroadcast simultaneously over the facilities of a satellite station, the originating station may make identification announcements for the satellite station for periods of such

simultaneous operation.
(i) In the case of a television broadcast station, such announcements, in addition to the information required by paragraph (b)(1) of this section, shall include the number of the channel on which each station is operating.
(ii) In the case of aural broadcast stations, such announcements, in addition to the information required by paragraph (b)(1) of this section, shall include the frequency on which each station is operating.
(d) Subscription television stations (STV). The requirements for official station identification applicable to TV stations will apply to Subscription TV stations except, during STV-encoded programming such station identification is not required. However, a station identification announcement will be made immediately prior to and following the encoded Subscription TV program period.
(34 FR 19762, Dec. 17, 1969, as amended at 37 FR 23726, Nov. 8, 1972; 39 FR 6707, Feb. 22, 1974; 39 FR 9442, Mar. 11, 1974; 41 FR 29394, July 16, 1976; 47 FR 3791, Jan. 27, 1982; 48 FR 51308, Nov. 8, 1983)

371. TIS program restrictions? (was: Re: Low power continuous loop..)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: U40241@UICVM.CC.UIC.EDU
Message-ID: <4d8ac5$2a4@vixen.cso.uiuc.edu>
Source record: 27194

References: <4cr5qg$djl@vixen.cso.uiuc.edu>

On this subject, I am interested in knowing if there are any special program content restrictions on carrier current systems as described in the Code of Federal Regulations 47, part 15.221: 'Carrier current systems and transmitters employing a leaky coaxial cable as the radiating antenna may operate in the band 525-1705 kHz provided the field strength levels of the radiated emissions do not exceed 15uv/meter, as measured at a distance of 47,715/(frequency in kHz) meters (~Lambda/2Pi) from the electric power line or coaxial cable, respectively.... '
I do not see any basis for restricting programming content in the regulation but I don't know about linkage to other clauses in CFR 47. One broadcast engineer thought that the FCC might be picky about what program material could be transmitted in this fashion, but if it's not in the book and if advertising is O.K., then what not? Is it permissible to extend the range of a college station, beyond campus, using this technology? Any feedback is appreciated. Thank you. Jim Limber, University of Illinois, Chicago.

372. Classic Rock is DEAD Period!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: aL Masters <dmasters@jcpenney.com>
Message-ID: <4d8aad$23f@vixen.cso.uiuc.edu>
Source record: 27195

my opinion only...but you can listen to CSN,Fleetwood Mac, Elton John, etc...etc...only so long before you want to heave...as a 40 year plus person i'm finding myself listening to more alternative than anything else. i tried country, but could not handle-it. although alternative is a rip-off of classic rock...its kind of refreshing. thanks...aL.

373. First Radio Job

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4d8aat$281@vixen.cso.uiuc.edu>
Source record: 27196

I am a sophomre in High School and am looking to get my foot wet in the
radio business. If anyone has some ideas or some contacts in the Charleston
SC (why do I get stuck in such a small market with just a few stations)
market. E-mail me or let me know
Brendan Cosgrove
Teenage Radio Fanatic
Summerville, South Carolina

374. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: markp@ksgrsch.harvard.edu
Message-ID: <4d8aau$282@vixen.cso.uiuc.edu>
Source record: 27197

References: <4cdemm$1gq@vixen.cso.uiuc.edu> <4clhis$gi5@vixen.cso.uiuc.edu>

In article <4clhis$gi5@vixen.cso.uiuc.edu>,
gardner_a@kosmos.wcc.govt.nz wrote:
>
>I ended up owning a WBZ T-Shirt with "Glick University" on it.
>
>Could someone please explain the significance of this?
>
>I got the T-Shirt from a fellow DXer here in New Zealand who had
>heard WBZ from over here.
>
Larry Glick did a talk show on WMEX, WBZ, and WHDH in Boston from 1964 to 1992. He usually talked about lighter subjects, rarely dealing with serious issues. Callers often would give Larry leads on interesting guests to have on the show. Sometimes Larry would call these people and interview them. If the interview was successful, the original caller would get a "Glick University T-Shirt".

Hold on, let me check,

Mark Parisi
Cambridge, Mass.

375. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: sfk@ix.netcom.com
Message-ID: <4d8ab6$28h@vixen.cso.uiuc.edu>
Source record: 27198

References: <4cr5pl$did@vixen.cso.uiuc.edu>

>Just what NYC needs, especially after Z-100 dropped popular eurodance
>in July. Even LESS dance music on the radio. No way in hell!!

Well, I personally don't listen to dance music so I'm not really sure
how much of it is on the air.

>Since WPLJ has done very well with their current format, I don't think
>it is likely that they will classic rockify it. But who knows. After
>WNEW gave K-rock a monopoly on the NYC classic rock market, I didn't
>think K-rock would ever change -- and look what happened.

I still think they will start steering that ship in the classic rock
waters. But they would probably stick with the late 70s and 80s end of
it.

>WDHA is indeed a good classic rock station. But only for those who
>live in northwest and north central Jersey. Outside of those areas
>their signal is hard to pick up.

I never really had a problem with their signal...from NYC to south
Jersey. I guess it depends on the radio.

>Though this mix station does indeed play some classic rock (most mix
>stations do) I think most classic rock listeners would find it too
>slow for extended listening. One has to hear a hard, fast song like
>"Rock Steady" or "Whole Lotta Love" here and there to keep one from
>falling asleep.

Agreed here. But it's better than nothing.

>Sorry, but those three stations, while better than nothing, are no
>substitute for a dedicated NYC classic rock station.

True...but like I said, it's better than nothing.

>I'll agree with you on Z-100 and WNEW. But (for classic rock fans
>at least) I'd have to say that Q-104.3 is better than the new K-rock.
>True, they play too much noisy stuff. True, they are an "adult Z-100"
>in many ways (such as in their repetitiveness). But they DO play a lot
>of classic rock songs (in fact, they play more classic rock than two
>of the three stations you mentioned above): Led Zeppelin, Pink Floyd,
>Queen, etc. Their classic rock playlist is narrow of course since
>they only play the hardest classic rock groups, but it beats the hell
>out of the non-existent classic rock playlists of Z-100 and K-rock,
>and the nearly non-existent one of WNEW.

Q104 is a far cry from a classic rock. It seems that every time I turn it on, the only classics I hear are anything from Van Halen 1, Judas Priest - Another Thing Coming, Led Zep, anything from Floyd's Wall or Wish You Were Here and Ratt - Round and Round. Other than that, they are nothing more than z-100 in different clothing.

>Just my humble opinions...

>* A depressed and snowed-in NYC classic rock fan

I hear that...are ya ready for more?

SFK
- Editor of SFK, the Internet Hard Rock & AOR Mailing List -
- To subscribe, just ask... -

376. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: sfk@ix.netcom.com
Message-ID: <4d8ab6$28i@vixen.cso.uiuc.edu>
Source record: 27199

References: <4cr5pl$did@vixen.cso.uiuc.edu>

>Just what NYC needs, especially after Z-100 dropped popular eurodance
>in July. Even LESS dance music on the radio. No way in hell!!

Well, I personally don't listen to dance music so I'm not really sure
how much of it is on the air.

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>it is likely that they will classic rockify it. But who knows. After
>WNEW gave K-rock a monopoly on the NYC classic rock market, I didn't
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>True, they play too much noisy stuff. True, they are an "adult Z-100"
>in many ways (such as in their repetitiveness). But they DO play a lot
>of classic rock songs (in fact, they play more classic rock than two
>of the three stations you mentioned above): Led Zeppelin, Pink Floyd,
>Queen, etc. Their classic rock playlist is narrow of course since
>they only play the hardest classic rock groups, but it beats the hell
>out of the non-existent classic rock playlists of Z-100 and K-rock,
>and the nearly non-existent one of WNEW.

Q104 is a far cry from a classic rock. It seems that every time I turn it on, the only classics I hear are anything from Van Halen 1, Judas Priest - Another Thing Coming, Led Zep, anything from Floyd's Wall or Wish You Were Here and Ratt - Round and Round. Other than that, they are nothing more than z-100 in different clothing.

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>* A depressed and snowed-in NYC classic rock fan

I hear that...are ya ready for more?

SFK
- Editor of SFK, the Internet Hard Rock & AOR Mailing List -
- To subscribe, just ask... -

377. WNEW-FM needles K-ROCK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4d8aba$28n@vixen.cso.uiuc.edu>
Source record: 27200

On Wednesday's WNEW-FM morning show, there was an interruption featuring an on-the-air phone call from someone called "Pete", who was looking for work as a disc jockey. The voice sounded like a poor imitation of Pete Fornatele, and Pat St. John played it up to the hilt - "Can you send us a demo tape?" "You have tons of my tapes already there" ... etc. You get the idea.

Considering their ratings under the new "scrambled rock" format, I don't think WNEW is in any position to be throwing stones....

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

378. Looking for Rik Maybee--again...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: abraxas1@mindspring.com
Message-ID: <4d8abd$28t@vixen.cso.uiuc.edu>
Source record: 27201

A couple of months ago I posted this same query in this newsgroup, and someone was kind enough to email a response. Unfortunately my system crashed recently and the message was lost. Soooo, if the same kind person or someone else who might know where Rik is would email me, it would be much appreciated.

Thanks,
Ken Thomas

email: abraxas1@mindspring.com

379. Re: MOrning Show Ideas:

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4d8abg$292@vixen.cso.uiuc.edu>
Source record: 27202

References: <4co4bs$5pb@vixen.cso.uiuc.edu> <4cr5q0$dit@vixen.cso.uiuc.edu>

dwalker@novia.net (donna) wrote:

>I've never heard a two-woman team, but then,
>this is the midwest. We both thought it'd be a scream, but of course
>it's all relative... Hope you come up with something!

>donna
>

Donna:

Not too long ago, there were a couple of women holding down the fort
at WKXW in Trenton, NJ; in fact, briefly (I believe), their show was
syndicated nationally.

Even more briefly, in 1987, I filled in for Ted Brown with Nola Roeper
on WNEW-AM's morning show, putting a very short-lived two-woman team
on the air in NYC. (I think Nola and I are the only two people who
might remember this!)

Anita Bonita

380. Mixing board sought

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kechak@Simba.AGN.NET
Message-ID: <4d8aa6$233@vixen.cso.uiuc.edu>
Source record: 27203

I am looking for a small mixing board which can do the following

1> Should have inputs for 2 mics
2> Should have an input for a telephone line with the ability to take the phone "off hook"
3> Should have a delay mechanism for a 3 or 7 second delay
4> Should have an input for cassette player (not preamp output, the earphone output from a standard stereo cassette player).
5> The output should be the type that can be fed into a SoundBlaster card.

Anyone have the name of any equipment mfgrs who sell this kind of stuff, new or used?

Thanks
Stan
--
-=
Stanley Kechak kechak@ns2.rabbit.net Phone: 313.790.0094
The Rabbit Network, Inc. FAX: 313.790.0156
31511 Harper, St. Clair Shore, MI 48082

381. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4d8aa8$237@vixen.cso.uiuc.edu>
Source record: 27204

References: <4co4be$5oj@vixen.cso.uiuc.edu>

In article <4co4be$5oj@vixen.cso.uiuc.edu>, mrfranks@scs.unr.edu (Mary R. Frankson) writes:

>i believe diary research showed that the majority of diarykeepers write
>down actual call letters...but most pd's (and folks like myself :-) seem
>to believe that "handles" (k-rock, z-95, etc) are easier to remember.
>

Quite possibly true, but you run one big risk if you don't use call letters. If there is any conflict in a diary entry, Arbitron goes by the call letters, not the handle. So you have to make sure there's no confusion, and with the proliferation of stations out there, that's almost impossible.

I've heard too many stories about stations that don't get credit for listening because listeners mix up call letters and handles, or connect one station's call letters and another station's programming. My preference has always been to hammer the actual call letters into their brains as often and as clearly as humanly possible.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

382. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: datah@pinn.net
Message-ID: <4d8aaa$23a@vixen.cso.uiuc.edu>
Source record: 27205

References: <4cr5ph$di7@vixen.cso.uiuc.edu>

mrfranks@scs.unr.edu (Mary R. Frankson) wrote:

>curious...what is the current legal standard for the legal id? i seem to
>remember that not too long ago (as i was getting started in broadcasting)
>that the legal id *had* to be placed within 2 minutes of the top of the
>hour. mebbe that was just a station policy.

>now the latest i've heard is that the legal id can be "anywhere
>convenient", preferably near the top of the hour. hence the popular
>practice of burying the id in the last stopset of the hour.

>anyone have the official word? 'spose i could just phone up the fcc :)

>tim elliott
>oldies 104/reno

Well, according to the FCC manual (at least the last time I checked),
the policy was something like as close to the top of the hour as
conveniently possible. It seems the old two minute rule has
disappeared.

This has made life considerable easy for us as a classical station.

--
Doug Heimburger datah@pinn.net
Student Announcer dheimbur@mit.edu
Computer Director -- WFOS-FM 88.7 Chesapeake VA
Personal Home Page: http://web.mit.edu/dheimbur/www

383. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4d8aae$23u@vixen.cso.uiuc.edu>
Source record: 27206

References: <4cr5pl$dic@vixen.cso.uiuc.edu>

In article <4cr5pl$dic@vixen.cso.uiuc.edu>, BruceS8852@aol.com writes:

> With both WYSP in
>Philadelphia and WXRK in New York drooping classic rock, is this format
on
>the way out?
>
>

It's in big ratings trouble in a lot of places. The problem with it is that it becomes very boring to hear the same few hundred cuts over and over again. The format comes on strong, then burns out. Listeners say they want more variety, but if you try to give it to them, they're gone instantly. So it's a no-win format. The bulk of its target audience winds up on oldies and country stations, both of which tend to offer music, personality and service elements that more closely resemble the Top 40 radio they grew up on as high school kids, rather than the AOR they thought was cool when they were in college.

I think the format's troubles are summed up in a cut I seem to hear every time I punch up our local satellite classic-rocker. It hit me the other day that "Nobody to Run With" by the Allman Brothers Band seems to lyrically capture what's happening to classic rock on the radio. And that's a depressing song.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

384. KB Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: bfomarks@ubvms.cc.buffalo.edu
Message-ID: <4d8a9u$22n@vixen.cso.uiuc.edu>
Source record: 27207

I just want to add my $.02 to the recent thread about this once great radio station. I'm news director of a public radio station in Buffalo (WBFO), and I doubt I would be in this business today if it weren't for KB. The Top 40 format of the late '60s and early '70s appealed to me so much that I eventually chose radio as my career. The talent was outstanding, my personal favorite being Jack Armstrong (the 7pm-12mid) personality. As my colleague Mark Wozniak noted in a recent posting, Armstrong once said that all the other stations should just turn off their power because they were just wasting electricity. Everyone was listening to KB. We'll never see its likes again.

I usually do not like to criticize other radio stations in this market given my current employment at WBFO. But I must go on record as saying that if the current management at KB thinks "real country" is going to work, they're crazy. There are already two FM country stations in Buffalo, including the top rated WYRK. The format, which started today (1/8), has two things going against it: 1) it's syndicated, meaning there is virtually no local presence; and 2) it's on AM. Granted, the "real" country flavor may appeal to hard-core fans of the music. But I doubt WYRK will be threatened.

I feel so strongly that this will fail that I have printed out this posting, and just like Bob Curran (Buffalo News columnist) does with his annual Bills prediction, I will eat it if the country format somehow works. In fact, I will eat my posting if KB gets a 2.5 overall rating (12+) by next year at this time -- a rating that most commercials stations do not consider adequate.

Perhaps KB should take Armstrong's advice. Shut off the station! You're wasting 50,000 watts of power.

385. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Andy Howard <andy@kiss100.demon.co.uk>
Message-ID: <4d8aaj$27d@vixen.cso.uiuc.edu>
Source record: 27208

In article: <4c72an$7h6@vixen.cso.uiuc.edu> mrfranks@scs.unr.edu (Mary R. Frankson) writes:

> i'm attempting to put together a small home digital recording studio (put
> together bits and commercials, etc.) and am considering a few
> possibilities for storage/transport of the final products. my current
> station does *not* have digital facilities (save for an audisk in the
> corner that automates overnites), so i'm inclined to purchase a
> portable minidisc player/recorder. the sound is good (once you pipe the audio
> through a typical broadcast chain you can never tell it was compressed
> :-) and since it's portable i can toss it in the ol' briefcase and carry
> it back 'n forth with me.

> other possibilities... i found a digital cassette recorder at radio shack
> for $200 (i forget which of the two competing formats it was...) but it
> wasn't portable...still a $400 trade-off isn't bad. hopefully blank
> cassettes won't dry up...
>
> perhaps a portable DAT recorder...but if memory serves they were a little
> more expensive than MD recorders...anyone have any recent price quotes?

Here's a few random thoughts for you...

All of these are reasonable choices, R-DAT is the best sound quality (though as you pointed out, by the time it's been through the FM programme chain you'd not know the difference) and also has the most chance of blank media being available in the longer term.

Minidisc and DCC are both formats that have yet to make it into the big time. Some companies here in the UK have just started promoting DCC as a mastering recorder for home studio users. DCC hasn't take off at all well here, even less than MD, and future availability of tapes could be a problem.

If you go for any of these formats be sure not to buy anything with 3.5mm jack sockets on it. These usually surface mount jobs are unreliable to the max. We had several Sony portable R-DAT machines here and all of them needed (expensive) repairs to the jack sockets, (because of the construction this isn't a user-repairable item). One was written off when the pcb broke where the jack was mounted and the cost of repair was 80% of the new cost.

Another alternative you might like to consider is a PC based editing system. There are p[lenty of well featured editors around these days and some relatively inexpensive cards. I've used Turtle Beach cards before and was impressed with the sound quality, but there are several other manufacturers too.

And boy is it cool when you turn up to do a location recording with just a laptop!

This might cost a little more initially, and if you want to distribute your work then you'll
still need to worry about compatibility with your clients equipment. On the other hand, once you've used a digital editor regularly you'll never want to hold a blade again! Not only does it simplify editing but it also allows many things that would be impossible on tape.

In terms of compatibility with the largest number of people then R-DAT may be your best bet, I'm not sure how things are in the US but in Europe R-DAT is the de facto standard in pretty much any studio, be it recording, production, dubbing, radio or tv.

Just my opinions of course, hope they help.

--

| Andy Howard EMail andy@kiss100.demon.co.uk |
| My opinions, not my employer's (Jolly nice people though they are). |
| If my employers shared my opinions... Well, frankly I'd be amazed |
---

386. Louisville Public Radio Changes

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4d8a9v$22p@vixen.cso.uiuc.edu>
Source record: 27209

The three major public radio stations in Louisville -- WFPL (89.3), WFPK (91.9) and WUOL (90.5) - have shuffled their formats around rather drastically starting yesterday morning, in preparation for an eventual merger. WFPL and WFPK are operated by the Louisville Free Public Library and WUOL by the University of Louisville, but at some future date they will be operated by the Public Radio Partnership.

The biggest change is the shift of WFPK -- which has basically been a "classical" station since its founding in the 1950s -- to a jazz and alternative music format. All the classical music programming has been moved to WUOL (which, since its founding in 1976, has itself carried mostly classical music with varying levels of news coverage), and WFPK has in turn taken over all the jazz programming that has been heard on WFPL for many years. Now WFPL is all news and talk (with one notable exception), WUOL is all classical, and WFPK is all jazz/alternative.

All three stations are carrying satellite formats overnight on at least some nights. WUOL is carrying the Beethoven Network from WFMT from 11 pm to 6 am (8 am Saturday and Sunday); WFPK will be picking up the KJAZ feed on weeknights from 1-6 am, and WFPL is carrying the BBC World Service from 11 pm (11:30 on Sunday) to 5 am (7 am on Sunday). This is the one exception to WFPL's no-music format, since World Service does have some music programming.

WFPL and WFPK are running 100 kW ERP from a 316-foot tower on the grounds of the main library in downtown Louisville, while WUOL -- with "only" 35 kW ERP -- has a much better transmitter site with a 749-foot tower in Floyds Knobs, Indiana, where most of the Louisville TV transmitters and several commercial FM sites are also located. Hopefully WFPL and WFPK will be moved to that tower as well, which would ease the intermodulation problems on FM in the downtown area.

387. This week's Supreme Ct. "indecent" decision

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4d8ab0$286@vixen.cso.uiuc.edu>
Source record: 27210

I have in front of me several newspaper reports on the
Supreme Court's 1-8-96 ruling on broadcast "indecency" and the
length of the "safe harbor" time window.
There is a lot of vagueness in each of the stories
insofar as one dimension: when the safe harbor begins.
Given the snow-in affecting DC-based gov't and media,
I can understand that errors can surface, especially
in such a complex and arcane area of law. I'm also
reluctant to report, as fact, when the safe harbor
begins, until I receive confirmation from more than one
source.

Today, on 1-9-96,I phoned
the biggest NBC TV affiliate in my state, and the regs-watcher told me
that at the moment the safe harbor begins at 10. Then he
corrected himself after I pointed out what's in this AM's
NY Times.

I wonder if anyone on this forum has received anything from
the National Association of Broadcasters, the ACLU, or
The ACLU Arts Censorship Project, or the National Coalition
Against Censorship. Or perhaps a FAX from Broadcasting/Cable mag.
Here's my three questions:

What is the safe harbor period?

Is is standardized for commercial, noncommercial,
24-hour, and less-than-24 hour stations?

What was the safe harbor period just before Jan. 8?

Direct response appreciated if you have an authoritative
answer. Send to: first@omnifest.uwm.edu

[Moderator's Note: Actually, I would expect that the answers to
Chris's questions might be of interest to the group. So I ask that
they be posted *as well as* emailed to Chris (if you don't mind).
Thanks... Bill]

388. Re: Where is (was?) KCRS?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4d8ab5$28f@vixen.cso.uiuc.edu>
Source record: 27211

KCRS circa 1984 was 550 AM in Midland TX, as it had been a decade earlier.
I don't yet have any newer references to look up whether that's still where
KCRS is.

389. Radio Internships on Long Island

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: wbabfm@aol.com
Message-ID: <4d8a9p$22e@vixen.cso.uiuc.edu>
Source record: 27212

102.3 WBAB
Long Island's Top Rated Rock Station
(516) 587-1023

WBAB has opportunities available for college students and recent
graduates.
The WBAB Intern Program is currently recruiting future radio professionals
for the Spring and Summer. Intern in any of the following departments:

o Commercial Production
o Sweep/Promo Production
o Programming
o Sales
o Marketing
o Promotion
o Music
o Show Production (including Bob Buchmann Morning Show and Homegrown)

Hands-On Training.
Scholorships available.
MANY INTERNS HIRED FOR F/T, P/T, and TEMP POSITIONS.
(More than half of our ON-AIR staff is from intern program)
Intern for credit or experience.

FOR MORE INFO:
Call Douglas Yoel (516)587-1023
or E-Mail WBABFM@aol.com

390. Re: K Rock Switch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: west@rahul.net
Message-ID: <4d8ab8$28k@vixen.cso.uiuc.edu>
Source record: 27213

References: <4cr5ps$din@vixen.cso.uiuc.edu>

Well, if they want to hear the same thing over and over, why have the classic rock station in San Francisco done so poorly? KRQR has floundered so much they have added 90s tunes to their playlist, and KUFX, a very predictable and "safe" classic rock station, has done next to nothing in the book. Latest Arbitron shows them something like 20th in the San Jose market (their signal originates in the South Bay).

KOME, meanwhile, is doing very well with the same format K-ROCK just adopted, with a 4.7 in 12+, and number one or two in very key demos.

Maybe because I've been in radio so long, my opinion is too jaded, but I'd rather hear a classic station being LESS predictable and repetitive; the ones (at least out here) just tend to sound tired and boring....

391. Boston Radio Watch 01-10-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4d8a9p$22f@vixen.cso.uiuc.edu>
Source record: 27214

Well, this is the first Boston Radio Watch update of 1996
and things are looking pretty interesting already....

* Fall 1995 Ratings roll in :

Top 10 in the 12+ :

Fall '95 Su '95 One Year Ago Format
[Fall '94]
1. WBZ AM 1030 8.1 7.3 7.9 News/Talk/Sports/Bruins
2. WJMN 94.5FM 6.9 5.9 5.5 CHurban/Dance 'Jamn 94-5'
3. WRKO AM 680 6.3 6.6 7.4 All-Talk/Rush/Celtics
4. WXKS 107.9FM 5.3 6.1 6.0 CHR - "KISS 108"
5. WMJX 106.7FM 5.0 4.5 4.2 AC -'Magic 106.7'
6. WBCN 104.1FM 4.7 5.7 5.4 Modern Rock/Stern/Patriots
7. WCRB 102.5FM 4.6 4.2 3.5 Classical
WODS 103.3FM 4.6 4.7 4.7 All-Oldies - 'Oldies 103'
9. WBMX 98.5FM 4.2 3.8 4.6 Hot AC - 'Mix 98.5'
10.WZLX 100.7FM 4.1 4.3 4.2 CR -'Boston's Classic Rock'

Mini Overview : As Evergreen gets ready to take over Pyramid's
WJMN 94.5FM and WXKS 107.9FM, it finds itself in a very interesting
situation : Jamn 94-5, which Pyramid bought for some $22 million back
in June 1993, now outrates once one of the most dominant CHR
stations in the country -- Kiss 108 and it appears to be eating
away at Kiss' audience as well...From here it looks like all-sports
WEEI AM 850's big schedule reshuffle in early September somewhat
backfired. The station dropped a full point from the summer book.
But then again, Boston's pro sports scene has been one huge nightmare
this fall/winter. No wonder WEEI introduced a 'Whiner Line' where
Boston sports fan can pick a phone and vent their frustrations...:-)
All-Classical WCRB's steady growth over the past year cant be
ignored. While struggling stations in town are trying to hit the
jackpot with trendy formats, maybe their program directors should
take a second look at classical music. Hey, if it's done the right
way, it could be the format of the future!...As Country+Western
WKLB 105.7FM gets ready to celebrate its 3 years with its present
format next month(Feb. 12), it can also toast to winning
the latest battle in its on-going country war with crosstown rival
WBCS 96.9. Score 2.7(up from 2.2) for WKLB and give 1.9(down from
2.1) to WBCS....

* WKOX's power boost is coming to the radio near you :

In early March, Fairbanks-owned WKOX AM 1200 plans
to increase its power from its present daytime 10,000(1,000 at night)

to 50,000 watts. FCC gave its final approval to WKOX's plans to build 3 transmitting towers, each less 200 feet, near station's studios on Mount Wayte Ave. in Framingham. Currently, WKOX uses 2 400-foot towers. WKOX has already invested nearly $700,000 in new equipment which would enable the station to become a major player on the AM dial in Boston...

The only major hurdle in 'KOX's plans so far appears to be the town of Framingham which will hold a special public hearing on Monday, January 29th at 7:30pm.

Recently, a small number of Framingham's residents have asked town's Board of Selectmen to resolve an on-going telephone interference issues before town's board of selectmen goes ahead and grants WKOX its final construction approval. Some residents claim that they can hear WKOX on their telephone lines. The station is willing to provide radio interference filters to those residents who can show that they clearly have a problem.

Meantime, in an interesting move this week, WKOX management took mid-day(10a-2p) Gene Burns Show off the air until March replacing its first 2 hours with nationally syndicated Mike Walker Show which originates from Palm Beach, Florida.[That's right -- the hometown of National Enquirer where Walker works as a writer.] and the last 2 hours with another syndicated show by one-time Boston media person Judy Jarvis...

Burns was doing the 'Boston' the show from San Francisco using ISDN lines since October 2nd. He's meant to return when 'KOX boosts its power to 50,000 watt in early spring.

Current WKOX line-up :

AM-drive newsblock anchored by Len Malloux from Fairbanks' studios in Prudential Center 6am-10a. Walker's gossip show is on from 10a-12p. Judy Jarvis from 12p-2pm. Syndicated Dr. Laura Schlesinger show is next from 2p to 5pm. Some syndiacted talk stuff from 5p-6p['KOX's long running 5-6pm news/info PM-drive hour is now history]. Two-hour sports show called SmorgasSports hosted by former WZLX-FM morning sports guy Greg Madden is on 6, usually preceding a Bruins game or some other sports action. Gil Gross's shows airs at 8pm...

But then again, WKOX's programming and format could all be very, very different in a few months. Apparently, WBZ-AM owners(CBS) are talking to Fairbanks about a potential WKOX sale provided the station is able to upgrade its signal and start operating at 50,000 watts... Rumor has it that if WBZ acquires WKOX, the Bruins and its all of it weekend sports line-up would move up the dial to 1200. [That would enable WBZ to fill its weekends with more talk as well as breaking news coverage which sometimes is more important than sports scores during an upcoming blizzard...;-)]

* Programming Notes :

- As of this week, WBZ AM 1030's Ed Goldman GM is the new
Vice President of CBS AM stations. Currently, there are 18 AM signals
in the CBS/Group W operation. Goldman will remain Boston-based.
The search for the new WBZ AM 1030 general manager is underway...
Goldman also served as WBZ-TV's station manager. That position will
remain vacant...In other WBZ news, WBZ-AM/TV Web page construction is
in full swing at http://www.wbz.com. It should be on-line shortly...
In addition, WBZ has begun using AM/TV partnership to full extent --
both Channel 4 and AM 1030 crosspromote each other whenever they can...

- Bev Tilden, Boston's radio marketing guru, whose most recent
stint was with American Radio's all-sports WEEI AM 850 was
named Evergreen's corporate marketing director last week.
Any day now, Dallas-based Evergreen will assume control
of Pyramid's stations in Bostons -- CHR WXKS 107.9FM(Kiss108).
CH/Urban WJMN 94.5(Jamn 94-5) and BB WXKS AM 1430. Tilden spent
7 years at WXKS-FM. In a way its a homecoming for an 18-year Boston vet.

- All sports WBPS AM 890 which runs Texas-based Prime Sports Radio
for the most part of its broadcast day was sold McMullen Group
recently. John McMullen owns NHL's New Jersey Devils.

WBPS, which is yet to be found on any ratings charts has now
something to smile about in its attempt to bring in some listeners
from American Radio's all-sports WEEI AM 850.
It cant beat 'EEI on the airwaves but in cyberspace it's #1...:-)
WBPS' homepage is now up and running, thanks to The Internet Access
Company, at http://www.wbps.com

- Granum's brand new WOAZ 99.5FM, The Oasis[Not to be confused with
WERS 88.9FM's 4-hour mid-day 'Jazz Oasis'], which replaced WSSH 99.5FM
'Wish 99.5' last month, will add a very familiar Boston area
jazz jock to its weeknight line-up starting on Monday 1/15 -- Jesse
Sandidge will host 8pm-1am show. Sandidge was on the old 'Smooth
Jazz' WCDJ 96.9FM from 1989 to 1993. The station has begun
a very aggressive media blitz by buying ad time on almost local
TV stations...

- Blizzard '96 highlights : On Monday,1/8, all-talk WRKO-AM's transmitter
lost power around 10am. The station engineers tried to use the back-up
generator to keep the transmitter going but generator's water pump
died almost immediately...The station was off the air for almost two
and a half hours wiping the entire 2-hour Jerry Williams Show("the
shortest program in radio" as he calls it)...

Also, WBZ's morning newsanchor Gary LaPierre was stranded in Tampa,
Florida where he was vacationing last week. LaPierre was expected
to make it back to town today(Wed.1/10) but guess what...more
snow is coming down as I write this...:-)

- AP WFNX 101.7FM has brought in a new mid-day man to replace
Nik Carter who left Lynn rocker back in December. The new guy

in town is British-sounding 'Adrian'. Very good addition, IMO.
[He sounds very familiar to the guy I've heard of bunch times
on one of Hartford's rock stations while on my way to/from the
Big Apple. Maybe it's the same guy...:-]

- Howard Stern's flagship station in New York City -- WXRK 92.3FM 'K-rock'
was rocked by a format change last weekend. K-rock's 8-year
classic rock format was dumped in favor of more trendier 'modern rock'.
Infinity's recent move to make all of its rock stations in the country
more hip and somewhat musically up-to-date doesnt really
have any major impact on Classic Rock WZLX 100.7FM here in Boston which
consistently delivers good numbers.

'ZLX's sister station, the new 'Rock of Boston' WBCN 104.1FM already
underwent its remodeling last year when it completely abandoned
AC/DC and Clapton and jumped onto Pearl Jam, Green Day and Toadies
among others...'BCN's transformation was much smoother, quieter,
and very low-key compared to what happened in NYC over the weekend.
In addition, Boston is one of the few markets in the country where
classic rock/oldies scene is doing reasonably well. Infinity's
CR WZLX, CBS' all-oldies WODS 103.3FM and American Radio's all-70s
WEGQ 93.7FM have all carved out their own nice niche in the market.

-Mark

392. ST. LOUIS RADIO NOTES

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4d8aa1$22s@vixen.cso.uiuc.edu>
Source record: 27215

GROUP W SET TO ARRIVE FRIDAY AT KMOX;
AGE DISRIMINATION SUITS FILED AGAINST KMOX;
BANDITS HIT KIX-106 REMOTE VAN

by Scott Simon

ST. LOUIS -- Last Friday, Jerry Berger revealed in his St. Louis Post-Dispatch column that three former KMOX employees had filed age discrimination suits against the CBS owned-and-operated station.

The article did not reveal who filed the suits. VP/GM Rod Zimmerman declined to comment.

Group W executives will converge Thursday and Friday at KMOX, the first time they have visited the station after acquiring CBS last month.
If there are any significant developments, you'll see them first here in AIRWAVES.

If you are a regular reader of Don Fitzpatrick's SHOPTALK, the television industry internet newsleter, there have been many stories in recent months about the theft of cameras from photographer's trucks and vans across the country.
A St. Louis radio station remote van is the latest victim.
On Jan. 3 or 4, thieves broke into the KIX-106 remote van, parked in the garage at Westport Plaza in suburban St. Louis, where the station is located.
Taken was remote transmitting equipment. KIX-106 placed an ad in the Personal section of the St. Louis Post-Dispatch classified, asking for the return of the equipment, with no questions asked.
In the message, they stated the equipment was useless without the proper receivers.
Did you take it? If so, call 314-878-1040.

# # #

393. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: honzman@usaor.net
Message-ID: <4d8aab$23d@vixen.cso.uiuc.edu>
Source record: 27216

References: <4clc8f$db4@vixen.cso.uiuc.edu>

In article <4clc8f$db4@vixen.cso.uiuc.edu>,
nafana@peganet.com (Nafana) wrote:
>
>
> I haven't "DX"ed since I was a kid many years ago but
recently I put up a
>new antenna (11-ele at 65') and have been tuning around to
see what stations
>I could hear. Problem is- most of the time all I ever
hear is something like
>"Sunny 105" or "Rock-96" or "Gold-100". This doesn't tell
me a damn thing-
>except the freq- which I already know. What ever happen
to FCC-assigned call
>letters and location announcements?
>
>[Moderator's Note: Many stations only ID at (or near) the
top of the
>hour. many of them bury the calls in a sweeper or mumble
them under a
>music bed. I think that is foolish, but ..... Bill]
>
>

Some stations find it's easier for listeners to remember
them by a slogan like those mentioned above. Call letter
recall is not great with listeners unless it's a really
dominant-long time station. Arbitron asks stations to list
their slogans and will give the stations credit if a dairy
keeper just lists the slogan --- no calls needed. Here in
Pittsburgh WSHH radio calls itself WISH and even used WISH
in print ads. The REAL WISH is in Phila. but it doesn't
matter so long as diary keepers remember WISH. That's the
key --- listener recall --- calls don't mater except near
the top of the hour where the FCC says a legal ID is a
MUST!

394. Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4d8aa4$231@vixen.cso.uiuc.edu>
Source record: 27217

Just wondering how many staions still use beeps at the top of the hour
besides the stations that carry CBS network news
Thanks,
Brendan Cosgrove
Teenage Radio Fanatic
Summerville SC

395. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4d8aa8$236@vixen.cso.uiuc.edu>
Source record: 27218

On 8 Jan 1996, Ray Dennis <cbmbest@ix.netcom.com> wrote:

> With all of the duopolies going on, station call letters are being moved

> around the band and switched, especially on the AM band. Old call
letters
> now occupy the frequency of former competitors, etc. If someone were to

> have gone to sleep just a few years ago like Rip Van Winkle and wake up,

> they would really be confused.

One of the worst examples of this has happened in Erie, Pennsylvania. In the early 1980s, WLKK was on 1260, WRIE on 1330, WJET on 1400 and WEYZ on 1450. By the time the decade ended, 1260 was WRIE, 1330 was WEYZ (now WFLP), 1400 was WLKK, and WJET had moved to 102.3 on the FM band. Now, a daytimer on 1530 has picked up the WEYZ call letters. How confusing. I'm IN the radio industry, and even I can't keep all this straight!

A similar situation has evolved in the Allentown/Bethlehem/Easton PA market, where for MANY years, 1230 was WEEX, 1320 was WKAP, and 1470 was WXKW. Through various station sales and LMAs, 1230 is now WIPI, 1320 has become WTKZ, and 1470 has picked up the WKAP call letters. I wonder how well the listeners keep up with this constant shape-shifting.

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

396. Re: Sticky label build-up answer

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: toddrdby1@aol.com
Message-ID: <4d8afr$2ap@vixen.cso.uiuc.edu>
Source record: 27219

There is also a product that comes in a small bottle called Gum B
Gone....It is yellow, and makes that nasty sticky goo come right off.....
Todd Allen, OPS Manager, WMCW AM-1600, Harvard IL

397. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: z800525a@bcfreenet.seflin.lib.fl.us
Message-ID: <4d8aab$23e@vixen.cso.uiuc.edu>
Source record: 27220

References: <4cr5pl$dic@vixen.cso.uiuc.edu>

BruceS8852@aol.com wrote:

: Yesterday (Saturday) on WCBS-FM both Dan Ingram and Ray Rossi (substituting
: for Norm N. Nite) used the term classic rock a few times. I have always
: interpreted classic rock radio as playing album cuts while oldies radio plays
: only 45 RPM from the late 1950s through early 1970s. Cut WCBS-FM try to lure
: former K-Rock listeners by playing some album cuts? Are there any hybrid
: oldies-classic rock stations in other markets? With both WYSP in
: Philadelphia and WXRK in New York drooping classic rock, is this format on
: the way out?

: Bruce Slutsky
: BruceS8852@aol.com (home)
: slutsky@tesla.njit.edu (work)

--
Bruce...

About 9 years ago, Cliff Blake, the then-PD at WMXJ/Magic 102 here in Ft. Lauderdale tried the mix of AOR cuts mixed in with Oldies. Considering that WSHE was the ONLY AOR in the market at the time, Blake's format was interesting to listen to. After Blake left, Magic went to be your typical Oldies station. About a year later, WZTA came on (the former WINZ-FM and became the Classic rocker for this area. I will confess that was where I kept my dial. To be honest, today that format would not work, as Oldies stations have that "image" as being the Top 40 of the 50s and 60s (and early 70s) alive and well today, music and jingle wise. Led Zeppelin and Lee Dorsey somehow can't seem compatible. The most extreme you can do is to play the LP version of the Doors' "Light My Fire," or any Beatles cut.

Sad to say, I think the amoebic life forms that pass for consultants have decided that listeners like you and I are to be ignored and the future is Alternative. Interesting that the late Ric Carroll was saying that 15 or so years ago with his pioneer KROQ format, but in NY, 5 stations playing the same music is ludicrous. Hearing that WNEW has turned it's back on it's heritage is sickening, as is WBCN in Boston, where I first cut my teeth in the biz. Even here in South Florida. WZTA (Zeta) has dropped Classic Rock in favor of a 60-30 mix with 60% being new, the 30 being Classic, but no more obscure Uriah Heep or Mountain tracks. WSHE has totally gone 180 degrees, with one of their IDs saying: "103 (zzzzzP)5 SHE....No Music By Dead Guys." In fact, after SHE's switch, their GM was quoted in the paper as saying "we want a new audience, we don't care a s**t about our long-time listeners." The only saving grace is that WKGR in WPB remains a Classic Rock outlet, and obviously they will gain a

point or so in the ARBs for this region. In the WPB book, they have always done well.

Nice to see that consultants feel that us Woodstock Era people don't exist anymore.

"Scooter Livingston"

Scott Levison
z800525a@bcfreenet.seflin.lib.fl.us
or
sdl1@freenet.fsu.edu
****
"I never set out to be weird. It was always other people that called me weird."-- Frank Vincent Zappa 12/21/40--12/4/93
****

398. Re: Albany radio classic rock question

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ag365@Freenet.Buffalo.EDU
Message-ID: <4d8aaf$24j@vixen.cso.uiuc.edu>
Source record: 27221

(Thomas Trauth) says:

>I attended RPI for four years (1990-94) and (along with
>hard rock station Z-rock, 102.3 FM) my big radio stations
>there were classic rockers PYX-106 (which had a WNEW-like
>format) and Q-104 (which had a K-rock-like format). I
>was wondering if those two stations still existed or if
>they had gone the way of their NYC counterparts and
>switched to alternative music formats.
>
>Thanks!

1.WPYX(106.5;PYX 106)is still album rock. (_Good_ Web site,BTW!)
2.Q-104 is no more. WQBK-FM is now known as The Edge,playing modern AOR
(can't _really_ call it modern rock)along with WQBJ-FM(103.9)in Cobleskill.

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|
g

399. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Prjohnso@facstaff.wisc.edu
Message-ID: <4d8ac5$2a3@vixen.cso.uiuc.edu>
Source record: 27222

References: <4cr5qg$djl@vixen.cso.uiuc.edu>

*In article <4cr5qg$djl@vixen.cso.uiuc.edu>, HFJH42A@prodigy.com
*says...

*[Moderator's Note: In Baraboo Wisconsin, neat tourist attraction
*Wisconsin Dells is a 530khz TIS owned by the Circus Museum, a tourist
*attraction. It even has an official 'state' sign on the Interstate
*saying "Circus MuseumInformation AM-530" The signal is quite strong
*and is nothing but a continuous tape loop advertising the Circus
*Museum. Bill]

Actually, the Circus Museum is run by The Wisconsin State
Historical Society, so I think they are adhering to both the letter and
the spirit of the law.

Peter (who ripped his pants riding an
Elephant there) Johnson

400. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: tech@radio.mi.net
Message-ID: <4d8aah$26u@vixen.cso.uiuc.edu>
Source record: 27223

References: <4co4bf$5ol@vixen.cso.uiuc.edu>

In article <4co4bf$5ol@vixen.cso.uiuc.edu>,
aa423@freenet.hamilton.on.ca (Jeff Bamford) wrote:
References: <4clc8i$db7@vixen.cso.uiuc.edu>

Rob Landry (umar@cybercom.net) wrote:
: References: <4c72aj$7gu@vixen.cso.uiuc.edu>

: What can DAB do for
: me as a consumer that FM can't be made to do? Where is the clear
: advantage in convenience and ease of use that made the CD such a
success
: against the LP? I just don't see it, all the hype about "CD
quality"
: audio notwithstanding.

Well, there are several advantages but they have little to do
with the actual sound quality. The big one is "datacasting". For
example, weather and traffic information could be sent out by the
station
and would appear on a display on your radio. Stations could transmit
a
"program i.d. code" so that as you are driving great distances you
could
have your radio only play jazz stations, for example. For nation
networks like the CBC, you would only need to tell it to play CBC and
it
would a CBC station wherever you were in Canada.

..this is all so fine and good to me, but having been a part of the
great AM stereo rush I am a little more cautious. Yes, they say the
world is going that way (and HDTV is coming soon too). What I would
like someone to tell me is; in what system and how interested are
Japanese in DAB?

I know it was probably in BE but, I haven't seen it in a while.

Opinions expressed are mine and not those of my employer or any
associations or groups I am currently envolved with.

Tomas T.Peiser, CET _____
Chief Technician / "To err is human,
CFBC / CJYC Radio / to forgive ain't in my
Saint John, N.B., Canada / ain't in my Job Description.
tech@radio.mi.net /
---

401. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Donna Halper <dlh@ultranet.com>
Message-ID: <4d8aaj$27e@vixen.cso.uiuc.edu>
Source record: 27224

References: <4cr5pl$die@vixen.cso.uiuc.edu>

There is an announcer on WECB at Emerson College who is blind and plans to go into radio professionally upon graduation. The colour commentator on the New Britain, Conn. radio station that does double-A baseball (the team was the farm team for the Boston Red Sox) is also blind. I know of a guy who is badly dyslexic yet is an on-air d.j., and a woman with cerebral palsy who is the promotions director at a radio station. If you have some disability but you want to be in media, it may slow you down but it doesn't have to stop you... donna h.

402. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4d8aao$27p@vixen.cso.uiuc.edu>
Source record: 27225

References: <4co4bh$5oo@vixen.cso.uiuc.edu>

Mark Byrd (byrdman@ripco.com) wrote:
: References: <4clc8l$dbb@vixen.cso.uiuc.edu>

: DAVID ALLAN BOUCHER (bedtime@prodigy.com) wrote:

: : -- [From: Me/Radio * EMC.Ver #2.10P] --

: : Just heard that Evergreen was gonna operate FIVE stations in Chicago!

: : [Moderator's Note: Yep. WLUP-FM WRCX-FM WEJM-FM/AM WMVP-AM Bill]

: And Westinghouse has WMAQ-AM WSCR-AM WBBM-AM WBBM-FM WXRT-FM.

: Ten Stations, Two Companies. All in Chicago.
: --
: ----------
: Mark Byrd
: WCRW Chicago 1240 AM
: byrdman@ripco.com
: ----------

: [Moderator's Note: I warned you-all about this when Duopoly was first
: allowed. And it will get worse before it gets better. Bill]

I was talking to Robert Feder on the phone this morning and we almost got it
right here, hehehe. Evergreen does not have 5 stations in Chicago.
It has SEVEN.
Add WVAZ and WNUA-FM to the above list.

So that's 12 Stations, 2 Companies then.
Well, better late than never.
By the way, he's a sweetheart of a guy... Feder, that is.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
----

403. Re: Why no TV/radio in New Hampshire?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: dleegordon@aol.com
Message-ID: <4d8aau$283@vixen.cso.uiuc.edu>
Source record: 27226

Jim ...

<<Are there no other channels, V or U assigned to New Hampshire
or did someone decide it's not economically feasible? I think
there's a pbs station somewhere around Concord but I couldn't
find its signal.>>

You are correct. The PBS station is WENH Channel 11, licensed to
Durham with it's transmitter a few miles east of Concord.
While up north in Waterville Valley you should have been able to pick
up some Maine stations, particularly Channel 8 whose antenna is atop Mount
Washington. Channels 6 and 13 out of Portland should also come in,
depending on which side of the mountain you're on. And if they don't come
in, there's a chance that Channel 3 out of Burlington, VT might.
I believe there are also a couple of UHF stations licensed to NH.
There's one in Derry, one in Lebanon?, and there was one in Concord
although I don't recall if it is still on the air.
Having grown up in Manchester I can tell you that down in the
southern part of the state (the populated part) the Boston channels all
come in rather well, making it something of an economic crap-shoot to try
to run a local TV station.

Lee-G

Lee Gordon, Production Director WPOP/WMRQ Hartford

404. Re: Why no TV/radio in New Hampshire?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: John Lentz <Jlentz@ods.ods.net>
Message-ID: <4d8aau$284@vixen.cso.uiuc.edu>
Source record: 27227

References: <4co4c0$5pg@vixen.cso.uiuc.edu>

Does your buddy have a rotor on his antenna?

How about a pre-amp? since he is far away from Tv stations it would be a good idea to have a rotor and a 20db amplifier which Radio Shack sells and that may help you a lot. I have a rotor ant with the 20 db amp, but I libe 12 miles from Milwaukee and with the antenna beamed to Chicago which is 100 miles away I get the Chicago stations in almost snow free...I even sometimes pick up Chicago's LPTV on ch. 23.

But with my set up I get local TV overloading...especially worse if the antenna is beamed at Milwaukee. But since you have no stations around for miles you won't have a problem. Besides in New Hampshire there are lots of hills and mountains compared to what I have.

John L.

[Moderator's Note: CHicago's LPTV channel 23 is on top of the Sears building, about 1600 feet in the air, with 1000 watts beamed out in all directons except east. It is a killer LPTV signal. Bill]

405. Re: Country Formats

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: jcsimon@wizard.com
Message-ID: <4d8ab3$28c@vixen.cso.uiuc.edu>
Source record: 27228

References: <4clc8h$db6@vixen.cso.uiuc.edu>

In article <4clc8h$db6@vixen.cso.uiuc.edu>,
schoedel@alaska.net (Ronald C. Schoedel, III) wrote:
>
>
>Hello and happy new year folks,
>
>I'm looking to get a satellite-delivered country music format for a station
>I'm about to become manager of, and would appreciate any input or
>suggestions, as well as possible contact info. I really like the format
>and sound of America's Best Country...can anyone else comment on other

Check out Jones Satellite, they're doing a heck of a job.

Later,

J.C. SIMON
jcsimon@wizard.com

[Moderator's Note: I agree. I am not a big fan of satellite formats,
but realize that they have their uses and in some cases are needed.
Jones has several great formats and their country sounds darned good.
They have email. Their domain is jii.com. The only address I have
for them is superaudio@jii.com, which is a 'general mailbox'. You can
write there and find out who to talk to. I have no connection with
Jones. Bill]

406. Re: K Rock Switch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: SteveO <steveord@delphi.com>
Message-ID: <4d8ab8$28j@vixen.cso.uiuc.edu>
Source record: 27229

References: <4cr5ps$din@vixen.cso.uiuc.edu>

"Allan M. Sniffen" <asniffen@computer.net> writes:

>The switch by WXRK/NYC over the weekend to "New Rock" from "Classic Rock" is
>one of the stupidest format switches I have witnessed in NYC in some time.
>
>First of all, K-Rock's loss of audience after Stern was due to their poor
>execution of the Classic Rock format. Anytime your format depends on

While I'm sure poor execution is part of the problem, IMHO another reason for the audience fall-off after Stern could be the incompatability of audiences. Stern's strength seems to be in the under 30 crowd, hardly prime demo for classic rock. The people who listen to Stern don't wanna hear Led Zep et al, and those who do are turned off by Stern. While it seems unwise on the surface to leave such a gaping hole in the market, at least they seem to be a little more focused. Besides, modern rock is this year's bandwagon format.. it'll be a couple more years before things shake themselves out.

Steve Ouellette

407. Re: K-Rock & NY vs Philly Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: gcollier@ix.netcom.com
Message-ID: <4d8ab8$28l@vixen.cso.uiuc.edu>
Source record: 27230

References: <4cr5pt$dip@vixen.cso.uiuc.edu>

In <4cr5pt$dip@vixen.cso.uiuc.edu> RayDio@aol.com writes:

>Does anybody believe in the AOR format anymore? What's wrong with
>playing Pearl Jam and the Beatles back-to-back. How about Nirvana,
>Better Than Ezra, Boston, Nine Inch Nails, Busch, The Who, etc.

Sure they do. Just yesterday WFYV went from Nirvana to Triumph. Is
that a wide enough swing for you?

408. Re: Speeding up music? Or: Worst ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: phaedra@netcom.com
Message-ID: <4d8abs$29m@vixen.cso.uiuc.edu>
Source record: 27231

References: <4cg14c$ojb@vixen.cso.uiuc.edu> <4clhjb$gip@vixen.cso.uiuc.edu>

StellaStar (stellastar@aol.com) wrote:
: Was told of a station that tweaked music and promoted "61 minutes of music
: every hour!"

WKSS (Kiss 95.7) in Hartford, CT speeds up some of their songs. Every
time that I hear "You Oughta Know" from Alanis Morrisette, it sounds faster.
I dont usually listen to kiss, but when I hear the same song on other
stations, it sounds normal....

-Paul
---
* Paul Bourque N1SFE | Host of *
* PO Box 310069 Newington, CT 06131 | "Nocturnal Emissions" *
* | Friday Mornings 12-3 AM *
* E-Mail: | on 91.3 WWUH FM *
* PHAEDRA@NETCOM.COM | West Hartford, CT *
* PBOURQUE@NYX.CS.DU.EDU | *
---

409. Re: longest running radio show??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: rockwood@morgan.ucs.mun.ca
Message-ID: <4d8abb$28q@vixen.cso.uiuc.edu>
Source record: 27232

References: <4cr5q3$div@vixen.cso.uiuc.edu>

In article <4cr5q3$div@vixen.cso.uiuc.edu>,
ggjn@usa1.com (ggjn@usa1.com) wrote:
>References: <4clc8v$dbn@vixen.cso.uiuc.edu>
>
>InI was wondering if anyone could help me... what *is* the longest
>>>running CBC radio show in Canada???
>>
>>Not counting "The National Time Signal
(beep...beep...beep...beeeeeeep)",
>>or the Metropolitan Opera (not a CBC programme, but carried forever),
it's
>>"Gilmour's Albums," which began in the mid-1950's.
>>
>
>In the United States, it's supposedly the Grand Ole Opry, now in its 71st
>year over WSM in Nashville.
>
The longest running show on CBC Radio is the "Fisheries Broadcast",
originally known as the "Fisherman's Broadcast". The first broadcast was
in 1951. It is broadcast regionally in Newfoundland and Labrador.
If you're looking for the longest running NATIONAL show on CBC Radio then
the answer would probably be "Gilmour's Albums", but the 'Fish/cast' wins
hands down if you're looking for Regional or National.

Art Rockwood

Art Rockwood rockwood@morgan.ucs.mun.ca
St. John's, Nfld. Check out my WWW Page
Canada http://www.ucs.mun.ca/~rockwood/

410. Re: longest running radio show??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4d8abc$28r@vixen.cso.uiuc.edu>
Source record: 27233

References: <4cr5q3$div@vixen.cso.uiuc.edu>

In article <4cr5q3$div@vixen.cso.uiuc.edu>, ggjn@usa1.com (ggjn@usa1.com)
writes:

>In the United States, it's supposedly the Grand Ole Opry, now in its 71st

>year over WSM in Nashville.

What year did Rambling with Gambling, the morning drive show on WOR start?
I thought it was 1925...making that radio show about 71 also!

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

411. Album and radio versions of songs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: ab415@lafn.org
Message-ID: <4d8abd$28s@vixen.cso.uiuc.edu>
Source record: 27234

robert573@dallas.email.net writes
#Now, as for the comment about "correct" versions vs. radio edits. Most
#stations use radio edits. I have no problem with that, but what I DO have a
#problem with is that you can't buy the radio edits on the album! I have
#ALWAYS been very frustrated with buying a new CD only to hear that I have the
#"album" version with no "radio edit" version.

Back in the days of 45-rpm records, the version on the 45 was usually the "radio" version. In some genres of music, that's still true with the cassette and CD singles (CD singles especially, may have more than one version of the same song).

412. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4d8abu$29p@vixen.cso.uiuc.edu>
Source record: 27235

> album versions contain a lot of self-indulgent fluff on the part of the artist.

One person's fluff is another person's groove. Billy Joel's "The Entertainer" (a song that many of you probably edited) has a lyric that sums up the opinion of most artists toward the practice of radio screwing with their music... "It was a beautiful song but it ran too long, if you're gonna have a hit you gotta make it fit, so they cut it down to 3:05."

During my 17 years on the air, and three years in the Trade Mag biz, I've had the opportunity to meet many artists. I've always been curious as to what they thought about the changes that radio makes to their music, via editing, speed changes, eq changes, compression, etc. By and large, they hate it. They resent the fact that radio refers to their art as "product." But most are reluctant to complain, especially new artists who are getting a lot of airplay. Why bite the hand that feeds you?

I worked at a station in the '70s that sped up the music. I hated it. Elton John sounded like a friggin' chipmunk. Please be careful out there, and keep in mind that in the course of manipulating music to make your station sound spunky, you could be screwing with a piece of art that someone poured their heart, soul, and talent into.

Dave Hoeffel
FMQB

413. student needs advice...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: cg@nacs.net
Message-ID: <4d8ac1$29t@vixen.cso.uiuc.edu>
Source record: 27236

Hi!
Don't listen to what those folks told you in the school! I am here in
Cleveland, and I've seen "kids" graduate from school to become morning
drive jocks, and even PROGRAM DIRECTORS!

How'd they do it? They went through the free internship "thing" learned
all they could, made connections, and when gratuation came, off they went!

Stay on the path, intern all you can, and MAKE CONNECTIONS!

Those connections will help you later!

People who sit back and wait for the stations that they are interning for
might never get a job. Use the station you are at as a training ground
to learn EVERYTHING you can in making it in this biz. IT WORKS!

I hope this posting is legible. I'm getting tons of line noise on my
phone line & i'm getting tons of garbage on my screen!

Good luck!

C. Gould
-- --
A user of New Age Consulting Service, Cleveland Ohio (216)-619-2015
SLIP/PPP/Unix Shell 28.8k / ISDN / Leased Line
http://www.nacs.net info@nacs.net (216)-524-8414

414. Suave 93.1 (formerly WPAT)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: mnydrc@aol.com
Message-ID: <4d8ac1$29u@vixen.cso.uiuc.edu>
Source record: 27237

Saw the ad on the subway next to the Mega 97.9. The identifier is
Suave 93.1....looks as if they are going the adult urban route.
Will see what else is going on in the shakeup in NY Radio.

Actually, I am rather excited about the changes going on and come
Mid-February, hopefully I will get what I want!

TONY
*** Metro New York Dance Radio Coalition ***
P.O. Box 285 - Hastings-On-Hudson, NY 10706
IF YOU WANT TO HEAR MORE DANCE MUSIC...DEMAND
THAT IT RETURN ONTO THE RADIO IN YOUR CITY!

415. Time Management

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: scottk99@aol.com
Message-ID: <4d8ac3$2a2@vixen.cso.uiuc.edu>
Source record: 27238

I imagine this is not a problem that is anywhere near exclusive to radio. Radio, however, is my chosen field and "it" is suddenly my problem. the "it" is my total lack of time.

For the past three years I have served as the Promotions & Marketing Director at KUAD in Fort Collins, Co. Great gig, fun station...I enjoyed my work...and it generally took 10 - 12 hours a day to complete. Two months ago our PD left us for a job in the real world. I was offered his position IN ADDITION to mine. Not wanting to bypass a great opportunity, I accepted the newly created Director of Programming & Promotions position.

Now I am simply overwhelmed. I am handling the responsibilities of my old job (the one that took 10 - 12 hours a day) as well as programming responsibilities AND a four hour airshift, something I was not doing before. Fortunately, our former PD is a sharp guy and the station was/is on target. Therefore, there are not many formatic adjustments that need to be made.

I read about these big shots in the trades all the time. These guys that do mornings in a top 10 market, are Vice President of programming for the group that they work for and STILL have time to write articles for the trades. How do they do it?

To make a long story longer, any time management tips would be appreciated! Share your secrets with a young, upstart PD...would ya, gus?!

Thanks,
Scott James, KUAD/K99 FM
ScottK99@aol.com
970-686-2791 - voice
970-686-7491 - fax

416. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4d8ac6$2a5@vixen.cso.uiuc.edu>
Source record: 27239

Just curious; are these low-power information broadcasts on the same channels and authorization as drive-in movies, now that they offer the audio thru your car radio instead of those lousy speakers?
Have seen real estate agents offering them too; drive by this house and a teeny box (attached to the mailbox, often) will give you a low-power ad for the property.

Stella (now why didn't I ever use "Crystal" for a radio airname?) Starr
StellaStar@aol.com

417. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4d8ac6$2a6@vixen.cso.uiuc.edu>
Source record: 27240

References: <4cg14f$ojf@vixen.cso.uiuc.edu>

On 4 Jan 1996, D. Citron wrote:

> I'm not sure what the correct technical term for the above is, but I mean
> AM BCB stations continuously playing a loop of tape with info such as
> parking lot directions.

There were two such stations here in the UK, called Airport Information Radio. One was located at Heathrow Airport (west of London), the other at Gatwick Airport (south of London). Both used the same channel (I beleive it was 1512kHz, but may be wrong) with a few watts. Programmes consisted of about five minutes of pre-recorded info (car parking, access roads, terminal details etc), interspersed with live traffic news, exchange rates, etc. They were commercial stations, but the only advertising I ever heard were occasional ones from publishers trying to sell novels to holidaymakers. Both stations were owned by the same company and operated for about 18 months before closing due to lack of financial success.

As far as I'm aware, they operated on their own, ie the airport authorities didn't help cover any of the operating costs, despite the fact that they were a service to their customers.

Gavin

418. Re: detroit wllz

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4d8aca$2ac@vixen.cso.uiuc.edu>
Source record: 27241

References: <4cr5qk$djq@vixen.cso.uiuc.edu>

I've been involved with NAC since 1988, and had the good fortune to have the first NAC station to hit number 1 25-54 adults (KQPT in 1988). One of the ways we did it was through the use of vocals from established formats. I also helped sign 13 NAC's on through my consultancy.

As the format has evolved since then, it has developed more focus and consistency, and the numbers have increased. The challenge faced in the early years is that the format was so unfamiliar it couldn't establish a broad enough cume. The numbers would be wildly up in one book, when the diaries fell in the right areas, and then down radically the next, as they didn't.

The move to adding more AC vocals to the mix is based on what the listeners are asking for. If the listeners are asking for it, and it causes the ratings to go up, I find it kind hard to argue with. They key is to maintain a "mass appeal balance" between broadening the cume with AC vocals and causing TSL to decline because of AC vocals.

The comments throughout this thread remind me a lot of what people were saying about the development of AOR radio in the early 70's. After three or four years of poor to mediocre ratings, tightening up the format and focusing it more created dominant AOR's across the nation. You're seeing the same thing happen again, with NAC. Nothing succeeds like success.

Alan Mason
VP/Programming - Paxson Communications
Audience Development Group

419. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: rickhinr@aol.com
Message-ID: <4d8acb$2ae@vixen.cso.uiuc.edu>
Source record: 27242

References: <4clc97$dbu@vixen.cso.uiuc.edu>

dk@crl.com (David A. Kaye) wrote:
>References: <4c89pk$909@vixen.cso.uiuc.edu>
>Ray Dennis wrote the quoted material below:
>
>" We've heard about some tacky station ID's, but there are also some bad
>" promos and commericials out there.
>
>Then I must add the cute little station I worked for in the 1970s, KWUN,
>which was a daytimer at that time. The sign-off went: "KWUN may be
>signing off for the evening, but the night is just beginning at John
>Jawad's Pioneer Inn in Clayton..." Yes, the owner sold the sign-off.

Reminds me of my first radio station. It was KYES, a daytimer in
Roseburg,
Oregon, circa 1964. They sold signoff every afternoon:
"The follwing 13-1/2 hours of silence is brought to you by Carstens
Furniture, in
the hope that part of this time will be spent on a Beautyrest Mattress."

About the same time, we started getting reports of near riots at the local
jail
every hour, on the hour. Our top-of-the-hour ID at the time was, "Now,
your're
locked in for another hour of music! ...on KYES, Roseburg." We didn't
know if
the inmates' reaction was a statement about their condidtion or about our
format!

Rick Hinrichs
KUGN-AM/KUGN-FM/KLRF-FM
Eugene, OR

420. Re: What Happen to Call Letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4d8aa9$238@vixen.cso.uiuc.edu>
Source record: 27243

References: <4cr5pj$dia@vixen.cso.uiuc.edu>

Nafana (nafana@aol.com) wrote:

: I haven't "DX"ed since I was a kid 30 years ago but I recentlly put up a
: new FM ant and have been tuning around to see how far I could hear. The
: problem is many stations seem to have forgotten what FCC assigned call
: letters are. The only ID I hear is something like "Rock 101" or "Gold-98"
: or "Zeta-94". Now how is this suppose to tell me anything? Has the FCC
: thrown out the old rule about call letters and location every 30 mins?

You could say that.
It's down to ONE legal ID per hour now.
It used to be that you had to do one at the hour and then at the half-hour,
between :58 and :02 & then between :28 and :32, respectively, or it wasn't a
legal ID. I doubt you have to do it within the old four minute window now.
It may be a ten minute window, as someone told me, to accommodate the Talk
Stations that get lost in the conversation.
I was reading another thread in this base (Worst Station IDs?) and someone
allegedly had theirs buried at :53 after the hour.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

P.S.: I just made a typo (corrected though) and if it hasn't been used
before, I'm laying trademark claim to the word "Converstation".
You can contact me at the above for use, hehehe.

421. WNEW-FM needles K-ROCK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4d8aag$25o@vixen.cso.uiuc.edu>
Source record: 27244

On Wednesday's WNEW-FM morning show, there was an interruption featuring an on-the-air phone call from someone called "Pete", who was looking for work as a disc jockey. The voice sounded like a poor imitation of Pete Fornatele, and Pat St. John played it up to the hilt - "Can you send us a demo tape?" "You have tons of my tapes already there" ... etc. You get the idea.

Considering their ratings under the new "scrambled rock" format, I don't think WNEW is in any position to be throwing stones....

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

422. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: Pat Durkin <pjdurkin@mmm.com>
Message-ID: <4d8aam$27n@vixen.cso.uiuc.edu>
Source record: 27245

References: <4cg13t$oij@vixen.cso.uiuc.edu>

Growing up in Milwaukee, I used to listen to then-top 40 WOKY-920, and often heard the spots for "GREAT LAKES DRAGWAY, UNION GROVE, WISCONSIN!!!! VVVVVRRRRROOOOOOOOM!" They crammed a lot of excitement into those 30-second spots.

I can also remember hearing a parody of those spots, either on National Lampoon's Radio Hour or by the Firesign Theatre, called "U.S. Amphetamine Speedway" which was hilarious. They kept yelling out "Sunday! Sunday! Sunday!" If anyone else knows who did that sketch and where I could find a copy of it I'd be very interested.

423. Re: WYNY (NY) Format Change?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4d8acd$2ah@vixen.cso.uiuc.edu>
Source record: 27246

>Does anybody know the latest on any decision made by WYNY-FM >management regarding programming in the near future?

>Here it is, Jan. 1st already and the apparent rumors turned out to be >untrue.

Give 'em a little more time. Something's definitely up. And if you're a gambler, bet on Rhythmic CHR.

424. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: senator@well.com
Message-ID: <4d8aap$27q@vixen.cso.uiuc.edu>
Source record: 27247

References: <4co4bh$5oo@vixen.cso.uiuc.edu>

Just for the record: "duopoly," etc., are all misnomers, even though everyone in the radio industry uses these terms. Strictly speaking, "duopoly" is a situation where two manufacturers/sellers dominate a market. It does _not_ mean two entities with a common owner; this would more properly be called simply co-owned stations.

Where there are many stations with many owners, as here in the SF Bay Area, there's actually vigorous competition--not a monopoly, a duopoly, or anything like it.

< John Covell >
< University of San Francisco >
< senator@well.com >

[Moderator's Note: Give them time. in less than 10 years we will see virtually all important major electronic media under a handful of group owners. It is already shaping up like that in many cities. Chicago now has 12 stations owned by two companies. Bill]

425. Krazy DX'ing (was: Address for KVTO-AM in Berkeley CA?)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4d8aap$27r@vixen.cso.uiuc.edu>
Source record: 27248

>>It does take quite a lot of effort to catch these graveyard stations all the way in Finland. What I do is I travel 800 miles to Northern Finland - where reception conditions are better - for a "DXpedition", and put up huge antenna installations. Sometimes I have up to 8 beverage antennas, each 0.7 miles in length, directed to various parts of the world, mostly North America. Then I just listen 20 hours a day for at least a week... if conditions are good, quite a lot of North American AM stations are audible, including local channel stations. DXing at its best!

Could this be the guy who sent a cassette to us at WWTC/1280 Minneapolis in 1982 or so? It took me say, 10 listens before I could make any sense of - through all of the noise - my midnight ID. Yeesh! I'd heard back then about some nutty Fins who did exactly what Mika in Finland described...eeek! And friends think I'm a techy geek because I have a SupeRadio.

Alan Freed (aaack!)

426. What was most often act on Ed Sullivan

Newsgroup: rec.radio.broadcasting
Date: 1996-01-13 00:00:00 UTC
From: "Harvey M. Spencer" <hspencer@igate1.HAC.COM>
Message-ID: <4d8aap$27s@vixen.cso.uiuc.edu>
Source record: 27249

I know it is off topic but can anyone tell me what act appeared the most times on the old Ed Sullivan TV show? I heard it was Allen and Rossi but people don't believe me.

427. Re: Disabled People In Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Michael Donegan <mdonegan@edge.net>
Message-ID: <4daiu7$t8e@vixen.cso.uiuc.edu>
Source record: 27050

For nearly 20 years, Nashville's top radio traffic reporter was Jim Fuqua, who reported not from a helicopter but from his wheelchair at his home. A victim of polio, Jim's unique wit and vast knowledge of the city's streets (he'd check them out in his specially equipped van) made him one of the most popular fixtures in
Nashville radio. He died this past year.

Mike Donegan
WKDF-FM
Nashville

##
"I kept throwing that radio through the window each time I got drunk and it would sit out
there on the roof still playing -- a magic radio, a radio with guts."
Charles Bukowski
##

428. Re: KB Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: ag365@Freenet.Buffalo.EDU
Message-ID: <4daiua$t8j@vixen.cso.uiuc.edu>
Source record: 27051

o.edu (Mark A Scott) says:

>I just want to add my $.02 to the recent thread about this once great radio
>station. I'm news director of a public radio station in Buffalo (WBFO), and I
>doubt I would be in this business today if it weren't for KB. The Top 40
>format of the late '60s and early '70s appealed to me so much that I eventually
>chose radio as my career. The talent was outstanding, my personal favorite
>being Jack Armstrong (the 7pm-12mid) personality. As my colleague Mark Wozniak
>noted in a recent posting, Armstrong once said that all the other stations
>should just turn off their power because they were just wasting electricity.
>Everyone was listening to KB. We'll never see its likes again.
>
>I usually do not like to criticize other radio stations in this market given my
>current employment at WBFO. But I must go on record as saying that if the
>current management at KB thinks "real country" is going to work, they're crazy.
>There are already two FM country stations in Buffalo, including the top rated
>WYRK. The format, which started today (1/8), has two things going against it:
>1) it's syndicated, meaning there is virtually no local presence; and 2) it's
>on AM. Granted, the "real" country flavor may appeal to hard-core fans of the
>music. But I doubt WYRK will be threatened.

I don't even think WYRK is even going to blink,in re a new kid doing
country. WNUC is sounding more local(although I'm unsure if they still use
the Unistar Hot Country format or not). But(according to one of my tipsters)
WXRL(1300;Lancaster)_is_ threatened enough to boost their gold output to
60%(it was 25%). As Scott Fybush noted on the board,"Brilliant. I'm sure
WYRK is quaking in its boots."

>I feel so strongly that this will fail that I have printed out this posting,
>and just like Bob Curran (Buffalo News columnist) does with his annual Bills
>prediction, I will eat it if the country format somehow works. In fact, I will
>eat my posting if KB gets a 2.5 overall rating (12+) by next year at this
>time -- a rating that most commercials stations do not consider adequate.

Mark,don't worry...I don't think that will happen. Period. End of story.
Personally,it's not going to surprise me(or someone else who wrote to me)
in that it could be a trick..that the _real_ format is hidden up KB's
sleeve.

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|
2

429. RE: KCRS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: "chip (c.d.) kelley" <chipk@bnr.ca>
Message-ID: <4daiua$t8k@vixen.cso.uiuc.edu>
Source record: 27052

> KCRS circa 1984 was 550 AM in Midland TX, as it had been a decade earlier.
> I don't yet have any newer references to look up whether that's still where
> KCRS is.

The KCRS calls are still in Midland. KCRS-550 is news. KCRS-FM-103.3
is country.

Chip Kelley
http://www.metronet.com/~chipk/radio.html (<-- now 160 TX station links)

430. News/Talk Personality Needs Advice

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: rossnt@aol.com
Message-ID: <4daiuc$t8n@vixen.cso.uiuc.edu>
Source record: 27053

I would like to address all of the News/Talk professionals that read this newsgroup to ask all of you for some advice. I have read other messages and find a lot of the information very useful and interesting.

I am a news anchor/reporter for a small station outside of NYC. I have been in the business for 5 years now in both news and talk. I have been producing and hosting a talk program on a non-commercial station and found the experience very rewarding and know that this is something I would like to pursue, if not now then in the future. I want to move onto a bigger station or a network, somewhere where I can make enough to live on. I would like to explore new possibilities in news...especially national or foriegn correspondant work. Foriegn work is not new to me...I traveled to Africa 2 years ago to work on a news documentary for a public television station. I loved it! I am always willing to travel or relocate.

What do you look for in a new candidate? How should I create my resume and tape? Where should I start appyling first? Are there certain regions or companies that are better to apply to?

Thanks in advance to everyone who answers. If you need someone like me...e-mail right away! THANKS AGAIN!

Rich

431. Re: **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4daiud$t8o@vixen.cso.uiuc.edu>
Source record: 27054

Nightclub tricks...yea we've done the lemon bit many times. We had a morning show appearance the other night and had them play twister...two guys and two gals...lots of fun...or get three couples...boy and girl about 15 feet apart...girl has a toliet paper between her legs...guy has pool cue between his legs and is blindfolded...he tries to get the pool cue in the toliet paper hole first. Or...and this is my favorite....get several couples who are intimate...the idea is the girl...who is blindfolded, has to run a golfball inside her man's pants, up to his crotch, then down the other pantleg. The girl is blindfolded and at the last minute, we switch guys on them. Hope this helps.

Paul Bottoms, KSCS-Dallas/Ft. Worth

432. Re: NY Radio Change

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4daiud$t8p@vixen.cso.uiuc.edu>
Source record: 27055

Kevin P. Chieff wrote:

> I've always found it curious how radio stations change
> format and personalities in the middle of the night, with no
> warning, and no acknowledgement

I can't say about this specific case, because I'm not in the New York market, but I've heard (and in some cases even airchecked) more changes of formats the moment they happened over the past two decades than I possibly could have if what you said was usually true. From my experience, many format changes _are_ announced, but (1) not usually on the air, at least not until the day and maybe the hour it's gonna happen, and (2) thus you have to be on the lookout in other media all the time (most typically the newspaper with the best radio coverage in town, which of course you have to evaluate all the local newspapers for a while to figure out which one[s] that may be) for any and all radio-related stories (or quick mentions in a "quick takes" kind of column in the entertainment section of the newspaper). In fact, here in Los Angeles I found out about the format switch a day after it had happened (even tho the station isn't carried here!), which seems to be before you were aware of it.

You have to understand that when a station announces a format change all its competitors swarm around like sharks, trying to figure out what advantage they can gain from the situation (sometimes trying to switch to the _same_ format first as a pre-emptive strike!), so stations have learned it's not in the their best interest usually to give _lots_ of advance notice.

433. Re: Philly dial update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: ViolaGuy@aol.com
Message-ID: <4daiuf$t8q@vixen.cso.uiuc.edu>
Source record: 27056

EB Feaster wrote:

>The format changed to Urban under the WIFI calls, with the name "New 92", Summer >93.The calls changed to WXTU Sept 12, 1983 at 8 am (yes I found the >aircheck!) when PD Doug Weldon played all of the jingles in the new >package on the air. The station stuck with the Urban format under the name >"92-X" until late in the year when the format was changed to country.

You have to go further back than that to, to the mid 60's, when WIP-FM was on (now WMMR). Both stations were owned by Metromedia then (and for many years after), and WIP (AM's) extremely successful MOR (remember that format?) jocks pulled shifts on the FM, playing basically the same music (though I believe they recorded everything for FM). This was before (if memory serves) WIFI/WXTU's debut. Down the dial, WFIL-FM (now WIOQ) was, I believe, doing some sort of easy listening. (We're talking 25+ years ago, so I'm a little foggy on this). It was the co-owned FM of the very successful top-40 WFIL AM.

Jack Moore

434. Re: silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: norml@ix.netcom.com
Message-ID: <4daiuf$t8r@vixen.cso.uiuc.edu>
Source record: 27057

References: <4d8abp$29g@vixen.cso.uiuc.edu>

Slight correction, David:

Silent Radio is in the vertical interval of KQED-TV. We have digital
stock market stuff on the FM SCA.

dk@crl.com (David A. Kaye) wrote:

>No, actually this is pre-RDBS. It's plain old SCA, but in data form.
In
>the SF Bay Area, Silent Radio is carried on KQED-FM. In other
cities, who
>knows? Often the stations carrying SCA are the ones you'd least
expect:
>non-commercial stations, religious, and non-English language
stations.

435. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: gds@best.com
Message-ID: <4daiuf$t8t@vixen.cso.uiuc.edu>
Source record: 27058

References: <4cr5qc$djd@vixen.cso.uiuc.edu> <4d8abu$29p@vixen.cso.uiuc.edu>

In article <4d8abu$29p@vixen.cso.uiuc.edu>, Hoeffel <hoeffel@aol.com> wrote:
>I worked at a station in the '70s that sped up the music. I hated it.
>Elton John sounded like a friggin' chipmunk. Please be careful out there,
>and keep in mind that in the course of manipulating music to make your
>station sound spunky, you could be screwing with a piece of art that
>someone poured their heart, soul, and talent into.

This reminds me of the problems Bryan Adams was having with one of his early songs, "Let Me Take You Dancing." A version of this song was sped up and played as a disco record on some disco stations. (I don't remember if it was actually sped up by the producers or if radio stations sped it up.) Anyway, when he found out about it he was very upset.

--gregbo

436. Re: Time Management

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4daiuh$t92@vixen.cso.uiuc.edu>
Source record: 27059

References: <4d8ac3$2a2@vixen.cso.uiuc.edu>

scottk99@aol.com (ScottK99) wrote:

>I imagine this is not a problem that is anywhere near exclusive to radio.
>Radio, however, is my chosen field and "it" is suddenly my problem. the
>"it" is my total lack of time.

>For the past three years I have served as the Promotions & Marketing
>Director at KUAD in Fort Collins, Co. Great gig, fun station...I enjoyed
>my work...and it generally took 10 - 12 hours a day to complete. Two
>months ago our PD left us for a job in the real world. I was offered his
>position IN ADDITION to mine. Not wanting to bypass a great opportunity,
>I accepted the newly created Director of Programming & Promotions
>position.

>Now I am simply overwhelmed. I am handling the responsibilities of my old
>job (the one that took 10 - 12 hours a day) as well as programming
>responsibilities AND a four hour airshift, something I was not doing
>before. Fortunately, our former PD is a sharp guy and the station was/is
>on target. Therefore, there are not many formatic adjustments that need
>to be made.

>I read about these big shots in the trades all the time. These guys that
>do mornings in a top 10 market, are Vice President of programming for the
>group that they work for and STILL have time to write articles for the
>trades. How do they do it?

>To make a long story longer, any time management tips would be
>appreciated! Share your secrets with a young, upstart PD...would ya,
>gus?!

>Thanks,
>Scott James, KUAD/K99 FM
>ScottK99@aol.com
>970-686-2791 - voice
>970-686-7491 - fax

Scott--

The easiest solution: get yourself a bright, young assistant - who can
put in the kind of hours you need - and gradually transfer things
which don't require ultimate authority to him or her.

Scott Shannon is a genius at this. (I should know...I was the first
"bright young assistant" at Z-100 in 1983.) It is impossible for you
to have your hands on everything, and still stay sane (or a reasonable

facsimile thereof).

If the airshift takes away from the rest of what you have to do, find someone else to take it. Conversely, if you're one of the people who finds going on the air to be your breather, hand off some of your other responsibilities to other people you can count on, and just oversee their completion.

Congratulations on the promotion, and good luck.

Anita Bonita

437. Re: Time Management

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4daiui$t95@vixen.cso.uiuc.edu>
Source record: 27060

References: <4d8ac3$2a2@vixen.cso.uiuc.edu>

scottk99@aol.com (ScottK99) wrote:

> Two months ago our PD left us for a job in the real world. I was offered his
>position IN ADDITION to mine. Not wanting to bypass a great opportunity,
>I accepted the newly created Director of Programming & Promotions
>position.

>Now I am simply overwhelmed. I am handling the responsibilities of my old
>job (the one that took 10 - 12 hours a day) as well as programming
>responsibilities AND a four hour airshift, something I was not doing
>before. Fortunately, our former PD is a sharp guy and the station was/is
>on target. Therefore, there are not many formatic adjustments that need
>to be made.

>I read about these big shots in the trades all the time. These guys that
>do mornings in a top 10 market, are Vice President of programming for the
>group that they work for and STILL have time to write articles for the
>trades. How do they do it?

>To make a long story longer, any time management tips would be
>appreciated! Share your secrets with a young, upstart PD...would ya,
>gus?!

Congratulations (um, sort of). I'd have to imagine that the big shots
you're referring to have few "day to day" responsibilities, they
really to their show (with a staff of 3-5) and are more responsible
for the "vision" thing and unquantifiable long-term stuff. This
probably isn't like what your day is all about, so don't feel badly
about being overwhelmed.

Here are some time management tips that've helped me over the years:

1) telephone calls are the single greatest culprit in ruining your
schedule, don't take calls from record reps outside of a few hours a
week (say Mondays from 12-2 or something like that). Reserve yourself
at least 2 hours a day with no calls, either send them to voice mail
or don't have the receptionist forward your calls in.

2) paper, I like the TRAF system with everything that comes in (I said
I like it, not that I can make myself use it every day :-) Toss,
Refer, Act, File. Don't handle the same piece of paper more than once
(you've probably heard this before).

3) don't be a perfectionist, you may spend a lot of time on a project
that doesn't mean a lot to the big picture (ratings or revenue) to get

it perfect. Settle for "really good", unless it counts!

Good luck and have fun.

Pat Ryan

438. WZJM processing & programming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Darius Filon <ST92J2GL%DUVM.BitNet@pucc.PRINCETON.EDU>
Message-ID: <4daiui$t98@vixen.cso.uiuc.edu>
Source record: 27061

I'd previously commented that, on my New Year's wknd. trip through part of the Mid-West, I'd noticed Jammin' 92 in Cleveland and their "lack of processing", to which Tom Desmond <wsu@mimi.itg.ti.com> responded along the lines of how this would be more pleasant to listen to. Wellllll, most people here know that I personally love the "suck you in" sound of hit music stations. I always used FM97 WLAN in Lancaster/Harrisburg PA as my example of *perfect* processing - bass that bottoms ALL THE WAY out, and treble that tops out so high & sharp that it feels like razor blades slicing your eardrums apart. Granted, WLAN has suffered some significant ratings decline, and therefore made part of their change to cut out that processing -- and, when I heard that on my trip, I didn't know if I was listening to the right station - I found that I *was* listening to the right station... but I felt like I'd lost an old friend. Obviously, they cut it because it was irritating to the listeners (180-200% modulation, maybe? OK, maybe not quite that high :))

Tom also mentioned that Jammin' 92's playlist seemed to be mostly pop/rock, however when I drove through there, I distinctly remember them playing at least 4 or 5 urban records back to back! Interestingly enough, I've seen their most recent playlist, which shows artists like the Goo Goo Dolls and Hootie & The Blowfish in pretty heavy rotation. Well, nonetheless, they seem pretty geared to the 12-24 crowd.

-Darius, Y100/Phila. Prog. Asst. & I'net Guy

439. Re: Lasiter/Sharon Taylor, Are they around?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: dcdoc@aol.com
Message-ID: <4daiuc$t8m@vixen.cso.uiuc.edu>
Source record: 27062

<<< know Bob is probably fed up and gone for good...but he is unpredictable and may still be back elsewhere...WFLA maybe?

Anyone Know Anything?>>>>

I would love to know the answer to that. My afternoons are without radio and I miss it a lot.

440. Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Marv <marv4@ix.netcom.com>
Message-ID: <4daiu1$t86@vixen.cso.uiuc.edu>
Source record: 27063

Can someone give me info on Dave Ross on CBS. I just came across his Chip-talk segments a few months ago and I think he's great. I've also heard him sub for Charles Osgood who is another favorite of mine. I believe Dave Ross is only on once a day in L.A. is that true? Are there other times I can hear him?

441. Re: disabled people in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4daiu1$t87@vixen.cso.uiuc.edu>
Source record: 27064

References: <4d8aak$27g@vixen.cso.uiuc.edu>

And of course we can't forget John Hockenberry of ABC and NPR, who's
been doing radio (and now TV) from a wheelchair for almost 20 years.
I just recently finished his book, "Moving Violations," and can
recommend it wholeheartedly.

Dave Marthouse, who does overnights at WCTC in New Brunswick NJ
and co-hosts the SPECTRUM radio show (heard Saturday nights
on WWCR shortwave and satellite) is blind, though he rarely
mentions it on the air. I worked with him by phone for a year,
and never knew until I finally had a chance to meet him face
to face in NJ. Dave runs his own board at WCTC, again with
the help of Braille-labelled equipment.

There's also a blind board op with whom I worked at WXXI Reach Out
Radio in Rochester NY. Maybe Bob Smith can help me remember his
name...I remember being amazed at his ability to turn on the
Weatheradio a couple of minutes before a break, listen to the
forecast, then rattle it off again verbatim, and smooth as silk,
during the break...

-=Scott Fybush - fybush@world.std.com=-

442. Re: Jean Shepherd FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: gdallal@world.std.com
Message-ID: <4daiu8$t8g@vixen.cso.uiuc.edu>
Source record: 27065

References: <4c72bk$7il@vixen.cso.uiuc.edu>

Roy Radow (radow@netcom.com) wrote:

: **Jean Shepherd- FAQ**

: There is also "The America of George Ade" edited and introduced
: by Jean Shepherd. Printed in hard cover by G.P. Putnam's Sons,
: 1961. It's mostly a collection of humorous fables- sort of what
: you might expect if Aesop had Shep as a ghost writer. :-)

Except that Shep didn't ghost-write these. They really were written by
George Ade.

: Real Name: JEAN P SHEPHERD Birthday: JUL 26, 1921

He's now 75!?

443. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: awdoowopp@aol.com
Message-ID: <4daitu$t83@vixen.cso.uiuc.edu>
Source record: 27066

Aaron, I hope you're right that CBS-FM is just stretching the definition for classic rock. I suspect they are. But I also think that just by using the term "classic rock", they are going to turn off a large segment of their core audience (us adults 25-54). You know the old saying, "if it ain't broke, don't fix it". Apparently, CBS-FM has never heard it, because they are trying to fix something that was never broke in the first place. The station's numbers over the past five years especially will bear me out on that point.

Andrea in NYC

444. Re: Boston Radio Watch 01-10-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: jmarvin@igc.apc.org
Message-ID: <4daitr$t7u@vixen.cso.uiuc.edu>
Source record: 27067

References: <4d8a9p$22f@vixen.cso.uiuc.edu>

In article <4d8a9p$22f@vixen.cso.uiuc.edu>,
Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu> wrote:
>
>
>Well, this is the first Boston Radio Watch update of 1996
>and things are looking pretty interesting already....
>
>* Fall 1995 Ratings roll in :
>
I see that WRKO took a slight dip in the numbers. It must have been
because I filled in one afternoon for Howie Carr<sp?>!

Jay Marvin
WLS Chicago

445. Re: Classic Rock is DEAD Period!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: mnydrc@aol.com
Message-ID: <4daiu0$t85@vixen.cso.uiuc.edu>
Source record: 27068

I hate to say this, because I support all types of music.

But it seems like classic rock is at a crossroads right now. A lot of fans of that style of music are getting older. The generation of Woodstock '69, Dead, Black Sabbath, Jethro Tull, etc is now starting to take the place of the generation that listened to the big band era. And I suppose when artists such as Frank Sinatra, Mel Torme, Tony Bennett, etc pass away, that form of music will go as well. Guess that is why you don't hear radio playing music from the teens and twenties anymore. And unfortunately, classic rock is falling there. In another 20 years classic rock will definitely be a format similar to big band....and don't be surprised to hear disco thrown in.....(I know...DISCO...the sin of the rock world).

I cannot say the music is dead......but it is a generation thing....and soon enough, the music we are hearing today will get there as well.

TONY

446. Buffalo fall Arbitrons

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4daitq$t7s@vixen.cso.uiuc.edu>
Source record: 27069

Here's the fall '95 Arbitrons,as reported at Radio & Records' web site
(http://www.rronline.com). 12+ only.

```
# Freq./calls Format/positioner(summer rank) Su95 F 95 +/-
-- ----------- ------------------------------ ---- ---- ----
1 WYRK/106.5 Country(1) 9.1 10.3 +1.2
2 WBEN/930 News/talk;Bills(NewsTalk 930)(2) 8.2 10.0 +1.8
3 WJYE/96.1 Adult contemporary(7) 6.1 8.8 +2.7
4 WKSE/98.5 Contemporary hits(Kiss 98.5)(3) 7.5 6.9 - .6
5 WGRF/96.9 Classic rock(97 Rock)(4) 7.4 6.7 - .7
WHTT/104.1 Oldies(Oldies 104)(5) ! 7.0 6.7 - .3
7 WMJQ/102.5 Hot AC(Q 102)(8) 6.0 6.1 + .1
8 WECK/1230 Adult standards(T-9) 4.9 5.9 +1.0
9 WBLK/93.7 Urban contemporary(T-9) 4.9 5.8 + .9
10 WEDG/103.3 Modern AOR(103.3 the Edge)(6) 6.4 5.1 -1.3
11 WGR/550 News/talk(NewsRadio 55)(T-11) 4.4 4.8 + .4
12 WSJZ/92.9 NAC/jazz(Smooth Jazz 92-9) 4.4 4.1 - .3
13 WWKB/1520 Hot talk/Sabres(The Big 1520)(T-15) # 1.8 2.1 + .3
14 CKEY/101.1 Modern rock(FM 101 The Planet)(14) 2.1 1.4 - .7
15 WUFO/1080 Urban AC/gospel(The Pacesetter)(19) $ .7 1.1 + .4
16 WNUC-FM New country(16) ^ 1.5 1.0 - .5

Not listed:
-WWWS/1400 Urban oldies(T-15 w/1.8)
-WDCX/99.5 Religious(T-17 w/1.3)
-CFNY/102.1 Modern rock(102.1 the Edge)(T-17 w/1.3)

Key:
!-FM only
#-Last book as talk;switched to SMN Real Country on 1/8
$-Daytime operation only
^-105.3 in city,107.3 in northern suburbs;107.7 is primary freq.

TTYL...

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|
```

447. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4daitr$t7t@vixen.cso.uiuc.edu>
Source record: 27070

On 13 Jan 1996, kevinc@awod.com (Brendan Cosgrove) wrote:

> Just wondering how many staions still use beeps at the top of the hour
> besides the stations that carry CBS network news
> Thanks,
> Brendan Cosgrove
> Teenage Radio Fanatic
> Summerville SC

WWSW-AM/FM in Pittsburgh, an Oldies simulcast, still does this today.
It's a holdover from the brief tenure of Ted Atkins as GM, who came over
from WTAE crosstown, where he was doing the same thing. It seems to be
his one lasting legacy to the radio station!

Clarke

==================================
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==================================

448. Re: Boston Radio Watch 01-10-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4daits$t7v@vixen.cso.uiuc.edu>
Source record: 27071

References: <4d8a9p$22f@vixen.cso.uiuc.edu>

Mark Shneyder 2-4219 (nhmas@gauss.med.harvard.edu) wrote:

: Meantime, in an interesting move this week, WKOX management took
: mid-day(10a-2p) Gene Burns Show off the air until March replacing
: its first 2 hours with nationally syndicated Mike Walker Show which
: originates from Palm Beach, Florida.[That's right -- the hometown
: of National Enquirer where Walker works as a writer.] and the last

The Enquirer is actually headquartered in Lantana, last time I checked.
Lantana is several miles south of Palm Beach.

--
North Shore Technologies Ask me about the Steve Sobol, Principal
1875 East 40th Street I-WAY series of WWW Consulting &
Cleveland, OH 44103-3552 Internet-ready Computer Sales
e-mail: info@nstc.com personal computers sjsobol@nstc.com

449. re: disabled people in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4daiu3$t88@vixen.cso.uiuc.edu>
Source record: 27072

Come to think of it, John Hockberry was an NPR reporter for a few years, and traveled the world in a wheelchair. His book last year was a best-seller. Come on Max, help me with the name of it...

Stella (worked with John's sister-in-law in commercial radio hell)Starr

450. Re: Joe Frank FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Ethan Goldstine <ethan@kcrw.org>
Message-ID: <4daiu9$t8i@vixen.cso.uiuc.edu>
Source record: 27143
Cross-posted to: alt.radio.networks.npr,rec.radio.broadcasting,rec.radio.noncomm,alt.answers,rec.answers,news.answers

References: <4d8ab3$28b@vixen.cso.uiuc.edu>

>Joe Frank's new show premiered Sunday on KCRW. I think it's called "out
>of this world" or some such phrase.

It's called "Somewhere Out There," and it's on KCRW, 89.9 FM (LA, Orange,
and Ventura Counties in CA) from 11am to noon on Sunday.

Look for it soon on the web in Real Audio at www.kcrw.org.

I'll post messages when it's available.

-- Ethan Goldstine
KCRWWW Producer

http://www.kcrw.org

451. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: jmac@gti.gti.net
Message-ID: <4daitu$t81@vixen.cso.uiuc.edu>
Source record: 27144

References: <4d8aa7$235@vixen.cso.uiuc.edu>

Jeff Ryan (JRyan@Thor.cs.mci.com) wrote:
: References: <4cr5ph$di7@vixen.cso.uiuc.edu>

: For anyone who might be interested.

: Jeff

: ------------------
: Title 47 Code of Federal Regulations
: CHAPTER I
: SUBCHAPTER C
: PART 73
: Subpart H
:
: Sec. 73.1201 Station identification.
:
[snip snip]

What is the "penalty" if the station does not follow this rule?

--Scott--

452. Classic Rock in San Francisco

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4daitu$t82@vixen.cso.uiuc.edu>
Source record: 27145

> Subject: Re: K Rock Switch
> From: west@rahul.net (Don M. West)
> Organization: Cyberspace Aliens
>
> Well, if they want to hear the same thing over and over, why have the
> classic rock station in San Francisco done so poorly? KRQR has floundered
> so much they have added 90s tunes to their playlist, and KUFX, a very
> predictable and "safe" classic rock station, has done next to nothing in
> the book. Latest Arbitron shows them something like 20th in the San Jose
> market (their signal originates in the South Bay).
>
> KOME, meanwhile, is doing very well with the same format K-ROCK just
> adopted, with a 4.7 in 12+, and number one or two in very key demos.
>
> Maybe because I've been in radio so long, my opinion is too jaded, but I'd
> rather hear a classic station being LESS predictable and repetitive; the
> ones (at least out here) just tend to sound tired and boring....
>
I've often wondered why a classic rock station has never been
particularly successful in San Francisco... which is, after all, the
city where album rock on radio began.

When I programmed KYA (then a teenybop top 40 station) in the early
70's. KSAN (Jive 95) was at the height of its popularity with Tom
Donahue at the helm and other stalwarts like Bob McClay on the air.
KSAN's street buzz was always stronger than its numbers in Arbitron,
but it was a significant force in the market.

Perhaps the massive in-migration to the Bay Area since then has
attenuated the collective media memory to the point no one even
remembers KSAN as a rock station. It has been country for a long
time.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

453. Re: K Rock Switch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Tford1010@aol.com
Message-ID: <4daiub$t8l@vixen.cso.uiuc.edu>
Source record: 27146

Hi Allen,

Wasn't that the same strategy WABC used in the '60s and '70s?

Regards,

Ty Ford
Tford1010@aol.com

454. Re: ST. LOUIS RADIO NOTES

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: indigo@crl.com
Message-ID: <4daiuh$t8v@vixen.cso.uiuc.edu>
Source record: 27147

References: <4d8aa1$22s@vixen.cso.uiuc.edu>

Scott Simon (ssimon9@ix.netcom.com) wrote:

: A St. Louis radio station remote van is the latest victim.
: On Jan. 3 or 4, thieves broke into the KIX-106 remote van, parked
: in the garage at Westport Plaza in suburban St. Louis, where the
: station is located.
: Taken was remote transmitting equipment. KIX-106 placed an ad in
: the Personal section of the St. Louis Post-Dispatch classified, asking
: for the return of the equipment, with no questions asked.
: In the message, they stated the equipment was useless without the
: proper receivers.
: Did you take it? If so, call 314-878-1040.

Scott...They also have an ad running on the radio station as well.

Max...

--
Max Slover |"Some people are so narrow minded that they can look
Indigo@crl.com | through a keyhole with both eyes at the same time"
| --- Zig Ziglar---

455. Digital radio on cable

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: mjames@earth.execpc.com
Message-ID: <4daitt$t80@vixen.cso.uiuc.edu>
Source record: 27148

Recently I subscribed to a digital radio service on cable-tv for $6 a month including equipment. 33 channels with many tastes covered. Rock, country, classical, jazz, BBC, VOA etc. The sound quality is unbelievable (cd-like) with no commercial interruptions. The radio market I reside in doesnt have much to choose from. (Fresh country, contemporary country, classic country, country hits) Because of the local offerings, I am always listening to the digital radio offered on cable at home. When I am not home, I listen to tapes/Cd's.

This should be a wake up call for broadcasters in smaller markets who rotate a 40-song play-list day after day, year after year. (yes, there is a station playing the same songs year after year. Still have the same PD now that was there in the 80's) With a little competition, things should get better.

456. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-14 00:00:00 UTC
From: Garysice@Tiac.net
Message-ID: <4daiu3$t89@vixen.cso.uiuc.edu>
Source record: 27149

References: <4co4bg$5om@vixen.cso.uiuc.edu> <4d8aan$27o@vixen.cso.uiuc.edu>

paulb98037@aol.com (PaulB98037) wrote:

>As far as the old drag strip spots, I was listening to an old aircheck of
>Art Robert's on WLS (1966), and they were running those drag strip spots
>and I miss em. There are still a few around but mostly, the land was
>worth more as a shopping center and insurance rates were probably through
>the roof.

Anyone interested in a .wav file of the old New England Dragway or
Conn. Dragway music. I voiced those spots for years and have many of
the original elements including my original "Sundayyyyyyyy" yell.

-Gary

457. whither vin scelsa?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: mike-g@panix.com
Message-ID: <4dg2pi$pf9@vixen.cso.uiuc.edu>
Source record: 27000

Is Vin Scelsa's Idiot's Delight show gone with the WXRK-NY format change?

I hope not. The last commercial free format radio left in NY...

I know there is a mailing list for idiot's delight. Does anyone know
where to subscribe?

458. Jay Marvin going???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4dg2pi$pfa@vixen.cso.uiuc.edu>
Source record: 27001

Hey Jay....
Someone was speculating on this newsgroup last week
that you were about to leave WLS (something that I assume
by your signature line has not happened, and I and a lot of
other folks would not want to see happen).
Say it ain't so...
Bob Smith, middays WXXI-AM 1370 Rochester NY

459. 92.3 K-Rock WXRK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: XLFX67B@prodigy.com
Message-ID: <4dg2pk$pfd@vixen.cso.uiuc.edu>
Source record: 27002

Does anyone know when the DJ's are coming back? The new sound of K-Rock is great. I hope they keep up the excitement once the DJ's return.

460. ->FS Western Electric portable mixer

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: yalk@aol.com
Message-ID: <4dg2pn$pfh@vixen.cso.uiuc.edu>
Source record: 27003

A real beauty, this Model 22D 4 input mixer is in original case and has
been restored.

Best offer over $400.

Regards,

Klay Anderson
800.FOR.KLAY

461. Rep Firms

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: mfrat@gopher.chem.wayne.edu
Message-ID: <4dg2pr$pfo@vixen.cso.uiuc.edu>
Source record: 27004

I recently received the R&R Ratings and Directory guide and I was leafing through it and noticed that there are many Rep and marketing firms here in my area (Detroit). I was just wondering what any of you out there think the chances are of any one of the firms hiring me (a radio broadcasting major at Wayne State) for a summer job? I am not familiar with their hiring practices like I am with radio station hiring practices.

Please let me know.

Mark Fratella
email: mfrat@gopher.chem.wayne.edu

462. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: rickhinr@aol.com
Message-ID: <4dg2ps$pfp@vixen.cso.uiuc.edu>
Source record: 27005

e give me info on Dave Ross on CBS. I just came across his
>Chip-talk segments a few months ago and I think he's great. I've also
>heard him sub for Charles Osgood who is another favorite of mine. I
>believe Dave Ross is only on once a day in L.A. is that true? Are there
>other times I can hear him?

Dave Ross (who views the world through Ross-colored glasses), is the mid-
day talkshow host at KIRO, Seattle. He often peppers his shows with
musical parodies, some of which you've heard on his daily 90-seconds on
CBS. CBS feeds it at 12:25 PM (PST) weekdays. Affiliates may tape it
and
run it elsewhere, if they choose. Other than that daily 1.5 minutes of
fame,
he is only heard on the net when he subs for Osgood, or for Gil Gross on
his
evening CBS talkshow. (Ross has done The Gil Gross Show for one
vacation week-- at my suggestion to Gross' producer-- He deserves to do
more.)

IMO, Ross is a rare comodity. A politically moderate (well, kinda
liberal) talk
host who is successful-- because he's entertaining! If I had my career
to
do over again, I'd wanna grow up to be Dave Ross.

Rick Hinrichs, newsoid
KUGN-AM/FM, KLRF-FM
Eugene/Springfield, OR

Rick Hinrichs
KUGN-AM/FM
Eugene, OR
ufield, OR

Ric
Eugene, OR

463. I need help

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: da5006@rncb.ac.uk
Message-ID: <4dg2ps$pfr@vixen.cso.uiuc.edu>
Source record: 27006

Hello there,

As part of my Media Studies institutes essay I have decided to write an essay on the institute of talk radio (not just the station). As a result, I was wondering does anybody out there actually know where (and if at all possible) when the first listener particapation radio programme took place. In other words does anybody know when the first phone in show took place. Please note I am not talking about a person phoning up a radio station and requesting a song, I am talking about a listener phoning up and presenting their opinion (scripted or not) over the radio.

Also if you have any information about anything relating to the origins of the institution of talk radio in the UK or USA would be greatfullyy appriciated.

Thanks in advanced

Derek
"Evolution is not a science
theory because it cannot be
experimentally tested"

E-mail me: da5006@rncb.ac.uk

PGP Public Key given on request???

464. Steve & DC Simulcast

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4dg2pu$pfu@vixen.cso.uiuc.edu>
Source record: 27007

The Steve & DC morning program is now simulcast on KTGR-KCMQ.Plans are for the show to be picked up on other Zimmer stations in Central Illinois & Capee Girerdeau,MO.
Mike Batchelor
mbatchel@mail.win.org
Visit the Bi-State Radio page:
http://www.geopages.com/sunsetstrip/2417
Warning:Page under construction! It will loohk better.

465. New SWL page?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: asperges@innotts.co.uk
Message-ID: <4dg2pv$pfv@vixen.cso.uiuc.edu>
Source record: 27008

Many readers from this group have already visited the radio amateur pages below:

http://www.innotts.co.uk/~asperges/

and left about 250 messages for me since December '95. Thanks. I have replied to all of them individually.

I'm thinking about making a new page for SWLs, who don't seem to be catered for quite so well elsewhere, but I should like some feedback before doing so: should there be FAQs? links? Should there be pointers to schedules etc etc. Should the style be same or different from the other pages?

If you have some ideas for SWLs, please e-mail me from the pages.

I am still collecting links for the "Friends on the net" for other amateurs with home pages they would like networked.

73 de

Jeremy G4NJH
asperges@innotts.co.uk
[Homepage: http://www.innotts.co.uk/~asperges/]

466. "The time at the tone....."

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4dg2q0$pg1@vixen.cso.uiuc.edu>
Source record: 27009

I recall WCBS/Newsradio 88 in New York always gave the "EXACT" time on
the hour and half-hour with 4 tones, the last tone denoted the exact time.
"Set your time to WCBS. Four tones will follow. The final, loudest tone
will denote the exact time..... boing.....boing.....boing.....BOING !"

This was a very unusual station back in the 70's. I recall as a kid of 14,
I always found CBS' to be rather friendly in the morning with Garry Moore
and Rita Sands belting out the news. What I found to be weird was to hear
ads for "WTFM-Where the Music IS !!! THAT's T-FM 103.5 in stereo". Was it
standard to put advertisements from competing stations at that time..taking
into account that CBS already had an FM in the market going after the same
demographics....though not the same music ?

73's !

Peter Q. George (N1GGP)
Randolph, Massachusetts

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim......"
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."
****

467. In defense of WABC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: CoreyD7470@aol.com
Message-ID: <4dg2q1$pg2@vixen.cso.uiuc.edu>
Source record: 27010

In a previous issue, Mr. Hoeffel Writes:
> hoeffel@aol.com (Hoeffel)
> Most people don't have perfect pitch, and a shift of a few percent --
>less than a whole musical tone -- won't be noticed.
>Great stories here about the WABC turntable, with the cheap phono
>cartridge with nickels taped to it. Now I know why WABC always sounded
>like tinny crap on my radio, compared to AM stations with good audio back
>then, such as CKLW, WLS, WCFL, WIBG, and WKBW. I know that some people
>loved the WABC reverb. To me, those great jocks sounded like they were
>talking into one of those big metal trash barrels.

You probably have a point, technically. But, as a kid growing up in the NY metro area, WABC-AM was the radio station that introduced me to music, the Beatles, Rock 'N Roll, life as a pre-teen, teen. I knew nothing of technical excellence nor the lack of it...as I suspect the majority of radio listeners then OR now. People listen to the radio because we:

1. play the songs they like 2. say the things they like 3. provide the information they need.

I would suggest most of them don't sit around griping about lack of low-end bass, too much reverb or any number of things we professional broadcasters labor over. I'm not suggesting we shouldn't strive for technical excellence....but I believe most of it goes unnoticed. To those of us in radio, it is way more important than to those who listen. (Of course, the exception would be the small percentage of astute audiophiles who listen to FM specifically for music with systems that allow them to truly perceive the differences.) Most folks listen to radio on alarm clocks, cruddy car radios, and lousy boom boxes. Certainly, as I think back now on the booming, hollow sound of WABC-AM in it's glory days.....I realize it could stand improvement compared to today's listening standards. But, it served it's purpose for me and I have no regrets for all the hours I allowed it to accompany me during those years of my life.

Corey Deitz WLTF-FM CLeveland
http://www.radio-online.com/radioearth/index.htm
http://www.radio-online.com/wltf/index.htm

[Moderators Note: Lets not forget that one of the hottest car audio back then was the under-dash reverb for the rear speaker. Bill]

468. WHYT Detroit's PD out!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: mfrat@gopher.chem.wayne.edu
Message-ID: <4dg2q1$pg3@vixen.cso.uiuc.edu>
Source record: 27011

Rick Gillette is out as PD at alternative WHYT Detroit (The Planet 96.3). He had been PD for 9 years. Alex Tear will take over the PD duties until a permanent replacement is found.

I've heard from many of my friends in the industry here in Detroit that WHYT will be changing back to their rhythmic/chr format very soon. I just wanted to hear from some other people about the possible change (whether in the Detroit area or not).

Mark Fratella
email: mfrat@gopher.chem.wayne.edu

469. Halifax, Nova Scotia Radio Report (01/15/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4dg2p8$pen@vixen.cso.uiuc.edu>
Source record: 27012

>From Canada's Ocean Playground, Here's some latest information....

*C100 and 920/ News Talk Radio were pleased to annouced the appointments of three account executives, Brian Bulley, Jackie Norrie, and David Walker.

Mr. Bulley returns to radio where he began a 16 year career in sales and marketing with CJCH/C100. Most recently, Mr. Bulley was manager, Atlantic Region Of Paul Mulvihill Ltd., a national media represention firm. He has volunteered as President of the Metro Media Club, worked as Sponsorship Chairman for the Canadian Association Of Broadcasters Convention and served as P.R Chairman for Junior Achievement.

Ms. Norrie's six year experience in marketing, promotions and public relations make her a welcome addition to the sales/marketing team. Ms. Norrie is best known for her role as Marketing Director for Ski Wentworth for the past three years. A Truro, Nova Scotia native, Ms. Norrie specialized in marketing at Dalhousie and Acadia University and looks forward to her newesy challenge in Halifax.

Mr. walker returns to radio where he held a postition as Account Executive with CJCH/C100 radio. Mr. Walker was involved in the food and beverage industry for a number of years where he received many awards for his contributions to the local tourist industry. He has been an active volunteer and fund raiser for Adsum House and the Board Of Trade and has been the recipient of awards for community service.

*The Metro Radio Group (Q104- The Home Of Rock & Roll, 96.5/SUN FM- Yesterday's Favorites & Today's Hits, & 780/KIXX Country- Hot Country Favorites) congratulate Lorna Pike-Harris and Ted Hyland for achieving Consulants of the month awards for December.

Lorna recieves this honour for her consistent hard work and focused marketing knowledge. In addition to other outstanding performance Lorna finished the highest percentage over quota for December with the 3 station combination.
Some of Lorna's clients benefiting from her strong promotional and customer service include Thruway Muffler, The Tower, Vogue Optical, Kelly's Luggage, Professor's Pet Supplies and David's of Park Lane Mall.

Ted Hyland recieves this honour for finishing December at 240% of his quota on 96.5/ SUN FM and coming in 2nd overall for highest percentage over quota with all 3 stations.
Needs/ Green Gables, Penny on the Park, Scotia Tire, TNE Canada,

Hershey Canada, Colwell Brothers, Moosehead Cold Beer Store and Wild Hearts Saloon are some of his clients benefiting from his superior customer service and dedication.

For Airwaves Journal ...I'm Wayne Harrett!

Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

470. ST. LOUIS RADIO WATCH, Jan. 15

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4dg2p8$peo@vixen.cso.uiuc.edu>
Source record: 27013

IT'S OFFICIAL;
JOE BUCK OUT
AT KMOX

by Scott Simon

ST. LOUIS --- After seven years, Joe Buck is off the payroll at KMOX Radio.

As first reported in the January 15th edition of AIRWAVES JOURNAL and AIRWAVES SELECT, Buck was rumored to be cut by KMOX when he and agent Jim Steiner could not reach an agreement with KMOX general manager Rod Zimmerman.

Buck will continue to work for the St. Louis Cardinals radio network and FOX TV, where it's expected to be announced in the next month that he will be part of that network's fledgling baseball broadcasts, which will begin this summer.

Strange, but true: In one of Joe's last appearances on KMOX Sports Open Line on New Year's night, while reading the scores of bowl games that day, Joe wouldn't give the third quarter score of the Rose Bowl game between Northwestern and USC.

All he would say is that Northwestern was catching up to USC (the score at the time was 32-31, in favor or USC), and that it was a good game.

He continued by saying if he did give the score, people would turn off the radio and turn on the television.

Well, several people told me that they WERE listening to Joe on KMOX, but turned on the game on ABC-TV when he prompted them that it was a good game.

With a coach (Gary Barnett) and six players from St. Louis as part of the Northwestern team, Joe should have just given the score of the game so interested St. Louisans and Wildcat fans wouldn't have to go somewhere else to find out what the score was in the game.

KMOX now has its Web page up and running. It can be seen at http://www.kmox.basic.net.

The page was well designed by BASIC NET of St. Louis, with a number of links that aren't burdensome. However, the page needs a list of e-mail addresses for all KMOX staff members.

It's sports page claims it has the largest sports staff in the market. Not true -- KFNS has more staffers than KMOX.

In terms of quality, KMOX beats KFNS by a long shot. But in number of staff people, KFNS has more than KMOX.

DO AS I SAY, NOT AS I SAY IT: Kevin Slaten on KSD-AM, January 15th, at 4:45, criticizing the grammatical skills of Michael Irvin and Deion Sanders on FOX-TV after their win on Sunday over Green Bay:

"DON'T LET 'EM ON THE AIR IF THEY'RE GOING TO TALK LIKE THAT! DON'T LET KIDS LISTEN TO THEM SO THEY CAN UNLEARN WHAT THEY LEARNED IN SCHOOL."

Unlearn? Slaten should try to use the word "forget" the next time he is criticizing someone else's grammar.

This from a sports talk show host who self proclaims himself as "The King". Obviously, the "kings" english isn't one of his strong suits.

Other KSD-AM notes: St. Louis Post-Dispatch staffers Tom Wheatley and Jeff Gordon sign on for Sunday sports talk programs.

Wheatley will host a hockey show from 10 a.m. to noon, while Gordon signs on in the evening from 6-9 p.m.

Finally, the St. Louis Post-Dispatch has a Web site. Access it at http://www.stlnet.com/postnet.
Cost to subscribe to their services will cost $6.95 for three hours or less, and $19.95 for unlimited time access.

# # #

copywrite, 1996, Scott Simon, St. Louis

471. Re : New Morning Radio Talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4dg2pb$pet@vixen.cso.uiuc.edu>
Source record: 27014

> From: lissa@connix.com (Melissa Ann Jehnings)
>
> I have heard rumors to the affect that 93.7 The Eagle in Boston is
> auditioning a new morning person on-air - can anyone confirm? And if this
> *is* true, any advance comments, etc?

Actually, as of Friday(1/12), after one of the longest on-air talent searches in Boston radio :-), WEGQ 93.7 has the new 'Eagel Morning Crew' in place: one-time Hartford's WTIC-FM and WKSS-FM personality Gary Craig(sp?) and former MetroNetworks' traffic reporter Amy Lynn Hoffman. Bill Stephens who filled in on and off during the past 4 months moves on to ESPN...

-Mark

472. ADPCM1 Format?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: CNFT83B@prodigy.com
Message-ID: <4dg2pq$pfm@vixen.cso.uiuc.edu>
Source record: 27015

Greets,

Our station uses a digital production system called 'DS-1'. Our GM has
asked me to look into some new software. I am hoping to develop a
program that can use the 'DS-1' audio format. The format it uses is
called ADPCM1 (file extensions are .AUD). Is anyone familiar with this
format? If so, I'd really appreciate information on the file structure,
or
information on a program to convert this format to .WAV or .VOC, etc..
Thanks for any help you can provide..

Steve / KWKQ FM 107.1

473. Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4dg2pa$per@vixen.cso.uiuc.edu>
Source record: 27016

References: <4d8aa4$231@vixen.cso.uiuc.edu>

kevinc@awod.com (Brendan Cosgrove) wrote:
>
>
>Just wondering how many staions still use beeps at the top of the hour
>besides the stations that carry CBS network news
>Thanks,
>Brendan Cosgrove
>Teenage Radio Fanatic
>Summerville SC
>
Here in toronto the all news stations on AM (CFRB;1010;News/talk) and (680NEWS;all news) have top and
bottom of the hour beeps tied to (highly accurate) master control clocks. CFRB's FM sister station MIX99.9 (Hot AC)
also has a beep at the top of the hour I believe...

John Mckay
680 News Toronto

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
|
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

474. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4dg2pb$pes@vixen.cso.uiuc.edu>
Source record: 27017

Another station which still uses beeps to mark the hours
is WBEN (AM) in Buffalo, NY. They've had a beep tone synchro-
nized with the National Bureau of Standards as long as I
can remember...one beep for the top of the hour, and a double
beep sounding at half past the hour, 24 hours a day. Although
they are a CBS affiliate, it is NOT the CBS network tone. (We
had it as an NBC affiliate as well.) The actual tone generator
is built and hard-wired into the audio chain and overrides
anything else that's being fed over the STL to the transmitter
for that split second at :00 and :30. People still use it as a time
check to set their watches in the Western NY region. (And it
imposes a certain amount of discipline on station staff to get
into and out of program elements on time as well...from pers-
onal experience, you HAD to be ready to roll with your news-
cast when the beep tone sounded and the ID rolled at the top
of the hour.)
I'm an ex-WBEN news staffer myself, but as current
station staff will tell you, in the 15 years since I left, the
time tone is one of those things that hasn't changed.
Bob Smith, middays WXXI-AM 1370 Rochester NY

475. Re: Buffalo fall Arbitrons

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4dg2pb$peu@vixen.cso.uiuc.edu>
Source record: 27018

A couple of observations...
It's interesting to see the bump in WBEN's ratings in this book, and how it coincides with an unexpectedly strong on-field performance by the Bills...back in the late 70s (when we first got the Bills back from 'KB) we noticed that a lot of younger male listeners moved over to us for weekends (when game coverage was on) and often tuned in for additional coverage/discussion during the morning and afternoon drive slots. My guess is that 'BEN got its traditional Bills bump, which always amounted to about one share point give or take a fraction, and always helped us most in drive times and early evening (when sports talk has always been the rule). The interesting thing will be, what happens now that the playoffs are over for the Bills?
Another interesting thing will be, how successful WGR's transition to almost all sports talk (at least from 10 in the morning to 11 at night, plus a lot of sports content in the morning drive) will work. Obviously the clock ran out for issue talk in middays...hence Ron Dobson's exit after less than a year, to be replaced by the Sports Babe from ESPN Radio. But I suspect that's more a function of WGR's choices of hosts, slant and topics than it is a reflection of how much Buffalo is interested in talking about things other than sports. There is clearly a niche for a strong, personality-driven talker with a real variety of hosts and viewpoints...up to now, no one has tapped that market in recent times. It used to be good for a 7 or 8 share when 'GR was more effectively programmed six or seven years ago.
Also...everyone seems to be convinced that 'KB is committed to satellite country for the long term, and I'm not. What they may be doing, is programming on the cheap with time filler, just enough to maintain some revenue stream and keeping the signal from becoming a dead loss. They may at the same time, have wanted to blow off the Howard Stern fanatics who comprised the core of their old audience, so they could make a fresh start with a very different kind of talk. And I've heard indirectly that the results of their national search for a local morning host or hosts this fall, was disappointing-not that the applicants were bad, some of them were excellent talk hosts, just not what they were looking for in a MORNING show. Going to country for a season or two

gives them a chance to clean out the Stern fans, keep SOME money coming in to pay the power bill on the 50 kW transmitter, and buy time to assemble a staff for a personality talk station that'll be lighter in tone and less hard-news than WBEN (and less likely to cannibalize its sister station's audience) but more mature and upscale than Stern gets you. In other words, what WGR was doing six or seven years ago when it was consistently in the top 5 or 6 in the market.

One other reason I think this may be what's really happening...if I'm not mistaken, several popular Buffalo personalities who would perform well in such a format are getting close to the end of their contracts with their current stations, could be free agents around the middle of the year, and might be willing to move if the money is right and the situation looks like it will be stable. If it were me programming the place, I'd buy time, mark time and wait for people who I knew gave me a fighting chance for success to become available, rather than rolling out my final format with a staff of stopgaps and second choices and risk a more expensive failure.

In short, the talent search for a new KB morning show was for real. If they'd found someone special, they'd have launched local talk this month. They didn't. Maybe some of the applicants might work out in other dayparts, and who knows, some of them might even show up on the final schedule in middays or nights. The people they probably figure WILL make it work in the key drive time slots may not be available until late spring or summer...and if they DO become available and decide to move, that still gives Keymarket/River City time to launch a local talk format on 'KB in plenty of time for the fall election action. Will it happen for sure? Who knows? But it MIGHT happen...and it makes 'GR's abandonment of issue talk for wall to wall sports talk that much more understandable, if THEY think KB's embrace of country is just a temporary thing.

Bob Smith, middays WXXI-AM Rochester (ex-WBEN, WKBW)

Bob Smith, middays WXXI-AM 1370 Rochester NY

476. What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4dg2pd$pf1@vixen.cso.uiuc.edu>
Source record: 27019

KUZZ1 (kuzz1@aol.com) wrote on the subject of classic rock:

> It's in big ratings trouble in a lot of places. The problem with it is
> that it becomes very boring to hear the same few hundred cuts over and
> over again. The format comes on strong, then burns out.

As long as we're all "piling on" the corpse of the classic rock radio format, I thought I'd add my two centavos to the discussion, strictly for what its worth.

I agree with the assessment that the music is a real burnout. The success of the 50s-60s flavor of "oldies" lies in the incredibly deep library potentially available to the oldies programmer. Not only do you have nearly 2 decades worth of music to pick from...you also have sub-categories as "girl groups" "Elvis" "r&b", "soul" "Motown", etc. from which to "blend" a station sound. By comparison, the "classic rock" programmer is limited to one decade, in which the music pretty much sounds the same ("Layla", while one of my favorite songs of the decade, is to me "typical" tune that defines "classic rock", your definition may vary <g>).

Another reason, in my humble opinion, for the demise of "classic rock" is that they failed to capitalize on the successful elements of its direct predecessor, "album oriented rock". AOR had personalities who knew the music and the musicians, were given freedom to experiment with thematic sets of music, and were generally allowed to exhibit <<<shudder>>> creativity! It was easier for the listener to develop loyalty over a longer period of time. "Classic rock", on the other hand, more often than not, employed young announcers who knew nothing about the music that rotated too quickly, and the format struggled to find successful "formatics" like jingles, liners, etc. to spice up the presentation (one of those "fun" things that still characterizes successful oldies outlets like WCBS-FM, etc.)

For me, the last gasp of "classic rock" was when they tried to re-invent it into the "Arrow" format of a few years ago. Remember how this heavily male-intensive targeted format was widely embraced, and gave some new life to dying classic rockers? Here in D.C., CBS took a reasonably successful AC station (WLTT-FM, "W-Lite 94.7") that had lots of community presence, but whose ratings had sagged from neglect, and turned it into "Arrow"...and the station hasn't been seen or heard from since. Overly-repetitious playlist, tired liners, and talent that sounds like they'd rather be selling used cars.

CBS would have been smarter using its expertise in programming WCBS-FM in creating what is now known as "70s" oldies. These stations (D.C.'s "Xtra-104" as an example) take the sound of the top-40 "legacy" stations of the 70s era, and play a wide range of pop music, *including* some tunes that could fall into the narrow definitions of classic rock. Its the *variety* of music, and easy-on-the-ears presentation that will, in my opinion, help the 70s stations

endure where classic rock faded away.

Like "top-40" that returned as CHR ("Contemporary Hit Radio"), and has yet to make its third come-back (unless you count the current "alternative/modern rock" as the "new top-40"), "classic rock" will be back as a format one day, count on it. It will become a "niche" format , much like the MOR formats have become today. Some enterprising satellite radio distributor will resurrect a couple of the better practitioners, and the signal will light-up at least one station in most of the top 100 markets for a while before it burns out again...

And so it goes...

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

477. Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: au385@freenet.carleton.ca
Message-ID: <4dg2pk$pfc@vixen.cso.uiuc.edu>
Source record: 27020

I have read that a station in Seattle (AM 1250) debuted a format called KidStar in 1993. They planned to offer it to stations in other U.S. markets. Does anyone know if the format is still on the air in Seattle or in other areas? Is children's radio successful in attracting audiences and revenues? Is it exclusively heard on AM or are there any FM stations offering the format. Any information about these questions or simply some impressions about what the format sounds like would be appreciated.

Thanks!

478. Re: **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Tim Reynolds <timrwjar@ids.net>
Message-ID: <4dg2pn$pfi@vixen.cso.uiuc.edu>
Source record: 27021

References: <4d8abi$294@vixen.cso.uiuc.edu> <4daiud$t8o@vixen.cso.uiuc.edu>

PaulB98037 wrote:
> Or...and this is my favorite....get
> several couples who are intimate...the idea is the girl...who is
> blindfolded, has to run a golfball inside her man's pants, up to his
> crotch, then down the other pantleg.

We've done that before, except using ice cubes instead of a golfball. It
adds an additional speed element!

--
Tim Reynolds - Research Manager
WJAR Providence, RI USA
401-455-9170 Fax: 401-455-9168

479. Radio ownership

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4dg2pp$pfk@vixen.cso.uiuc.edu>
Source record: 27022

>Whatever side (or sides) that you identify with, this unlimited
>ownership legislation is going to totally alter the industry as we
>know it. Some see it as a erosion while others feel it is the only
>way to save radio.
>
>What do you think and why?
>
>Let's get the issues on the roundtable.
>
>
>William Pfeiffer

While not many people would consider leaving a radio market of some one-million people for one of twenty-two hundred, that's what I did just recently, and this unlimited ownership stuff was a big reason. In Toledo the group owners seem to be taking over. Here in remote middle of nowhere Alaska, radio is a whole lot different. And I like it. :)

If I wanted to move up (from my former position as PD at one of the smaller stations in Toledo) in that market, I would have had to work for one of the big station groups, and I didn't want that.

Unlimited station ownership MIGHT not be as bad *IF* the FCC would allow Low-power unlicensed broadcasting. Otherwise, I see it as monopolistic capitalism gone amuck, which has the power to destroy the industry and hold unnerving sway over public opinion. Not to mention put out of business the smaller commercial stations. This is why I think low-power unlicensed radio would be such a plus. I think that big-bucks mega-power radio, niche-targeted low-power radio and other services can co-exist, if given the opportunity to do so.

Unlimited station ownership and control seems to me to be everything BUT in the public-interest.

Just my opinion, for what it's worth. :)

Ron Schoedel, Mgr.
KRUP-FM Dillingham, Alaska

480. Re: Buying time in Southern California

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4dfn4u$i46@vixen.cso.uiuc.edu>
Source record: 27023

References: <4d8ac3$2a1@vixen.cso.uiuc.edu>

In article <4d8ac3$2a1@vixen.cso.uiuc.edu>, rickac@ix.netcom.com (Richard A. Acosta) writes:

>I am looking for a list of radio stations in southern California that
>allow you to buy large chunks of time. In other words I would like to
>buy three hours of time on a station and be able to use them for my
>show. Anybody out there know of any stations??? Let me know. Either
>post or e-mail me at:
>
>Rickac@ix.netcom.com

I believe KIEV (AM 870, licensed to Glendale, I think) fills most of its air time this way.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

481. Re: Buffalo/Toronto Radio Watch(1/12)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4dfn4u$i47@vixen.cso.uiuc.edu>
Source record: 27024

References: <4d8a9q$22g@vixen.cso.uiuc.edu>

In article <4d8a9q$22g@vixen.cso.uiuc.edu>, ag365@freenet.Buffalo.EDU
(Carl K. Gorney) writes:

> WWKB(1520)switched format on Monday from hot talk(Howard Stern
>being the top dog with that format)to country-or,more
specifically,ABC/SMN's
>"Real Country" format,which has Buck Owens on board in some capacity.

Buck Owens Production Co. is a partner in the network with ABC/SMN and
produces the programming at the studios of its KNIX/KCWW, Phoenix. Real
Country airs on KCWW and co-owned KCWR, Bakersfield, as well as other
stations across the country.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

482. Re: Classic Rock is DEAD Period!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: glr@ripco.com
Message-ID: <4dfnec$ifa@vixen.cso.uiuc.edu>
Source record: 27025

aL Masters <dmasters@jcpenney.com> wrote:

>my opinion only...but you can listen to CSN,Fleetwood Mac, Elton John,
>etc...etc...only so long before you want to heave...as a 40 year plus
>person i'm finding myself listening to more alternative than anything
>else. i tried country, but could not handle-it. although alternative is a
>rip-off of classic rock...its kind of refreshing. thanks...aL.

Here in Oil City... I get Oldies (FM via satellite... same five
songs over and over and over and over)... or Country Music...
bletch!.... Getting my satellite dish going was grand... some of
the classic rock stations up there are grand!

Links, Downloadable Programs, Catalog, Real Audio & More on Web
Full Disclosure [Live] -- Privacy, Surveillance, Technology!
(Over 140 weeks on the Air!)
The Net Connection -- Listen in Real Audio on the Web!
http://pages.ripco.com:8080/~glr/glr.html
---

483. Re: What was most often act on Ed Sullivan

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4dfn5u$i5r@vixen.cso.uiuc.edu>
Source record: 27026

References: <4d8aap$27s@vixen.cso.uiuc.edu>

Harvey M. Spencer (hspencer@igate1.HAC.COM) wrote:

: I know it is off topic but can anyone tell me what act appeared the
: most times on the old Ed Sullivan TV show? I heard it was Allen and Rossi
: but people don't believe me.

That's possible.
Although, it always seemed to me to be that guy that spun the plates.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

484. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Brian Gregory <briang@halcyon.com>
Message-ID: <4dfn55$i4g@vixen.cso.uiuc.edu>
Source record: 27027

References: <4daiu1$t86@vixen.cso.uiuc.edu>

Marv wrote:
>
> Can someone give me info on Dave Ross on CBS. I just came across his
> Chip-talk segments a few months ago and I think he's great. I've also
> heard him sub for Charles Osgood who is another favorite of mine. I
> believe Dave Ross is only on once a day in L.A. is that true? Are there
> other times I can hear him?

Dave is heard Monday through Friday, 9 to Noon, on KIRO NewsRadio 710.

--
...Brian Gregory is in Seattle
on KIRO AM & FM and KNWX. http://www.halcyon.com/kiro/hello.html
Read the Seattle Hometown News! http://www.halcyon.com/normg/snews.html

485. BOB GRANT NATIONAL

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: "awn7e@Virginia.edu" <awn7e@watt.seas.virginia.edu>
Message-ID: <4dfn4r$i42@vixen.cso.uiuc.edu>
Source record: 27028

I heard Bob Grant say on his local show the other week that he
plans on "dropping" the national show in the near future and
hinted that it's a decision based on time consumption and not
on ratings. What's the real story behind this?

BG's unoffocial web-page is located at the following location
if anyone's interested:
http://members.gnn.com/thebighump/grant.htm

thanks,
--
"During your very short time here, do not forget to stop and appreciate
the University - its majestic purple shadows and winding serpentine
walls. The time will seem to fly this year and the next three, and the
red brick and white columns will often go unnoticed."

486. Re: Border Blasters, Brinkley, and Baker

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4dfn4s$i43@vixen.cso.uiuc.edu>
Source record: 27029

Check out the WFMU website and get a copy of thier catalog. They have a cassette for sale called "Radio Archival Oddities" ans it includes, among other cool things, some tape of ol' Doc Brinkley pitching his wares.

487. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: senator@well.com
Message-ID: <4dfn5a$i4r@vixen.cso.uiuc.edu>
Source record: 27030

References: <4d8aa7$235@vixen.cso.uiuc.edu>

In article <4d8aa7$235@vixen.cso.uiuc.edu>
Jeff Ryan <JRyan@Thor.cs.mci.com> writes:

> (b) Content. (1) Official station identification shall consist of
> the station's call letters immediately followed by the community or
> communities specified in its license as the station's location:
> Provided, That the name of the licensee or the station's frequency
> or channel number, or both, as stated on the station's license may
> be inserted between the call letters and station location. No
> other insertion is permissible.

Is there a requirement that the ID be in English? I recently heard a
Spanish-language station do its hourly ID in Spanish only, and beyond
inferring that it was their ID (because it was the only spoken bit
between two music pieces at the top of the hour), I couldn't tell what
their call or their city was.

< John Covell >
< University of San Francisco >
< senator@well.com >

488. Re: Joe Frank FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: jnight@lainet.com
Message-ID: <4dfn5c$i4s@vixen.cso.uiuc.edu>
Source record: 27031

References: <4daiu9$t8i@vixen.cso.uiuc.edu>

In article <4daiu9$t8i@vixen.cso.uiuc.edu>, Ethan Goldstine
<ethan@kcrw.org> wrote:

> References: <4d8ab3$28b@vixen.cso.uiuc.edu>
>
>
> >Joe Frank's new show premiered Sunday on KCRW. I think it's called "out
> >of this world" or some such phrase.
>
> It's called "Somewhere Out There," and it's on KCRW, 89.9 FM (LA, Orange,
> and Ventura Counties in CA) from 11am to noon on Sunday.
>
> Look for it soon on the web in Real Audio at www.kcrw.org.
>
> I'll post messages when it's available.
>
> -- Ethan Goldstine
> KCRWWW Producer
>
> http://www.kcrw.org

Hi Ethan,

I used to work on Chris Douridas' show a couple years back, and I'm a big
fan of KCRW's. Can't believe I got the name wrong, but my brain trades
phrases without my consent sometimes...

Heard the show today... Thought it was great...

My name's still outstanding on the volunteer list, but if Joe or you or
anyone could use someone who knows a little engineering, a lot of music
and database design, let me know...

Jeff

--
!!!>>> n e u r a l s t a t i c <<<!!!

489. RE: KCRS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4dfn5c$i4t@vixen.cso.uiuc.edu>
Source record: 27032

References: <4daiua$t8k@vixen.cso.uiuc.edu>

>The KCRS calls are still in Midland. KCRS-550 is news. KCRS-FM-103.3
>is country.

The FM signal is a monster, too. I've picked it up on skip from Ocala,
Florida on three separate occasions.

-Drew in Charlotte-

490. Re: Lasiter/Sharon Taylor, Are they around?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: kathy@IntNet.net
Message-ID: <4dfn5f$i52@vixen.cso.uiuc.edu>
Source record: 27033

References: <4d8abb$28p@vixen.cso.uiuc.edu> <4daiuc$t8m@vixen.cso.uiuc.edu>

In article <4daiuc$t8m@vixen.cso.uiuc.edu>, dcdoc@aol.com (DC DOC) wrote:

> <<< know Bob is probably fed up and gone for good...but he is
> unpredictable and may still be back elsewhere...WFLA maybe?
>
> Anyone Know Anything?>>>>
>
>
> I would love to know the answer to that. My afternoons are without radio
> and I miss it a lot.

620 WSUN is still running ads for the cruise that Sharon Taylor did every
Friday night and saying that she will be on it. Haven't heard anything
about Bob.

Kathy Sacco

--
Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in
it. - Johann Wolfgang von Goethe

491. Is there a mailing list.....?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: mundahl@plains.nodak.edu
Message-ID: <4dfn5f$i53@vixen.cso.uiuc.edu>
Source record: 27034

I am wondering if there is a mailing list that you can subscribe to that lists radio stations that are for sale (like in the back of Broadcasting and Cable). Does anybody know if anything like this exists at all?

--
==========
HOLY COW! --> --
Mike Mundahl A/~~\A
is mundahl@plains.NoDak.edu ((o o))
\ / `^^^~~
(--)\
-#--x---x---x---x--#---x---x----x----x----#--x---x---x---x---x---x-----#
| /\\ || // # # | |
-#--x---x---x---x--#---x---x----x----x----#--x---x---x---x---x---x-----#
\# \|/ \\|||// \#/ \\| \|// \\#|// \\\|||/// \|/ #
-=
SAVE MYSTERY SCIENCE THEATER 3000!!! JOIN THE CABAL! blm@dana.ucc.nau.edu

492. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4dfn5h$i56@vixen.cso.uiuc.edu>
Source record: 27035

References: <4co4c8$5pt@vixen.cso.uiuc.edu> <4d8ac6$2a5@vixen.cso.uiuc.edu>

stellastar@aol.com (StellaStar) wrote:
>Just curious; are these low-power information broadcasts on the same
>channels and authorization as drive-in movies, now that they offer the
>audio thru your car radio instead of those lousy speakers?
> Have seen real estate agents offering them too; drive by this house and
>a teeny box (attached to the mailbox, often) will give you a low-power ad
>for the property.
>
>Stella (now why didn't I ever use "Crystal" for a radio airname?) Starr
>StellaStar@aol.com
>
The real estate transmitters are 100 MW or less Part 15 unlicensed
operation--not Travelers Information Service. The drive-in movie systems
use carrier current transmission through wiring in the park and only
transmit a few feet from these lines. This type of system used to be used
a lot in college dormitories.

Ray Dennis

493. Re: silent radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: julian@bongo.tele.com
Message-ID: <4dfn5k$i5d@vixen.cso.uiuc.edu>
Source record: 27036

References: <4cr5q5$dj1@vixen.cso.uiuc.edu>

>G. Herrmannsfeldt (gah@u.washington.edu) wrote:
>: Around here, and probably more places, there is a thing called
>: silent radio, often seen in sports bars and places like that.
>
>: It displays on a scrolling LED display, so you have to read it instead
>: of listen to it. They have news, and related subjects, and advertizing.

Some time ago, I wrote an article about Silent Radio. The inventor and founder of the company was a friend of mine. Below is the article:

Sssh! I'm Watching SilentRadio

We all know what television is, we all know what radio is. Television is for watching and radio is for listening to. Radio gives us music, news and advertising. Television provides us with Sit-Coms, news, advertising and re-runs. Television also gave us "Sound-bites", little quickie bits of information - audio headlines.

The origin of the sound-bite can probably be traced to the old streaming news announcement billboards on Times Square, New York and Picadilly Circus, London. Before television, satellites and cellular phones, there were big billboards covered in thousands of light bulbs. The bulbs illuminated messages, news and advertising -just quickie headlines such as "War is Over". If you wanted to know more, you bought a paper or huddled over the RCA Console.

One thing about the Times Square signs was they certainly helped pass the time. If you were waiting for something to happen, you could watch the news headlines scroll by. But the signs with all the lightbulbs were big bulky and expensive. Behind the sign was a man sitting at a Teletype machine, most of the time he ran punched tape, but he had to cut the tape and keep things whirring. Because of the unwieldyness, these machines were limited to the centers of major cities.

Then came the LED (Light Emitting Diode) and the microprocessor. Using these two wonders of the seventies the "Times Square" scrolling display could be made, small, cheap, portable and low power. Sitting in Los Angeles garage in the mid seventies was a young man who had already made his mark as the

designer of the system that took a TV picture and printed it on a T-shirt. The young man was Mike Levin who put together hundreds of LED,s and controlled the whole thing with a microprocessor using one Kilobyte of RAM. The text was loaded in locally with a detachable keyboard. It was a simple device by today's standards. The first units which were sold in 1979 had a one line display. By sitting at the keyboard the owner could type in "Eat at Joe's" or "Try our pastrami on rye".

The drawback to the first units built my Mike was that the owner of the display had to be a writer and a typist. So his next enhancement was to add a computer modem to the display and download news and ads from a remote location. This was the beginning of the bright idea. Other manufacturers had scrolling displays, some were progammable in the field and some were shipped with canned messages. Mike Levin, who was calling himself Cybernetic Data Products, now had the only unit that could change the message and besides changing the message could offer the latest news in headline form. These first units were installed around Los Angeles in Supermarkets, cinema lobbies, liquor stores and banks - any location where customers would be standing around waiting.

One day Mike was driving down the freeway listening to his car radio when he heard that the FCC was allowing TV stations to experiment with Teletext. Teletext is a way of sending text and data over the unused lines of a TV picture. The unused lines are often referred to as the Vertical Blanking Interval (VBI). The Closed Caption system used for the hearing impaired and for language translation uses the same system. This, Mike realized, would be the best way to address thousands of display units without going broke paying phone bills. So SilentRadio was born.

Mike, who learn't his video technology when designing the TV picture on a T-shirt equipment, had no trouble coming up with a way of sending text via TV signals. He contacted the local Public Television station KCET and offered to pay to put data on one of their unused picture lines. No one else wanted to use this wasted bandwidth and KCET, like most PBS stations, was always looking for a new way to pay the bills. A partnership was born and Silentradio could address every unit at once to provide the latest news updates and sports results, even the winning lottery numbers. Also, besides sending news to every unit, SilentRadio was designed so each invidual unit could be addressed. This meant that each SilentRadio unit could carry a special ad or message such as "Thanks for eating at Joe's - free Tums with every monster sandwich" or "Happy birthday Tom at table three". The telephone modems didn't all go away, but from hundreds of modems, one at each SilentRadio site, they went to one leased phone line to the TV station. The SilentRadio units each had a custom receiver and TV antenna attached to them.

The first units, built in 1982, were a big hit in Los Angeles and were soon improved and updated to two line models. Advertisers could buy time on SilentRadio or businesses could have a SilentRadio unit with only their own ads on it, and all the local and national news and sports.

In 1984 SilentRadio went international. Units was installed in Paris, France. The French are fascinated by text processing, they have computerized phone books. Some phone subscribers do not get phone books anymore, they get a computer terminal from the phone company. Obviously something like SilentRadio was a natural. Pierre could sit in the cafe and watch the horse racing results come through.

After the French connection SilentRadio started spreading across the major cities of the U.S. The news and ads were shipped out from Los Angeles to the distant cities' TV stations via leased data links. This also meant that when The phones went down, so did SilentRadio. At the SilentRadio headquarters in Los Angeles is a newsroom with wireservice feeds. Sitting in the newsrooms are editors and technicians putting the headlines together and feeding the ads to all the thousands of SilentRadio display units across the U.S. The whole operation is controlled by a large Pyramid computer. In the early days when money was short the silent radio staff built their own monster computer by tying 20 Apple II computers together. The old monster Apple is still sitting in the computer room.

With thirty cities on SilentRadio, the cost and problems of maintaining thirty 56 Kb leased data lines running was getting to be too much. The answer was to get a satellite channel. SilentRadio now leases a 56 Kb data channel on K2. At each host TV station they have a downlink dish. The system has been on satellite since fall 1988 and besides a small station-keeping accident in late 1988 when a control operator sent the satellite about 1,000 miles off course for a few hours, there have been no problems.

So next time you are waiting in line at the bank and you see a scrolling message that not only tells you the interest rate, but the baseball scores, you will be looking at SilentRadio.

END

--
Julian Macassey, N6ARE julian@bongo.tele.com Voice: (415) 647-2217

494. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4dfn5m$i5e@vixen.cso.uiuc.edu>
Source record: 27037

References: <4cr5qb$djc@vixen.cso.uiuc.edu> <4d8abs$29l@vixen.cso.uiuc.edu>

In <4d8abs$29l@vixen.cso.uiuc.edu> hoeffel@aol.com (Hoeffel) writes:
I know that some people loved the WABC reverb. To me, those great
jocks sounded like they were
>talking into one of those big metal trash barrels.
>
>Hoeffel
>FMQB
>
Well, now, that brings up another interesting subject. Speaking of
"reverb" (which, by the way, is a practice still being exploited by
CBS-FM), why is it that some stations sound worse than others (i.e., in
Gotham, WPLJ, WQHT and WHTZ sound distorted, in my opinion, compared to
the other "clearer" sounding stations)? Are they, to use a term I
learned in my college radio days, "overmodulating?", because that's
what it sounds like. Do they sound this way on purpose? Can they
control this? What's the scoop?

495. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4dfn5m$i5f@vixen.cso.uiuc.edu>
Source record: 27038

References: <4cr5qb$djc@vixen.cso.uiuc.edu>

In <4cr5qb$djc@vixen.cso.uiuc.edu> abonita@buttercup.cybernex.net
(Anita Bonita) writes:
>
I have perfect pitch and hearing
>things wrong annoys the living daylights out of me
>
>
>
Oh, Anita! We have so much in common! I thought only I was a maniac
about these things, but even from back in the days when I used to
listen to 45s and LPs on a "BSR" turntable that went too fast and you
couldn't adjust the pitch, I've always been such a nut about speed. In
fact, I've even gotten to the point of buying a portable stereo tape
player with speed control, because I insist that most walkman tape
players go too fast!

I'm sure what I was referring to wasn't in your day, but around
late-'83, Z100 sped-up a FEW songs such as "That's All" or "Owner of a
Lonely Heart". I don't specifically remember, but I believe those were
2 of them. 'APP was speeding up music about the same time. They were
fine up until about late-'83, when they must have moved to new studios.
However, no one did it as consistently as PLJ.

496. "Beeps at Top of Hour"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Dan Kelley <71224.753@compuserve.com>
Message-ID: <4dfn4r$i40@vixen.cso.uiuc.edu>
Source record: 27039

On January 13th, Brendan Cosgrove, Teenage Radio Fanatic wrote:

>> Just wondering how many stations still use beeps at the top of the hour besides the stations that carry CBS network news <<

KOA (AM), Denver (at least last time I heard them) was using a tone burst at the top of the hour. IMHO, I feel that with the right format such a tone gives a station a real "signature"...

--Dan Kelley

497. KSCO 1080 update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: brimaloney@aol.com
Message-ID: <4dfn5f$i51@vixen.cso.uiuc.edu>
Source record: 27073

Talk Show host Brian Maloney has returned to AM 1080 KSCO (Salinas / Santa Cruz / Monterey) after a one month hiatus. His new time slot will be noon-2pm Saturdays.

Maloney's show discusses local, state and national politics from a mainstream conservative perspective. He won the 1995 Metro Santa Cruz Gold Award for Best Radio Program.

Brian Maloney AM 1080 KSCO Santa Cruz/ Salinas / Monterey CA (#78)

498. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4dg2p9$pep@vixen.cso.uiuc.edu>
Source record: 27074

References: <4d8aa4$231@vixen.cso.uiuc.edu>

In article <4d8aa4$231@vixen.cso.uiuc.edu>, kevinc@awod.com (Brendan Cosgrove) writes:

>Just wondering how many staions still use beeps at the top of the hour
>besides the stations that carry CBS network news
>Thanks,
>Brendan Cosgrove
>Teenage Radio Fanatic
>Summerville SC
>
>
>

Last I heard, KYW Philadelphia still runs one. They don't even run a network newscast at the top of the hour!

My dad, who lives in Philly once told me he'd be lost w/o that BEEP. Every morning he has on KYW. Some days he's really listening, somedays it's just on in the background, but once that BEEP happens at 8am, he knows that he has to leave in the next minute or two to catch his train, or he'll miss it!

Ellis B Feaster feaster@nwrain.com
KRPM/KCIN Seattle

499. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4dg2p9$peq@vixen.cso.uiuc.edu>
Source record: 27075

References: <4d8aa4$231@vixen.cso.uiuc.edu>

In article <4d8aa4$231@vixen.cso.uiuc.edu>, kevinc@awod.com says...
>Just wondering how many staions still use beeps at the top of the hour
>besides the stations that carry CBS network news

In Louisville WHAS(AM) does this. Unfortunately they don't time their
newscasts all that well, so the beep often comes either during the news
sounder or during the first few words of the newscast. Personally I'd prefer
to have the beep right after the legal ID and before the news intro.

500. Re: Lasiter/Sharon Taylor, Are they around?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4dg2pl$pfe@vixen.cso.uiuc.edu>
Source record: 27076

References: <4d8abb$28p@vixen.cso.uiuc.edu>

In article <4d8abb$28p@vixen.cso.uiuc.edu>, Gary Vogel <vogel@innet.com>
writes:

>Since WSUN dropped the Entertaining Talk format in favor of being the
>third all sports station (except for Ron&Ron in the morning) I was
>wondering if anyone knows if Bob Lasiters Sidekick, Sharon Taylor,
>stayed with Cox Enterprizes in some other capacity or at some other
>station. I heard one of the other news women at another Cox Station
>(the Coast) in Tampa today and was hoping Sharon maintained employment.
> I know Bob is probably fed up and gone for good...but he is
>unpredictable and may still be back elsewhere...WFLA maybe?
>
>Anyone Know Anything?
>
>
I don't know, but the Mad Dog was one of a kind. I had to listen for about
6 months on WSUN until I "got it", and understood his thing. I hope he and
Sharon surface soon.

Ellis B

501. FCC License?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Stephen A Margita <sma4+@andrew.cmu.edu>
Message-ID: <4dg2pl$pff@vixen.cso.uiuc.edu>
Source record: 27077

Hello,

I'm not sure where to post this question, but How does one go about getting an FCC License?

Could you also tell me what an FCC license really allows me to do, how long it takes to get one and how I get one.

The reason I'm asking is because I am looking in the paper for a job in the communications/broadcasting field and I keep seeing ads that say, "FCC license preferred."

My background consists of audio engineering/production for broadcast.

Thanks for any help,

-Steve

502. Live Feeds on Bourbon Street Mardi Gras '96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: usacaveman@aol.com
Message-ID: <4dg2pm$pfg@vixen.cso.uiuc.edu>
Source record: 27078

For the second year I have made arrangemnets to broadcast live from the
second floor balcony of world famous Cris Owens' Club 643 Bourbon Street.
We are offering market exclusive LIVE feeds from 06:00 Tuesday Feb 20
until 13:00 the same day.
THIS IS THE HAPPENING SPOT IN THE WHOLE WORLD OF MARDI GRAS!
This year we are adding, in addition to our standrad 3 minute report,
"live mikes" on the street to let more of the City of New Orleans "expose"
itself to your audience.
Image liners with revelers can be arranged.
We have limited avails and have already signed up NBC Radio News, and
America in the Morning.
e-mail request with return phone number and calls to:
usacaveman@aol.com

503. New York City Radio Changes ?!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: steve c walko ee stnt <scw1118@hertz.njit.edu>
Message-ID: <4dg2po$pfj@vixen.cso.uiuc.edu>
Source record: 27079

Hello all. As you have already heard, 92.3 WXRK is now "New Rock" dropping it's "Classic Rock" format. This is the last thing I would have expected in NYC radio. We now have four stations that you can hear about the same music on. The stations overlap slightly but it's the same old thing.

92.3 WXRK, 100.3 WHTZ (Z-100), 102.7 WNEW , and 104.3 WAXQ (Q-104.3)

How can four stations that play the same stuff all have high arbs and be successful? The answer is that it can't.

The plight of 93.1 WPAT is still up in the air. We know it's been bought by a Spanish company but we haven't heard the format change. They better try something else. A 2.3 rating is not great. (Remember when WPAT was #1 in arbs a few years ago with the EZ-93 format? They did it with little advertising and little if any contest promos!) (It was great doctor/dentist office music!)

My last point is with WYNY 103.5. Their latest arb was a 1.9 and I hear that a format change is in the works for them. Rythmic CHR would be great cause you just don't get it in NYC anymore. I strive to get Q-102 in Philadelphia where I live to listen to what real Top 40/Dance still is. A Top 40/Dance station in NYC couldn't hurt with 4 rockers in town.

Yes friends, NYC radio is buzzing like bees. Keep your radios scanning cause you never know what you're gonna hear next.

Steve W (an avid radio listener)

504. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: marty.tabnik@tsbbs.com
Message-ID: <4dg2pp$pfl@vixen.cso.uiuc.edu>
Source record: 27080

RR> Frankly, I am really surprised that there is not more concern among
RR> radio people, especially non-owners and small-signal owners. What
RR> does this consolidation mean to you?

Zero.
Nada.
Nothin'.

Why?

Because
If the CONTENT is good, then
Who cares who OWNS the station?
If the content is garbage, then
Who cares who owns the station?

RR> Whatever side (or sides) that you identify with, this unlimited
RR> ownership legislation is going to totally alter the industry as
RR> we know it.

Other than the names on the license
I doubt that any such 'opoly will be noticeable.

Would an 'Opoly Operator [or "OO" <tm>] change ALL (or even
most) of their stations to the same format? I doubt that
they would be dumb enough to self-cannibalize. And if they
were, then two quarters of bad Arbitrons should set them
straight. (And if it doesn't, then that's THEIR problem.)

Remember, broadcasting is a highly competitive business.
If an OO gets fat&lazy, then there are PLENTY of other
broadcasters who would jump at the chance to steal their
audience.

I'm more concerned about the sparsely populated areas that
can only support a few stations. THOSE listeners get far
less variety (and, usually, lower quality -- unless they
are programming syndie stuff) than, say, Chicago.

OOs DO have a few advantages:
- Shared support services (marketing, engineering, etc.)
- "Bulk" buying power.
In both cases, lower operating costs [e.g., fewer engineers
to maintain more stations, network news services bought at a
discount] are the result. Will SOME of those savings flow to
the owners? OF COURSE! Might SOME of those savings be used
for experimentation? Probably. And, with, say, 5 or 6 stations

an OO can afford to risk an entirely new [could there be such a thing???] format...on its weakest station.

Broadcasting is going thru the same process that hit local local food stores in the 30s and is now entering a new phase in the 90s. [See the current FORBES for an article on Wal-Mart's and K-Mart's entry into food sales.] Similarly, both consolidation and technology are dragging banking into a new age. Why should broadcasting, once at the world's technological bleeding edge, remain a "mom&pop" op? Sure, I miss stations like LA's KFAC (and hate EverMean not for cRap music but for lying about their intentions). However, KKGO switched from jazz to classical to fill the gap (along with KUSC), while KLON now fills KKGO's void.

Some folx are furious that, to move from Mike to Ike, Baywatch pulls far higher ratings than Masterpiece Theater. (Heck, I'm ticked that BW outdraws Babylon5!)

That's life in a democratic free market. And as Sir Winston Churchill said/wrote [paraphrased] Democracy is a very bad form of government Except that all the rest are worse.

Now, unless you folx wanna appoint MOI as Your Benevolent Dictator, I suggest that if you want a particular format write/call/visit sponsors and tell THEM.

(I didn't plan to go on for so long, but Bill inspired me. <g>)

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---
* SLMR 2.1a * Ts tgln svd wth dlspc by mcosft

505. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4dg2pq$pfn@vixen.cso.uiuc.edu>
Source record: 27081

> Then I must add the cute little station I worked for in the 1970s, KWUN,

> which was a daytimer at that time. The sign-off went: "KWUN may be
> signing off for the evening, but the night is just beginning at John
> Jawad's Pioneer Inn in Clayton..." Yes, the owner sold the sign-off.

I distinctly remember hearing a sign off in the late Sixties or early
Seventies on WIOO in Carlisle PA (a daytimer at 1000 on the dial) that
said something like, "Stay tuned for more music from WCFL, Chicago"!

WCFL also was at 1000 on the dial, and the clear-channel station in the
East on that frequency. In point of fact, by the time WIOO signed off,
WCFL was coming in just fine much of the time <grin>

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========
4604 USA
==

506. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: dleegordon@aol.com
Message-ID: <4dg2ps$pfq@vixen.cso.uiuc.edu>
Source record: 27082

<<Can someone give me info on Dave Ross on CBS.>>

I believe Dave Ross hails from Seattle. He can be seen almost every week (he gets "The Last Word") on "C|Net Central" which is seen at various times througout the week on both The SciFi Channel and on USA Network. (Check out their page at WWW.CNET.COM).

Lee-G

Lee Gordon, Production Director WPOP/WMRQ Hartford

507. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4dg2pu$pfs@vixen.cso.uiuc.edu>
Source record: 27083

References: <4cr5qb$djc@vixen.cso.uiuc.edu> <4d8abs$29l@vixen.cso.uiuc.edu>

The Denon dn 950 cd cart players in common use here have a 2% speed up
jumper internal, I set one of the three studio a cd players to speed
up about 3 months ago and nobody has even noticed it, further test
showed my cart machines varied by over two percent as did many of the
two tracks in the building. is this really an issue

Charles Graves
Technical Manager
Mai FM 88.6
Auckland NZ.

hoeffel@aol.com (Hoeffel) wrote:

>> Most people don't have perfect pitch, and a shift of a few percent --
>>less than a whole musical tone -- won't be noticed.

>The operative word here is "most." Problem is, MANY people do have
>perfect pitch, and when you mess with the music, it drives them right up
>the nearest wall.

>Great stories here about the WABC turntable, with the cheap phono
>cartridge with nickels taped to it. Now I know why WABC always sounded
>like tinny crap on my radio, compared to AM stations with good audio back
>then, such as CKLW, WLS, WCFL, WIBG, and WKBW. I know that some people
>loved the WABC reverb. To me, those great jocks sounded like they were
>talking into one of those big metal trash barrels.

>Hoeffel
>FMQB

508. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4dg2pu$pft@vixen.cso.uiuc.edu>
Source record: 27084

References: <4d8abt$29n@vixen.cso.uiuc.edu>

Are you sure it was by accident? I remember John Landecker saying WLS (also
owned by ABC) speeded up its records at that time. He said he was interviewing
Todd Rundgren (producer of Grand Funk) and played "We're An American Band"
speeded-up and Todd didn't even notice.

I am not totally sure about anything <G> but when they finally put in
a new production turn table the speed went back to normal.

I once mentioned to the PD that the audio sounded like Sh*T but he
said I was one of the few who would notice. The reverb WAS very
hot. so hot in fact that the xmiter engineer used to get up close to
the reverb unit. (A huge thing about the size of a pool table turned
on its side) and scream "encouragement" to the jocks and you could
just make it out in the phones <G> Plus there was a lot of clipping
going on to get the positive peaks up high...

I have grown to believe that except for the obvious difference between
AM and FM that most people don't notice how a station sounds from an
acoustic point of view. I don't think the idea even occurs to most
people that stations can sound different. The do however notice how
big a station sounds. They hear it as being closer and therefore more
local when it is big and loud. As much as it hurts my ears I would
play the odds and go for loud if I were a programmer.

509. Time tones

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4dg2q0$pg0@vixen.cso.uiuc.edu>
Source record: 27085

>One way to make the tones useful to listeners
>but not hold up the program flow is to put the output of the chime
>generator "after" the console in the program circuit (sush is the system at
>WGN). That way, the talent doesn't even hear the tone (unless they're
>monitoring off-air) and thus it's ignored--no pausing a beat for the tone,
>saying something goofy like "the time at the tone" and so on. The tone just
>does its job with the talent talking right through it. It's not a bad
>system.
>
>Cheers,
>
>Don

Much like what many shortwave stations do...I believe HCJB does this
(correct, Ken?) A number of the larger worldwide stations use time tones
at the top of each hour, some pause for them, others don't (though I can't
recall exactly who does what)...

I have been thinking of maybe putting in a chime generator here at KRUP,
actually...

Ron Schoedel
KRUP-FM, Dillingham, Alaska

510. Re: Old WOWO DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: "Richard A. Ford" <wireless@brutus.bright.net>
Message-ID: <4dg2q2$pg4@vixen.cso.uiuc.edu>
Source record: 27086

References: <4d8acd$2ag@vixen.cso.uiuc.edu>

Chris Roberts bought his own radio station.....WERT AM/FM Van Wert, Ohio
and currently does the morning show on the FM.
Ron Gregory is still with WOWO doing mid-days, news and talk.
B.J. Stone is co-hosting a morning show on co-owned K-105 (country).
Chris Underwood is still doing all-nights playing music.
Jim Reed is on co-owned MIX 97.3 doing 7-12.
WOWO power about to drop to 9800 watts overnight with a new, tighter
pattern. It will remain 50,000 days.

511. KAAM Dallas on audionet

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ropertex@ix.netcom.com
Message-ID: <4dfn4p$i3t@vixen.cso.uiuc.edu>
Source record: 27087

Big Band-nostalgia station KAAM 620 in Plano, TX (Dallas) now has a 24 hour real time audio feed on the Internet. Sound card and RealAudio software required. URL Address is http://www.audionet.com KAAM is former KWFT in Wichita Falls, TX started by former employees of KAAM 1310 after Bonneville sold the station to new owners who changed format to all sports.

512. WNEW, Hootie, and Alanis

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ppplanet@epix.net
Message-ID: <4dfn5a$i4q@vixen.cso.uiuc.edu>
Source record: 27088

Now that WNEW has shaken up the playlist again, have they dropped
those record-company puppets -- Hootie and Alanis?

513. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4dg2pe$pf3@vixen.cso.uiuc.edu>
Source record: 27089

References: <4c72an$7h6@vixen.cso.uiuc.edu> <4d8aaj$27d@vixen.cso.uiuc.edu>

In article <4d8aaj$27d@vixen.cso.uiuc.edu>, andy@kiss100.demon.co.uk wrote:

> All of these are reasonable choices, R-DAT is the best sound quality
(though as you
> pointed out, by the time it's been through the FM programme chain you'd
not know the
> difference) and also has the most chance of blank media being available
in the longer
> term.

Here in the States the term R-DAT has been dropped in favor of DAT. The R was at one time necessary to differentiate the rotary head system (R-DAT) from the stationary head system (S-DAT) which never was produced. The DAT we have today is of course rotary head, but there's no longer a need to differentiate. The DCC (Digital Compact Cassette) uses a stationary head, but since it's called DCC, there's still no need to differentiate.

> Minidisc and DCC are both formats that have yet to make it into the big
time. Some
> companies here in the UK have just started promoting DCC as a mastering
recorder for
> home studio users. DCC hasn't take off at all well here, even less than
MD, and future
> availability of tapes could be a problem.

In the U.S., DCC didn't make it at all, and is considered a dead format by most. MD, on the other hand, is making slight inroads in broadcasting, pushed along by Sony's MD "Cart" idea. But the supporting consumer market is very small, and it remains to be seen if the pro-broadcast market will support the format enough to keep it around. Sony ususally does committ to supporing its products with service and media for at least 10 years.

I do not agree that a bit-rate reduced recording system such as DCC or MD would not be audible once passed through an FM broadcast chain. The idea is just to general. It would depend upon the specific chain. It would be audible in some, not in others. The real concern is that if you use any other bit-rate reduced systems in the chain such as a digital STL, or eventually digital broadcast system (what is that called now? DAB? DAR? DRB? DEAD?) which would further reduce the data based upon a dissimilar set of masking criteria. The resulting multi-generations of bit-rate reduction would be very objectionable.

The general idea should be that data storage is fairly cheap. Data transmission is fairly expensive. So, store without bit-rate reduction and

transmit with as few generations as possible of bit-rate reduction. This would point you to DAT or hard disk based recording.

I use the term 'bit-rate reduction' rather than 'compression' because it accurately describes the process. Data compression is lossless (i.e. the file compression utilities we all use in file transfer on the net, or compression to disk) but bit-rate reduction is the process of selectively throwing out data that was determined to be unnecessary, never to be recovered. Bit-rate reduction is heavily used in MD, DCC, and digital broadcasting. The criteria and amount of data thrown out has an impact on the audibility of the system.

Jim Addie
AddieTech
Consultants to the Broadcast Industry

514. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4dg2pf$pf4@vixen.cso.uiuc.edu>
Source record: 27090

A lot of stations carry his comments on life and politics during their afternoon drive shows...I THINK he's based in Seattle, and may be the same Dave Ross who's doing a daily show out of KIRO (the traditional talk format leader) up there. Someone who knows the Seattle market can confirm this...and maybe also find out if he's the same Dave Ross who worked in Ithaca, NY as a college student breaking into the business about 25 years ago...

Bob Smith, middays WXXI-AM 1370 Rochester NY

515. Wanted: New EBS Script

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4dg2pf$pf5@vixen.cso.uiuc.edu>
Source record: 27091

Some time ago two new announcement scripts for EBS tests came to my attention. My understanding
was either script could be used. Could someone forward me a copy of these scripts so I can update
a few EBS announcement carts? Thanks, Bill

wkleros@csn.net

516. Radio Fakenburg??

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ac10019@cam.ac.uk
Message-ID: <4dg2pg$pf6@vixen.cso.uiuc.edu>
Source record: 27092

Anyone heard of a station (past or present) called Radio Fakenburg?? Any info would be appreciated - please e-mail me.

517. Re: Where is (was?) KCRS?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: heykurtz@aol.com
Message-ID: <4dg2v7$pkb@vixen.cso.uiuc.edu>
Source record: 27093

Doubt they're playing Icehouse, but KCRS-FM is a Country station in the Odessa-Midland, TX market. (They also have an AM News station.)

I believe they have had these calls for years, so maybe they used to be in a different format?

Warren Kurtzman
Vice President
Coleman Research
Email: HeyKurtz@aol.com
wkurtzma@coleman-res.com
Phone: (919) 571-0000

518. ST LOUIS RADIO WATCH 1/14

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4dfn4o$i3s@vixen.cso.uiuc.edu>
Source record: 27094

FALL RATINGS STILL HAVE KMOX #1
JOE BUCK MAY BE OUT AT KMOX

by Scott Simon

ST. LOUIS -- CBS owned and operated KMOX Radio remains the most listened to station in the St. Louis market after the Fall Arbitron survey was released late last week.

For all listeners 12 years of age and older, KMOX had a 14.7 percent share, 5.4 percent above country-format WIL-FM, with a solid 9.3.

Broadcast of the St. Louis Rams had an impact on KSD AM and FM, which simulcast the games and talk shows. The EZ Communications combo posted a 4.8, good for 7th place overall.

A breakdown of the top ten stations in various categories:

MONDAY THROUGH SUNDAY 6AM-MIDNIGHT 12+

Fall 95 Summer 95

KMOX-AM (Full Service) 14.7 14.2
WIL-FM (Country) 9.3 8.8
KMJM-FM (Urban) 7.5 7.1
KEZK-FM (Soft A/C) 7.0 7.0
KSHE-FM (Rock) 6.4 6.3
KYKY-FM (Hot A/C) 5.3 5.6
KSD-AM/FM (Talk/Classic Rock/Rams) 4.8 * ---
KPNT-FM (New Rock) 4.8 4.8
WKKX-FM (Country) 4.2 3.6
WKBQ-FM (CHR) 4.1 4.6

(* AM and FM audience combined, to reflect co-programming of St. Louis Rams football play by play and related talk shows)

Adults 25-54 6-10AM

Fall 95 Summer 95

KMOX-AM 12.6 12.0
WIL-FM 9.7 7.9
KYKY-FM 7.5 8.3
KSHE-FM 6.4 6.3
KEZK-FM 6.2 7.0
KSD AM/FM 6.2 ---
KMJM-FM 5.9 5.7

WKBQ-FM 5.3 6.7
KSD-FM 5.3 5.1
KLOU-FM (Oldies) 4.8 4.3

Rumors surfaced this weekend that Joe Buck will be dropped from KMOX Sports Open Line, as early as this week.

Station staffers tell me that he and KMOX general manager Rod Zimmerman could not reach an agreement on a new contract.

Buck will continue on St. Louis Cardinals baseball broadcasts, aired on KMOX, but produced by Bud Sports, a division of Anheuser-Busch, the main broadcast sponsor.

And it is expected to be announced in the next month that he will be one of the main broadcasters of major league baseball on FOX, which begins this summer.

# # #

519. Re: What Happen to Call Letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4dg2pd$pf0@vixen.cso.uiuc.edu>
Source record: 27095

References: <4cr5pj$dia@vixen.cso.uiuc.edu> <4d8aab$23c@vixen.cso.uiuc.edu>

In article <4d8aab$23c@vixen.cso.uiuc.edu>, talk1370@aol.com says...
>We aren't yet as loose as the Canadians, who permit the use of the normal
>station positioning slogan as the top of the hour ID and only require a full
>legal ID of callsign and city of license a few times a day. (Go up to
>Toronto and you'll hear only ONE station, CFRB, regularly giving what would
>be a legal ID in the US.) But we're getting there.

I suspect the CRTC did that to accomodate the CBC, which has long preferred
(in the European tradition) to identify its networks rather than the
individual stations. Not only are their English-language radio networks
known as CBC Radio and CBC Stereo respectively -- with no identification as
CBL, CBM, etc., except as you describe -- but their terrestrial TV networks
are called CBC Television and Radio-Canada Television. However, oddly enough
they do identify their major stations by frequency (or TV channel), so
CBL(AM) is called CBC Radio 740 and CBM(AM) is called CBC Radio 940.

520. Still looking for Chicago Taper.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: wdp@airwaves.com
Message-ID: <4dg5lq$rdr@vixen.cso.uiuc.edu>
Source record: 27096

I posted the other day for someone who would make some tapes in
Chicago and Milwaukee for me.

I got my Milwaukee person, but have not heard from a Chicago person.

I need someone to tape selected stuff off of Chicago radio for me
either on Hi-Fi VHS or standard cassette. Ill reimburse postage and
tape cost (or Ill mail you the blank tape if you prefer).

Anyone willing to do this?

Write and we'll discuss particulars.

Many thanks in advance.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

521. contests

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: gdrslq@eramp.net
Message-ID: <4dg2pd$pf2@vixen.cso.uiuc.edu>
Source record: 27097

hey, does anyone have any ideas for contests that i could do for
middays at a country station. looking for some original and off the
wall stuff. thanks.
KCKR
95.5
Waco, tx
--a pessimist sees the glass half empty--
--an optimist sees the glass half full---
--i'm a realist, i know that if i stick aroung long enough i'm gonna have to wash the
glass--

522. Re: First Radio Job

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: joec@safari.net
Message-ID: <4dg2pg$pf7@vixen.cso.uiuc.edu>
Source record: 27098

References: <4daiu4$t8b@vixen.cso.uiuc.edu>

Garysice@Tiac.net (Gary) wrote:
:References: <4d8aat$281@vixen.cso.uiuc.edu>
:kevinc@awod.com (Brendan Cosgrove) wrote:
:
:
:Best way to start these days is as a volunteer intern. Just call
:around the the pd's and beg....

Public radio stations are almost always looking for volunteers
to cart spots, run shows off the satellite, etc. WDNA, a local PRI
affiliate in Miami, was practically begging for volunteers a few
months ago.

It may not be what you were hoping for, but the experience and practice
is invaluable.

Joe Cassara
joec@graveline.com

Go "Into Tomorrow" with Dave Graveline at http://www.graveline.com.

523. English ID's?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-16 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4dg2ph$pf8@vixen.cso.uiuc.edu>
Source record: 27099

>Is there a requirement that the ID be in English? I recently heard a
>Spanish-language station do its hourly ID in Spanish only, and beyond
>inferring that it was their ID (because it was the only spoken bit
>between two music pieces at the top of the hour), I couldn't tell what
>their call or their city was.
>
> < John Covell >

I wonder about this myself. In Detroit, WNZK is an ethnic station that has programming of varying languages throughout the day, and it seems about the only thing I ever heard in English on that station was the ID.

Which brings up another question, since I mention WNZK. They are assigned to 680 kHz days, 690 nights (or maybe vice versa). Are there any other stations with such a bizarre arrangement? That is a curiosity I have had for a lil' while...

Ron Schoedel
KRUP-FM Dillingham, AK

524. Re: I want to record all my programs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: Richard Wood <u9323082@cpca5.uea.ac.uk>
Message-ID: <4dj2j1$rac@vixen.cso.uiuc.edu>
Source record: 26950

References: <4dfn53$i4e@vixen.cso.uiuc.edu>

On 16 Jan 1996, Radio Brume wrote:

> Radio Brume is a student radio in France. At this time we must record our
> programms 24 hours a day. I search some informations about tape recorders for
> this usage.
>
> I saw a few years ago an advert about a dat recorder, it could record 8
> programs simultanously for one week in one DAT.
>
> Can you help me please ? I want to find this or one like this.

The cheepest way to record output 24hrs a day is to use long-play video
recorders and 5hr tapes (ie 10hrs) then all you need is lots of videos
cassettes, depending on how long you want to keep them (and the patience
to label them all).

Or more expesively Sonifex produce a DAT logger which uses _3_ DAT tapes
to record 42 days of continuous programming and can play back simultaneously
If you wantany info I can find them out if you mail me.

Ricahrd

Richard Wood - sorry about the spelling but im a phisycist
----------- Chief Engineer, Livewire 945AM, UEA, Norwich ------------
---- TEL 01603 250020, FAX 01603 458553, Mobile 0860 758325 ----
-------------- E-Mail r.r.wood@uea.ac.uk ---------------
----------http://www.uea.ac.uk/~u9323082/richard.html ----------
-- http://www.uea.ac.uk/menu/student_media/livewire/livewire.html --

525. Re: "Beeps at Top of Hour"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: rpeebles@ix.netcom.com
Message-ID: <4dj2i8$r8g@vixen.cso.uiuc.edu>
Source record: 26951

References: <4dfn4r$i40@vixen.cso.uiuc.edu>

In <4dfn4r$i40@vixen.cso.uiuc.edu> Dan Kelley
<71224.753@compuserve.com> writes:
>
>
>
>On January 13th, Brendan Cosgrove, Teenage Radio Fanatic wrote:
>
>>> Just wondering how many stations still use beeps at the top of the
> hour besides the stations that carry CBS network news <<
>
>KOA (AM), Denver (at least last time I heard them) was using a tone
>burst at the top of the hour. IMHO, I feel that with the right format
>such a tone gives a station a real "signature"...
>
>--Dan Kelley
>
>

Here in Columbus, Ohio 610 WTVN plays a tone close to the top of the hour. But the tone is built into their ID and news open and has no correlation with the actual time - if they are late so is the top of the hour tone!

--Rob Peebles, WD8LXX
Dublin, Ohio

526. Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: frazere@tc.gc.ca
Message-ID: <4dj2i8$r8h@vixen.cso.uiuc.edu>
Source record: 26952

Somone I know who had been involved in radio for many years now has only ten percent of vision left and would like to know how people who are blind are able to do the work of a radio announcer i.e. work the controls and do the reading on the air that is required.

Thank you in advance for your responses.

Erwin Frazer

527. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4dj2ic$r8m@vixen.cso.uiuc.edu>
Source record: 26953

Covell (senator@well.com) writes:
>
> Is there a requirement that the ID be in English?

Yes (assuming a station in the US, licensed by the FCC). The English-language
pronounciation of the alphabet must be used.

> I recently heard a
> Spanish-language station do its hourly ID in Spanish only, and beyond
> inferring that it was their ID (because it was the only spoken bit
> between two music pieces at the top of the hour), I couldn't tell what
> their call or their city was.

Of course, a heavy accent might throw one off :-). Do you remember
at least what frequency this station was on?

528. Re: Help! I'm looking to make a career change.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: frazere@tc.gc.ca
Message-ID: <4dj2ic$r8n@vixen.cso.uiuc.edu>
Source record: 26954

bethshaw@neosoft.com (Elisabeth B. Shaw) wrote:

>References: <4bi6ap$oqh@vixen.cso.uiuc.edu>

>>Getting back to the original post...my advice is to get friendly with the
>>people at a local station. Ingratiate yourself with some who will take
>>you under their wing and let you use the studio to put together a tape.
>>(I always let people applying for their first p/t gig to use a studio for
>>a quick tape. They get a copy and I get a copy.) Then work that puppy,
>>and don't underestimate the powers of persuasion and persevierance. All
>>you've got to go on is potential - having no track record - and that is
>>really hard to measure. You've really got to sell yourself! Good luck!

>Another alternative is to work (volunteer) at a community radio station, if
>your town has one. I did this as an intern in college. I was exposed to
>more phases of radio work than I could have at any commercial station. I've
>done both commercial and public radio, and I think I had a broader exposure
>working on the public side. I did everything from announcing to filing, and
>met some great people doing it. It also shows a potential employer that you
>have the experience and are willing to do whatever's necessary.

>I wish you well.

>Beth, New Orleans.
>>Bob Gerhard
>>PD: KBAT/KQIP, Midland/Odessa, TX
>>

One is never too old. I have begun to do some interning at a small
town radio station at age 50 so that in the event I decide in several
years to retire I can do something I did and enjoyed as a teenager and
you start the same way even at 50. Demo tape and i asked to learn the
control panel and they put me on the air for two hours every Friday
night instead of going to satellite at that time (they just go two
hours later)

529. Re: Disabled People In Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4dj2ik$r9e@vixen.cso.uiuc.edu>
Source record: 26955

References: <4daiu7$t8e@vixen.cso.uiuc.edu> <4dfn56$i4j@vixen.cso.uiuc.edu>

I provide engineering services for Bob Greenberg in Chicago who provides sports highlights to a number of stations. He's blind, and has his own studio at home with a dozen satellite receivers, 3 dishes, 3 R-R recorders, 4 cassettes, and the usual cart machines, consoles, mics etc. We put in a cross-point switcher for him this year to 'make things easier'. He's amazing to watch!

Jim Addie
AddieTech

530. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: caf@omen.com
Message-ID: <4dj2j3$rah@vixen.cso.uiuc.edu>
Source record: 26956

References: <4cr5vc$dou@vixen.cso.uiuc.edu> <4d8abq$29i@vixen.cso.uiuc.edu>

>doing wrong? Am I just in the wrong spot? Geez, when the wind blows the
>right way, you can SMELL Elizabeth from here.
>
>Any tips?
>
>[Moderator's Note: You are trying them via ground wave, all the
>reports of great distances are from skywave. At 1660 the groundwave
>is not going to be great. Rich Wood of WORnet says that the signal is
>not grat even in NYC. Bill]

>From Portland Oreon WWV's 2.5 MHz signal peaks 10-15 db over S9.
Using 500 Hz CW selectivity I can easily detect the presence
of a signal at least 50 db weaker than WWV. WWV is 10 KW in Colorado,
so a 1 KW station in New Jersey would be 10db weaker from power and
10-12 db weaker from the extra distance.

It is more difficult to guess the propagation difference between 2.5
and 1.7 mHz. I'v worked a New Zealand station on 1.8 MHz using a
100 foot random wire, much more distant than Elizabeth NJ. In 1961
our high school station's 5 watt 1620 signal reached 20-30 miles to the
St. Louis FCC office. I certainly had no trouble hearing the 1660 test
signal from the last NAB convention in Las Vegas.

Has anyone west of the Great Lakes heard anything on 1660 from NJ?

--
Chuck Forsberg WA7KGX caf@omen.COM http://www.omen.com
Omen Technology Inc "The High Reliability Software"
Author of YMODEM, ZMODEM, Professional-YAM, ZCOMM, GSZ and DSZ
TeleGodzilla BBS: 503-617-1698 FTP: ftp.cs.pdx.edu pub/zmodem

531. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4dj2j7$ras@vixen.cso.uiuc.edu>
Source record: 26957

References: <4dfn55$i4h@vixen.cso.uiuc.edu>

> >DOes anyone know if WLS radio in Chicago is looking for a new talk-show
> >host? I heard Denny Schaffer say this morning, on WVKS in Toledo, that
> >WLS was interested in him. How much truth to this?
>
> Good for Denny. Have they inked him yet? Tell hime I said welcome aboard!
>
> Jay Marvin
> WLS

Well, Denny is signed at WVKS for a guaranteed 3 yr cntract. From what I know WLS was interested in Denny Schaffer and WVKS News Director, Tricia Courtney but because both Denny and Tricia are loyal to Toledo they would not leave. The contract thing was in the way also.

-Craig

532. Re: WNYE NYC Bd of Ed station

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: hmgnsbrg@ix.netcom.com
Message-ID: <4dj2j9$rau@vixen.cso.uiuc.edu>
Source record: 26958

References: <4dfn5p$i5l@vixen.cso.uiuc.edu>

In <4dfn5p$i5l@vixen.cso.uiuc.edu> gfox@ix.netcom.com (Geoff Fox)
writes:
>
>
>Back in the mid to late 60's, while in high school, I appeared often
>as a radio actor on WNYE. Did anyone else here appear there or just
>remember the programs from this station?
>
>Geoff Fox
>Hamden, CT
>
>
Yes, Jeff, I remember the programs. I also went to Brooklyn Tech on
top of which was the tower, transmitter and studios for WNYE.
Even remeber the address, 29 Fort Green Place.
Howard Ginsberg
Now transplanted to much warmer Atlanta...

533. Re: FCC License?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: CNFT83B@prodigy.com
Message-ID: <4dj2ip$r9r@vixen.cso.uiuc.edu>
Source record: 26959

References: <4dg2pl$pff@vixen.cso.uiuc.edu>

>Hello,
>
>I'm not sure where to post this question, but How does one go about
>getting an FCC License?
>
>Could you also tell me what an FCC license really allows me to do, how
>long it takes to get one and how I get one.

Greets,
I assume you are referring to the FCC Restricted Radiotelephone Operator Permit. I work at a radio station that still signs on at 6:00am and signs off at Midnight. Therefore, being an evening deejay I am required to sign the station off. The FCC licence is (if I understand it correctly) required for anyone who will be operating the transmitter switch, and also (maybe) for anyone who will be taking the meter readings every three hours (as in my case). For this class of licence, there is no test required. You simply fill out a form and mail it to the FCC with a payment. I am not sure what the payment is. $30, I think. My station took care of it when I went to work there. I heard that you can get the form at any post office. You might try there; Otherwise, you ought to be able to get the form at some stations.

Steve / KWKQ FM 107.1 Graham TX

534. WTHE - Long Island, NY

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: BruceS8852@aol.com
Message-ID: <4dj2ip$r9s@vixen.cso.uiuc.edu>
Source record: 26960

The other night I heard WTHE 1520 AM from Mineola (Long Island). According to M Street, this is a daytimer whose format is religious. On that night they were playing oldies. WWKB in Buffalo has a clear channel for this frequency. Last night I received WWKB on 1520 AM. does anybody know anything about this?

Bruce Slutsky
BruceS8852@aol.com
slutsky@tesla.njit.edu

535. Re: Disabled People In Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4dj2ii$r99@vixen.cso.uiuc.edu>
Source record: 26961

The P.D. of Rhythmic/CHR WOCQ/Ocean City, MD (OC104) is Wookie, and he is wheelchair-bound. He also hosts nights on the station, and sounds great. I've run pictures of him in our trade mag hosting bikini contests in the Summer.

Dave Hoeffel/FMQB

536. Disabled people in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: Alan Haber <zoogang@ix.netcom.com>
Message-ID: <4dj2ij$r9d@vixen.cso.uiuc.edu>
Source record: 26962

For a story for Radio World, the radio industry newspaper, I would like to hear from any disabled people about their experiences working in radio (I'd like to hear from station managers, too). I would like to know about any specialized equipment that might be used (screen readers, braille readers, etc.), how stations are working with disabled people (special requirements, etc.), how stations are complying with the ADA, etc.

Please either post your messages to the group or to me at zoogang@ix.netcom.com by Tuesday, January 23. Thanks.

Alan Haber
Radio World writer

537. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: as779@yfn.ysu.edu
Message-ID: <4dj2ik$r9f@vixen.cso.uiuc.edu>
Source record: 26963

Detroit radio listeners were treated to
"SUNDAY SUNDAY at DETROIT DRAGWAY"
voiced by Robin Seymour (then of WKMH later WKNR) and
Rube Weiss, a legendary Detroit voice who had also once been part of
the players on WXYZ Detroit's origination of The Lone Ranger.
===
Chuck Reti Detroit, MI | "Kill Ugly Radio"
aa010@detroit.freenet.org | - Frank Zappa
http://web.grfn.org/~chuckr |

538. DX-ing story for Radio World

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: Alan Haber <zoogang@ix.netcom.com>
Message-ID: <4dj2im$r9i@vixen.cso.uiuc.edu>
Source record: 26964

For a story for Radio World, the radio industry newspaper, I would like to hear from DX-ers who have favorite stories of listening to those far away signals. This story isn't confined to any specific time frame - I'm interested in hearing from you if you were DX-ing in the sixties or if you're DX-ing today.

There's something magical about DX-ing. That's the essence of this story - I want to know what turns on DX-ers. What's the attraction of listening to far away signals? I'd love to hear stories that put the spotlight on the romance of radio - driving to a mountain top or some remote area with your sweetheart and listening to some far away station, or sitting in a room in your house, late at night, pulling in new signals from out of the sky.

Please either post your messages to the group or to me at zoogang@ix.netcom.com by Monday or Tuesday, January 23. Thanks.

539. Re: Ken Hamblin

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4dj2im$r9k@vixen.cso.uiuc.edu>
Source record: 26965

Here is the Ken Hamblin Homepage:
Http://www.globaldialog.com/hamblin/index.html
Mike Batchelor
mbatchel@mail.win.org
Visit the Bi-State Radio page:
http://www.geopages.com/sunsetstrip/2417
Warning:Page under construction! It will
loohk better.

540. Re: Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4dj2in$r9l@vixen.cso.uiuc.edu>
Source record: 26966

WFUN in Bethallto IL 95.5 FM is alive and well on FM.Another one is WAOZ Cincinati 1360 AM.It has a really good signal, and can sometimes be picked up in Saint Louis.KIDS in Springfield-Branson,MO went dark due to lack of listenership & advertisers.
Mike Batchelor
mbatchel@mail.win.org
Visit the Bi-State Radio page:
http://www.geopages.com/sunsetstrip/2417
Warning:Page under construction! It will
loohk better.

541. Re: Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: bb706@scn.org
Message-ID: <4dj2io$r9o@vixen.cso.uiuc.edu>
Source record: 26967

In a previous article, au385@freenet.carleton.ca (Richard Frith) says:

> I have read that a station in Seattle (AM 1250) debuted a format called
> KidStar in 1993. They planned to offer it to stations in other U.S.
> markets. Does anyone know if the format is still on the air in Seattle or
> in other areas? Is children's radio successful in attracting audiences
> and revenues? Is it exclusively heard on AM or are there any FM stations
> offering the format. Any information about these questions or simply
> some impressions about what the format sounds like would be appreciated.
>
> Thanks!
>

KKDZ ("Kidstar") is still on the air and seems to be going strong. I do not listen often (not a kid!) but have been impressed by the programming, especially news about and for kids that does not talk down to them. They play popular music and novelty stuff. Last I heard the plans for a network were on track; I think some of those involved read this newsgroup and would be better equipped to comment on that.

--
Sincerely, | "Frankly, I'd like to see the government get out of war
Greg Scheiderer | altogether and leave the whole field to private industry."
bb706@scn.org | --Milo Minderbinder

542. Re: Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: dk@crl.com
Message-ID: <4dj2ip$r9q@vixen.cso.uiuc.edu>
Source record: 26968

References: <4dg2pk$pfc@vixen.cso.uiuc.edu>

Richard Frith wrote the quoted material below:

" I have read that a station in Seattle (AM 1250) debuted a format called
" KidStar in 1993. They planned to offer it to stations in other U.S.

They leased KDFC(AM) in Palo Alto (near San Jose and San Francisco) for a
year for their format. I think it sounds *really* good. I hope they
continue. KDFC is at 1220.

--
(c) 1996 CNN hired 500 legal consultants
David Kaye for the O.J. trial in 1995

543. wanted: News Reporter/Anchor

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: kidstar@ix.netcom.com
Message-ID: <4dj2is$ra1@vixen.cso.uiuc.edu>
Source record: 26969

This is a full time on-air position responsible for working with the News Director and staff of kid reporters to create news programming and features for a kid audience. Some weekend hours.

Specific responsibilities include: Gathering information, interviewing, writing, reporting stories of special interest to a young audience.

Qualifications include: Two years broadcast experience, ability to deliver news in a kid-friendly manner. Ability to judge news worthiness for kids. Electronic editing experience a plus, profiency with news gathering equipment needed.

Kidstar Interactive Media is an integrated media company targeting pre-teen kids and their families. Kidstar currently broadcasts in Seattle and San Francisco with plans to expand into several other major markets in 1996.

Send resumes and tapes to Human Resources Director
Kidstar Interactive Media
1334 First Avenue , Suite 150
Seattle, WA 98101

544. Re: Pop Music/Top 15

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: prm@pegasus.att.com
Message-ID: <4dj2j0$ra8@vixen.cso.uiuc.edu>
Source record: 26970

>>Pop Music/top 15
>>1/96...

>>#1: Terry Ellis (of EnVogue) WHERE EVER YOU ARE
>>#2: Coolio GANGSTA's PARADISE
>>#3: Michael Jackson EARTH SONG
>>#4: Tina Turner GOLDENEYE
>>#5: Blues Traveler HOOK
>>#6: Beatles FREE AS A BIRD
>>#7: Dave Matthews Band ANTS MARCHING
>>#8: Enya ANYWHERE IS

Interesting list but...
Is this your own top 15 favorites? Yes or no, you ought to
state where the list is coming from

Is there any station IN AMERICA that plays all 15 of these songs?
(he asked expecting the answer 'No')

Paul, who hasn't put compiled his own top 15 favorites since
Enya's Caribbean Blue was out.

Re: processing

At some stations it's important to be "the loudest thing
on the dial". You'd think that some stations have more pieces
of equipment in their audio engineering rack than music reproducing
equipment in their on-air studio. Some stations former engineers
even go into the audio processing equipment manufacturing business.

545. Re: I want to record all my programs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4dj2j1$rab@vixen.cso.uiuc.edu>
Source record: 26971

References: <4dfn53$i4e@vixen.cso.uiuc.edu>

In article <4dfn53$i4e@vixen.cso.uiuc.edu>, brume@brume.org (Radio Brume) wrote:

|: I saw a few years ago an advert about a dat recorder, it could record 8
|: programs simultanously for one week in one DAT.

Eventide makes it. You can get info at www.eventide.com, or telephone (US)
1 201 641 1200.

546. Processing: Vigilante

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: ivoboude@knoware.nl
Message-ID: <4dj2j0$ra9@vixen.cso.uiuc.edu>
Source record: 26972

STATIONS USING VIGILANTE PLEASE READ:
I'm wondering if there are still stations using or have used The Vigilante processor by Cutting Edge Technologies?
What problems did you encounter with this processor? And what benefits did it have compared to its competition and the Unity 2000i also of Cutting Edge.

SOME RANDOM QUESTIONS:
Is it just me or is The Vigilante always producing lots of distortion even when its settings are in the most soft position?

Is there a processor that is even louder than The Vigilante in your opinion. As I remember Z-100 NY used it for a long time and a couple of years ago they were always the loudest sounding station in the NY-area.

Respond by e-mail please, simul-casting in rec.radio.broadcasting o.k.

Thanks,

Ivo!

547. Searching for Mike McKenzie, engineer

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4dj2j3$rag@vixen.cso.uiuc.edu>
Source record: 26973

Am posting for an email-less friend, a former WWTC/Mpls employee who's looking for Mike McKenzie, former CE at WWTC early 80's, last known whereabouts in the Salt Lake or Tucson area. Thanks in advance!

Alan Freed

548. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4dj2j4$rai@vixen.cso.uiuc.edu>
Source record: 26974

References: <4dg2pu$pft@vixen.cso.uiuc.edu>

Johnny Donovan WABC-NY <ru@i-2000.com> wrote:

>I have grown to believe that except for the obvious difference between
>AM and FM that most people don't notice how a station sounds from an
>acoustic point of view. I don't think the idea even occurs to most
>people that stations can sound different. The do however notice how
>big a station sounds. They hear it as being closer and therefore more
>local when it is big and loud. As much as it hurts my ears I would
>play the odds and go for loud if I were a programmer.

Johnny...

Which is why my favourite party trick is to walk into a room., listen
for maybe 15 seconds to the music (without ID, of course), and inform
all assembled which station they're listening to. Gets 'em every time!

Anita Bonita

549. Time Tones

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: "MACHARG, KEN" <kmacharg@mhs.hcjb.com.ec>
Message-ID: <4dj2j6$ram@vixen.cso.uiuc.edu>
Source record: 26975

********** Start of Forwarded Message **********
>From: schoedel@alaska.net (Ronald C. Schoedel, III)

>One way to make the tones useful to listeners
>but not hold up the program flow is to put the output of the chime
>generator "after" the console in the program circuit (sush is the
system at
>WGN). That way, the talent doesn't even hear the tone (unless they're
>monitoring off-air) and thus it's ignored--no pausing a beat for the
tone,
>saying something goofy like "the time at the tone" and so on. The
tone just
>does its job with the talent talking right through it. It's not a bad
>system.
>
>Cheers,
>
>Don

Much like what many shortwave stations do...I believe HCJB does this
(correct, Ken?) A number of the larger worldwide stations use time
tones
at the top of each hour, some pause for them, others don't (though I
can't
recall exactly who does what)...

I have been thinking of maybe putting in a chime generator here at
KRUP,
actually...

Ron Schoedel
KRUP-FM, Dillingham, Alaska

********** End of Forwarded Message **********

Ron is right, here at HCJB we don't hear it in the earphones unless we
are live and listening to the off-the-air line (which is our case is
not really off of the air, but IS the line which we feed from our
studios to the transmitter site). That's why you will hear us program
around it on Morning in the Mountains, but not on other programs.
(Morning in the Mountains is live, most of our other programs other
than the news are taped). However, I swear that it seeps out of the
walls, there are times when walking across the HCJB compound that I
have heard the "pitada" as it is called here and I am no where near a
speaker. Weird!
By the way Ron, what are you doing in Alaska? The last time I

heard from you was from Toledo. --Ken MacHarg
==========
=Kenneth D. MacHarg Radio HCJB =
=Director, English Language Service Casilla 17-17-691 =
=Kmacharg@mhs.hcjb.com.ec Quito, Ecuador =
=FAX: 593-2-447-263 Phone: 593-2-466-808=
= =
= HCJB - The Voice of the Andes +++ La Voz de Los Andes =
= Heralding Christ Jesus' Blessings =
==========

550. NYC RadioWatchers Report 1/15/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4dj2i6$r8c@vixen.cso.uiuc.edu>
Source record: 26976

K-Rock fallout; Evergreen's changin' & the New Zoomeister.

People are still talking about the K-Rock format switch. Still no word on the fate of the on-air staff, but there's tons 'o' speculation that some of the staff may move back to WNEW. PD Ted Richards did nothing to squelch the rumors, but did say WNEW wouldn't move to fill the format void left by K-Rock. Two things are certain - Howard's staying, and the Greaseman's gone.

Could the sudden K-Rock move to Modern Rock have upset Evergreen's plans for WYNY???? No one's saying--and Country's still king at 103.5. But.....
Also in the ch-ch-ch-changes department--the sighting of the 'Salsa 93' poster is in keeping with SBS' previously announced plans to air a Spanish flavored A/C format there when the sale becomes final in February.

Steve Cochran takes over the Z-100 Morning Zoo from John Lander. He debuted last Thursday.

Interesting note I gathered from C-Serve's BP forum - Ferrell on the Bench has been bounced from KNBR in San Fran, the station he came from. While this is said to be because of a few of his comments towards station management, does it bode well for the Ferrell show if they dump him from a market where he's been successful????

Take care---

Tripp Rogers

551. i need to get back into radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: goldenarm3@aol.com
Message-ID: <4dj2ia$r8i@vixen.cso.uiuc.edu>
Source record: 26977

46 year old male is looking to get back into radio broadcasting. have
been out of the business for a long while but the bug is still there.
have worked for WPNF-BREVARD,NC - WHVL HENDERSONVILLE, NC, and
WKIT-HENDERSONVILLE, NC. prever to work at either a oldies or country
formatted station. i am out of audtion tapes but am willing to travel
anywhere on the weekend to do one for you. if you wish you can write me
at the following address:
Robert Pfursich
Box 147
7325 W Irving Park Road
Chicago, IL 60634

i am available immediately.

552. Re: Buying time in Southern California

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: pmsimon@wavenet.com
Message-ID: <4dj2ib$r8k@vixen.cso.uiuc.edu>
Source record: 26978

References: <4dfn4u$i46@vixen.cso.uiuc.edu>

>>kuzz1@aol.com (KUZZ1) wrote:

>In article <4d8ac3$2a1@vixen.cso.uiuc.edu>, rickac@ix.netcom.com (Richard
>A. Acosta) writes:

>>I am looking for a list of radio stations in southern California that
>>allow you to buy large chunks of time.
(snip)

>I believe KIEV (AM 870, licensed to Glendale, I think) fills most of its
>air time this way.

Yep, KIEV (licensed to AND located in Glendale) sells time surrounding the George Putnam and Ray Briem shows. I believe KMAX 107.1 (licensed on three co-channel signals- Arcadia, Fallbrook, and Ventura) has been brokering some weekend time, although the new owners may change that. There are probably other possibilities if what you have in mind is religion or Spanish.

553. CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4dj2ie$r8o@vixen.cso.uiuc.edu>
Source record: 26979

CKWX Vancouver 1130 AM, currently running a country format and owned by
Rogers Broadcasting is reportedly working on a forat change to ALL NEWS. Most
likely to be modeled after the sucessfull Toronto operation at 680 NEWS.

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
|
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

554. Re: classic rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: trapper <trapper@talon.net>
Message-ID: <4dj2ie$r8p@vixen.cso.uiuc.edu>
Source record: 26980

I am a midday air talent/production director at WRFY in Reading, Pennsylvania.

In recent issues of Airwaves, and throughout our trade magazines, we keep getting hit with the "fact" that "Classic Rock Radio" is dead, or at least taking it's last breath. I'd like to suggest to everyone that it's not the music that's making listeners turn off...it's the programming of that music. Short playlists and a lack of attention to new rockers has created this stagnation.

Many "professionals"have the belief that a playlist of only 200-500 songs is allowed. Wrong. If all you're going to play is a few hundred songs, your TSL will hit the toilet, and your listeners won't come back eventually because they always hear 'the same old thing'.

In Reading, PA...WRFY-FM is currently working a "Rock Hits" format, basically a 60/40 split of classic to new rock. We've just received our fall ratings...one of our highest fall books ever. Since we began with this format (which lists currently over 1200 songs on our REGULAR playlist) three years ago, we've seen several record high ratings periods, which is quite a feat since our biggest competition is Philadelphia radio.

Regardless of what all those so-called professionals say...it is not necessary to tighten your playlist. On the contrary...expansion is the key to success.

Kevin (Trapper) Browne trapper@talon.net

555. Modern AOR Format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4dj2if$r8u@vixen.cso.uiuc.edu>
Source record: 26981

I have been following the interesting discussion of the classic rock format, but I was wondering what people thought of the direction that the AOR format seems to be taking. Many AOR stations seem to dropping most of their classic rock playlist in favor of more "modern rock". Only a few older artists (Led Zeppelin, Jimi Hendrix, the Doors, etc.) remain on the playlist, while the bulk of '70s and '80s rock is totally ignored. This, at least, is what is going on in southwest Ohio. Is this trend taking place elsewhere?

Personally, I find this new "modern AOR" format hard to listen to. While I enjoy hearing a lot of new music, I find it quite irritating that I can only hear a limited number of "classic" artists, artists whose works are greatly overplayed, IMHO. Also, to my ears, the format just doesn't flow very well. You may have several new and recent songs played in a row, and then all of a sudden, a song that is nearly 30 years old and has been played over and over is played. IMHO, I would find a format that combines modern rock with the '70s and '80s rock (Journey, Genesis, Foreigner, etc.) that was dropped much more interesting to listen to.

Anyway, those are my observations and opinions. I would be interested in reading what others have to say about this topic.

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

556. Re: What Happen to Call Letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: wollman@halloran-eldar.lcs.mit.edu
Message-ID: <4dj2if$r91@vixen.cso.uiuc.edu>
Source record: 26982

References: <4dg2pd$pf0@vixen.cso.uiuc.edu>

In article <4dg2pd$pf0@vixen.cso.uiuc.edu>,
Ed Ellers <edellers@shivasys.com> wrote:

>I suspect the CRTC did that to accomodate the CBC, which has long preferred
>(in the European tradition) to identify its networks rather than the
>individual stations. Not only are their English-language radio networks
>known as CBC Radio and CBC Stereo respectively -- with no identification as
>CBL, CBM, etc., except as you describe -- but their terrestrial TV networks
>are called CBC Television and Radio-Canada Television. However, oddly enough
>they do identify their major stations by frequency (or TV channel), so
>CBL(AM) is called CBC Radio 740 and CBM(AM) is called CBC Radio 940.

And just to confuse the situation even more, the /French/ mono network
does identify in the standard form, at least some of the time, as
evidenced by <http://radio.lcs.mit.edu/radio/sounds/cjbc.au> and
<http://radio.lcs.mit.edu/radio/sounds/cbj.au>. And, of course, CBO
and CBOT in Ottawa have /always/ used their callsigns (to the extent
that the last I heard their mono radio morning show, it was called
``CBO Morning''). This is a relatively recent phenomenon; in the
1950s and 60s, all the stations used their callsigns. (Probably
Ottawa hasn't changed because it doesn't have seventy gazillion
satellites like most of the others.)

Some of the commercial stations manage to at least /mention/ their
callsign and city of license in the same sentence, if not always in
the standard order, as evidenced by:
<http://radio.lcs.mit.edu/radio/sounds/chom.au>
<http://radio.lcs.mit.edu/radio/sounds/cfqr.au>
<http://radio.lcs.mit.edu/radio/sounds/ciez.au>
I have also heard, but not recorded, American-style legal IDs on the
late CJSB, CKOI, and CJAD just to name a few.

-GAWollman

--
Garrett A. Wollman | Shashish is simple, it's discreet, it's brief. ...
wollman@lcs.mit.edu | Shashish is the bonding of hearts in spite of distance.
Opinions not those of| It is a bond more powerful than absence. We like people
MIT, LCS, ANA, or NSA| who like Shashish. - Claude McKenzie + Florent Vollant

557. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: aa423@freenet.hamilton.on.ca
Message-ID: <4dj2ih$r94@vixen.cso.uiuc.edu>
Source record: 26983

References: <4dfn5p$i5k@vixen.cso.uiuc.edu>

[A whole bunch of others wrote:]

: >>Question: what is to stop the Canadians, who presumably are going to use
: >>L-band to transmit Eureka-147 by satellite, from broadcasting to listeners
: >>in the United States? The Canadian satellites are, after all, in
: >>geosynchronous orbit over the equator.

: >For one thing, we're not talking satellite broadcasting here: it's
: >terrestrial DAB, from transmitters around the urban areas involved. For
: >another thing, the Canadians are already doing it. There may be some
: >leakage around the border, but it won't go very far into the U.S.

I believe that the L-Band, in Canada, will use both ground and
satellite receivers, although not necessairily at first.

: What is the real problem to use the same DAB system as Europe.

Most countries are using Eureka-147, are they not?

--
Jeff Bamford Phone: +1-905-570-0130 fax: +1-905-570-1161
E-mail: jeffb@audiolab.uwaterloo.ca
Looking for an audio engineer who has studied Ambisonics, Dolby Surround
and Stereo? Check out: http://audiolab.uwaterloo.ca/~jeffb/resume.html

558. Re: Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: pozar@zeitgeist.net
Message-ID: <4dj2in$r9n@vixen.cso.uiuc.edu>
Source record: 26984

References: <4dg2pk$pfc@vixen.cso.uiuc.edu>

Richard Frith (au385@freenet.carleton.ca) wrote:
: I have read that a station in Seattle (AM 1250) debuted a format called
: KidStar in 1993. They planned to offer it to stations in other U.S.
: markets. Does anyone know if the format is still on the air in Seattle or
: in other areas?

It is currently on our AM (1220) in Palo Alto.

: Is children's radio successful in attracting audiences and revenues?

Good question. It just started in November. We hear a couple of ads
but they mainly push their IVR system. I belive they sell data and
sponsorships with the IVR.

The other problem that they run into is selling over the air ads when
most of the buyers look at 12+ or more like 25-54 numbers. Arbitron
doesn't count a lot of their audience. The IVR is a way to track
listenership via PINs assigned to callers (kids).

: Is it exclusively heard on AM or are there any FM stations
: offering the format.

Just AM right now. I don't see why it couldn't be FM too. They are
looking to LMA licenses. AM is not as profitable right now, so the
properties are more likely to be up for this sort of arrangment.

: Any information about these questions or simply
: some impressions about what the format sounds like would be appreciated.

It is a really hip format. I was thinking it would be a bit too
"Disney", but they put some amazing music on (Rock Lobster by the
B-52s... wink wink...)

Tim Pozar
Engineering Manager KKSF/KDFC
--
TLGnet, a San Francisco Bay Area Internetwork (RGnet, Inc)
Voice: +1 415 487 1902 Information: http://www.tlg.net
Fax: +1 415 552 6088 Price quotes are valid for 25 days

559. Buffalo/Toronto Radio Watch(1/16)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4dj2i5$r89@vixen.cso.uiuc.edu>
Source record: 26985

Happenings in the #40 market:

*First,a bunch of corrections:
-On the Edward Tucholka obit:Sattler's was at 999 Broadway,_not_ 998.
-On WQBK/WQBJ:'QBJ is at 103.5,while WQBK is at 103.9.
-As for WXRL/WWKB:The time/temp thing is being done at 'XRL,not 'KB.
(The observation,however,stands.) Also,it's gone to 2 records & liner in middays,the strongest daypart. Scott Cleveland voluntary left that part to head to night duty,which is where all the canned programming is done(including a live simulcast of WGRZ(ch.2)'s 6pm news).
-Re WRCD:Scott Fybush wrote that he hoped that George Kimble was referring to the town on Honeoye in Ontario County,and not the village of Honeoye Falls-'RCD's city of license. Also,whatever format they're using (satellite NAC w/ live assists),it's not SW Net.'s Smooth FM. And,the CP for WCGR has been pending for a number of years-back to 1990,at least. Technically,they don't share time w/CBE in Windsor,but they do have to be off the air at sunset to protect CBE's night pattern. Finally,Auburn's WALL is legally WLLW(and he suspected they're ducking the calls)-WALL is licensed to a station in Middletown.
The only response I can give is that of Dr.Ninestein of the animated Terrahawks:"Flaming thunderballs!"

*Dave May,who had been handling traffic duties at WBEN(NewsTalk 930)for a number of years-either in the air or on the ground-was relieved of his duties on Thursday in what can be best described as a cost-cutting move. The 58-year-old May,who was at 'BEN since 1976,didn't know he'd lost his job until after he finished up work on Tuesday. WBEN officals confirmed yesterday that May was no longer employed there,but had no comment. May did a number of jobs in his 2 decades at 'BEN:engineer,traffic reporter(which he started in its copter in 1978 and ended in 1993),executive producer of the Bills broadcasts,hosting a mid-morning talk show for a year,and commentaries for Newsday at Noon. Insofar as cost cutting,May said he took a 22% cut in his pay last year to stay there.(The story,by Alan Pergament & Tony Violanti in today's Buffalo News,said that he was "the best-known traffic reporter in local radio history." Have they forgotten Jack Sharpe,who scanned the skies for many years at WEBR before getting into local politics?) May added that he'd still like to work in the area.
Also going:Barry Lillis,weekend weathercaster for WGRZ(ch.2). He resigned Sunday amid speculation that the Argyle-owned station is planning to emphasize weather and add a meterologist to its staff. In a staff memo,GM Eric Land said that Lillis was pursuing other interests,"including his pastoral work."(He became a minister for a non-denominational church 2 years ago,and visits hospitals & prisons-as well as doing weddings. Lillis said he's planning on building an all-faith church in Niagara Falls in the near future.) Land added that Lillis wanted no fanfare in his departure. This was

Lillis' 2nd tour of duty at ch.2:he worked as its weathercaster from the late 70's until the early 80's,then returned a few years later in a variety of roles(reporter,weathercaster,and host of the late-night movie/comedy show The Cat's Pajamas).

*Speaking of WQBK:it's debuted a Web site. Point your URL to:

http://www.wqbk.com/

WMJQ(Q 102)had a test Web page at a health expo this week,but it is not as yet up & running officially.

*WCMF(990,Rochester,sports;SportsRadio 990)will be one of 12 stations airing the AHL All-Star Game tonight(1/16),with Hershey Bears play-by-play voice Dave Mishkin handling the call. The skills competition will have Mishkin teaming up with Amerks voice Don Stevens,which aired last night on SportsChannel N.Y.

*Rogers Broadcasting,owners of Toronto's CFTR(680 News),may be looking to put another all-news station in Canada. A tipster north of the border tells me that 680's news director is heading out to Vancouver tomorrow for a month to oversee a format change at CKWX(1310;country). The new format is expected to be all-news,and based in large part on what 680 News does.

*Staying north of the border:CITY-TV(ch.57;ind.)-part of the ChumCity group-filed 3 applications for cable licenses from the CRTC over the weekend. These are among a number of application filed at the CRTC before the Friday deadline. CITY filed for:

-Pulse24:a round the clock news channel covering southern Ontario (much like New York 1,News 12 Long Island,and Rochester's R News,among others)
-MuchmoreMusic:an adult-geared music video channel(think VH-1)
-MusicMax:same as above,but in French.

This would give the group a near-monopoly on music channels in Canada, were it not for NCN(a country-music network). They already own MuchMusic and its French counterpart,MusiquePlus.

(c)1996. To fellow reporters: Feel free to use,but please cite Airwaves/ r.r.b.as the source. It's a matter of courtesy,you see...

TTYL...

--
C.K.G. (((((*))))) "We are already,as you so quaintly put it,
| going straight to hell."
|X| -G'Kar,Babylon 5("Comes The Inquisitor")
|X|

560. Indianapolis RadioWatch 1/16/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: Jim Grey <jimgrey@iquest.net>
Message-ID: <4dj2i5$r8a@vixen.cso.uiuc.edu>
Source record: 26986

WSYW-FM DISMISSES TWO; TWO MORE LEAVE
Two employees of classical WSYW-FM received a pink slip as their Christmas gift as the station tightened its belt. Meanwhile, two other employees left for other opportunities. General Manager Linna Caldemone, Operations Manager Dan Jensen, an account executive, and a public relations representative, are no longer with the station. New General Manager Greg Lhamon, who works in the St. Louis offices of WSYW's owner, Continental Broadcast Group, says that no further staff cuts are planned.

WXTC-FM ENTERS INTO LMA; CHANGES FORMAT
Easy-listening WXTC-FM entered into an LMA last week with urban WTLC-FM and soul/oldies WTLC-AM. On Monday, WXTC changed its format, taking over the soul/oldies programming from WTLC-AM. WTLC-AM, meanwhile, is now programming "black gospel". Indianapolis is left with no easy-listening outlet. WTPI-FM, with its light-AC programming, may pick up some of WXTC's former listeners.

--
jim grey |beebeebumbleandthestingersmottthehoopleraycharlessingers
jimgrey@iquest.net|lonniemackandtwangin'eddiehere'smyringwe'regoingsteadyta

561. Women teams

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4dj2j9$rav@vixen.cso.uiuc.edu>
Source record: 26987

<<<Not too long ago, there were a couple of women holding down the fort at WKXW in Trenton, NJ; in fact, briefly (I believe), their show was syndicated nationally.>>>

Roberta Gale and Brooke Daniels were their names. They replaced John & Ken who have gone on to fame & fortune at KFI in LA. Westwood One tried to take them national, but they lasted 6 months in middays. Roberta fills in at NJ 101.5 and Brooke is a PD at a talk station in CT.

Tripp Rogers

562. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4dj2ih$r96@vixen.cso.uiuc.edu>
Source record: 26988

References: <4daiu1$t86@vixen.cso.uiuc.edu> <4dg2pf$pf4@vixen.cso.uiuc.edu>

talk1370@aol.com (Talk1370) wrote:

>A lot of stations carry his comments on life and politics during
>their afternoon drive shows...I THINK he's based in Seattle, and
>may be the same Dave Ross who's doing a daily show out of KIRO
>(the traditional talk format leader) up there. Someone who knows
>the Seattle market can confirm this...and maybe also find out if
>he's the same Dave Ross who worked in Ithaca, NY as a college
>student breaking into the business about 25 years ago...

>Bob Smith, middays WXXI-AM 1370 Rochester NY

Bob:

I remember reading a feature on Dave Ross in some periodical, and as I recall, it said he was originally from the southern part of the state, somewhere in the NYC metropolitan area. (Westchester?) So he might well be your man from Ithaca.

Meanwhile, I agree with the guy later in this thread who said, "When I grow up, I wanna be Dave Ross!"

Anita Bonita

563. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: johnross@halcyon.com
Message-ID: <4dj2ih$r98@vixen.cso.uiuc.edu>
Source record: 26989

References: <4daiu1$t86@vixen.cso.uiuc.edu> <4dg2pf$pf4@vixen.cso.uiuc.edu>

In article <4dg2pf$pf4@vixen.cso.uiuc.edu> talk1370@aol.com (Talk1370) writes:

>. Someone who knows
>the Seattle market can confirm this...and maybe also find out if
>he's the same Dave Ross who worked in Ithaca, NY as a college
>student breaking into the business about 25 years ago...

He's a Cornell alum, so it's probably the same guy.

564. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: nostalgia1@aol.com
Message-ID: <4dj2j6$rap@vixen.cso.uiuc.edu>
Source record: 26990

My radio friend told me about a tag he had to give after the traffic report. "This traffic report is brought to you by blount Ferry making hourly stops at Wood's Hole and Martha's Vineyard. " One day he heard himself saying "Wood's Vineyard and Martha's ...." You get the idea.

Bruce Kalver
WBSM-AM, New Bedford, MA

565. Mid-America Radio Watch (16-Jan-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4dj2i5$r8b@vixen.cso.uiuc.edu>
Source record: 27040

As promised, Steve Shannon and D.C. Chymes from WKBQ-FM are taking to the air in other markets from their St. Louis base.

Monday (Jan. 15), Steve and D.C.'s first affiliate, KCMQ(FM) in Columbia, Missouri, began broadcasting their morning show. KCMQ and WKBQ are both owned by Zimmer Broadcasting.

There is speculation that a Kansas City station may pick up the show soon. If that were to happen, it would be the first syndicated morning show to crack the cautious Kansas City market.

Most likely candidates are KISF, which just started yet another morning show, or KCFX, which has been known to pull off surprise moves from a position of strength. Last year, it was reported that KCFX was considering broadcasting the Bob and Tom show out of Indianapolis, but the 70s-rocker later denied the reports.

****

Meantime, KCMQ's surprise switchover to a youth-oriented rock format on New Year's Eve is giving other stations in the Mid-Missouri market something to ruminate about.

The move leaves Zimmer's co-owned KCLR(FM), with 26+ shares in Columbia's last Arbitron survey, as the only country station based in Columbia.

It's known that at least one Columbia broadcaster has been holding strategy
sessions with an eye toward a format change to country. The concern there is that Mexico's KWWR(FM), a longtime country station with a local-quality 100,000-watt signal covering most of Columbia's home county, might shift away from its rural base and go after Columbia listeners and advertising dollars.

As well, last year KATI(FM) upgraded to 50,000 watts, giving it a signal readily heard in Columbia, but "Kat Country" is based across the Missouri River in Jefferson City. While Columbia and Jefferson City comprise a combined television market; in radio, the markets (and listening habits) are still separate.

No moves are expected immediately; however, if album-alternative KBXR(FM) is still struggling for listener and advertising acceptance after this year's Arbitrons, it might be the most logical candidate for a switch later in the year.

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

566. Re: Top of Hour Beeps--WINS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: "Robert E. Beacham" <beacham@ix.netcom.com>
Message-ID: <4dj2i7$r8e@vixen.cso.uiuc.edu>
Source record: 27041

References: <4d8aa4$231@vixen.cso.uiuc.edu> <4dg2pb$pes@vixen.cso.uiuc.edu>

1010 WINS still uses beeps at the hour and the half hour.

Bob Beacham

567. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: johnsd@logica.com
Message-ID: <4dj2i8$r8f@vixen.cso.uiuc.edu>
Source record: 27042

References: <4dg2p9$pep@vixen.cso.uiuc.edu>

In article <4dg2p9$pep@vixen.cso.uiuc.edu> ebfeaster@aol.com (EB Feaster) writes:

>>Just wondering how many staions still use beeps at the top of the hour
>>besides the stations that carry CBS network news
>>Thanks,
>>Brendan Cosgrove

>Last I heard, KYW Philadelphia still runs one. They don't even run a
>network newscast at the top of the hour!

Power FM in Southampton, UK, used to run beeps at the top of the hour - but since they were part of the "news out" jingle, coming off cart (started by the jock) they were

I haven't been down there for a few years, so I don't know if they still do it. (It was good fun though - start newsread at 58:30, finish at 59:40, do weather until 59:53 at which point the 7 second news out was punched. This left 7 seconds to throw those scripts away and on the dot of 00:00, start reading a more relaxed, 3 minute bulletin for the other three services coming from the same building. Happy memories...)

Cheers,
Dave
johnsd@logica.com

568. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: fcunha@inforamp.net
Message-ID: <4dj2j3$rae@vixen.cso.uiuc.edu>
Source record: 27043

References: <4daiu1$t86@vixen.cso.uiuc.edu>

In article <4daiu1$t86@vixen.cso.uiuc.edu>, Marv <marv4@ix.netcom.com> wrote:
>
>
>Can someone give me info on Dave Ross on CBS. I just came across his
>Chip-talk segments a few months ago and I think he's great. I've also
>heard him sub for Charles Osgood who is another favorite of mine. I
>believe Dave Ross is only on once a day in L.A. is that true? Are there
>other times I can hear him?
>
Dave Ross' Chip Talk is put out by AP at 10:08 a.m. ET Monday to Friday on the AP
Satellite.

Fred

Big Kahuna Productions

******New email address starting Jan 17:******
frederico@cunha.com

**********Web Page remains the same**********
http://www.inforamp.net/~fcunha

569. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4dj2is$ra2@vixen.cso.uiuc.edu>
Source record: 27044

The Arbitron Company does not list non-commercial stations in its ratings reports. However, Accuratings does. In Boston the number one station among adults 25 to 54, according to Accuratings, is Boston University's non-commercial WBUR(FM). I find it quite ironic that this demo so coveted by the ad agencies should be dominated by a station that can't run commercials.

Rob Landry
umar@cybercom.net

570. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: dk@crl.com
Message-ID: <4dj2it$ra3@vixen.cso.uiuc.edu>
Source record: 27045

References: <4dfn5j$i5a@vixen.cso.uiuc.edu>

Donald D Forsling wrote the quoted material below:

" But if a regular
" public station claimed to be ranked, say, number six in the market in some
" Arbitron category, I would presume that they had taken their numbers for
" that category and plugged themselves into the book (in concept, not in fact)
" for the market at the appropriate slot.

While a non-commercial station can truly by #6 (or in the case of KQED-FM
in San Francisco, sometimes as high as #3) they can *not* rank themselves
alongside the commercial Arbitron numbers. Arbitron is designed for
commercial broadcasters who don't want to see non-commercial stations
included in the listings. So, when a non-commercial station can
rightfully claim to be #3 or #6, they are prevented from showing
underwriters the Arbitron book. They can only show their own numbers or
those of other non-commercial stations and hope the client also has
access to an Arbitron book.

A look at the advisory board on the inside of the back cover of the
Arbitron book shows why this is so -- it's all commercial stations, and
big ones, too. A ABC-owned KGO doesn't want clients to know that they
can get a better bargain at KQED.

--
(c) 1996 Most kinds of apples can't grow naturally; they
David Kaye must be grafted onto a more hardy wild apple tree

571. Re: New York City Radio Changes ?!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: pmsimon@wavenet.com
Message-ID: <4dj2iu$ra4@vixen.cso.uiuc.edu>
Source record: 27046

References: <4dg2po$pfj@vixen.cso.uiuc.edu>

steve c walko ee stnt <scw1118@hertz.njit.edu> wrote:

>Hello all. As you have already heard, 92.3 WXRK is now "New Rock"
>dropping it's "Classic Rock" format. This is the last thing I would have
>expected in NYC radio. We now have four stations that you can hear about
>the same music on. The stations overlap slightly but it's the same old
>thing.
> 92.3 WXRK, 100.3 WHTZ (Z-100), 102.7 WNEW , and 104.3 WAXQ (Q-104.3)

Well, not exactly- Z crosses into pop/top 40 territory, 'NEW is sorta
soft, "adult" alternative with little "alternative" feel, and Q- well,
Q and K-Rock will overlap a lot, but K-Rock has 1) Howard Stern, and
2) the benefit of the expertise of the PD of their LA station (hi,
Kevin) and help from San Jose (yo, Ron).

> How can four stations that play the same stuff all have high arbs and
>be successful? The answer is that it can't.

No, but K-Rock starts with some strong positives, huh?

>----------------------
> The plight of 93.1 WPAT is still up in the air. We know it's been
>bought by a Spanish company but we haven't heard the format change. They
>better try something else. A 2.3 rating is not great. (Remember when
>WPAT was #1 in arbs a few years ago with the EZ-93 format? They did it
>with little advertising and little if any contest promos!) (It was great
>doctor/dentist office music!)

Does "Suave 93.1" sound interesting?

> My last point is with WYNY 103.5. Their latest arb was a 1.9 and I
>hear that a format change is in the works for them. Rythmic CHR would be
>great cause you just don't get it in NYC anymore. I strive to get Q-102
>in Philadelphia where I live to listen to what real Top 40/Dance still is.
>A Top 40/Dance station in NYC couldn't hurt with 4 rockers in town.

Stay tuned there. Actually, staying country means staying on country
ad buys but anything can happen...

572. Re: New morning talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4dj2ir$r9v@vixen.cso.uiuc.edu>
Source record: 27047

References: <4dfn4u$i45@vixen.cso.uiuc.edu>

lissa@connix.com (Melissa Ann Jehnings) wrote:

>I have heard rumors to the affect that 93.7 The Eagle in Boston is
>auditioning a new morning person on-air - can anyone confirm? And if this
>*is* true, any advance comments, etc?

Melissa, you wouldn't be referring to Gary Craig would you?

Pat Ryan (in CT, not Boston)

573. Re: New morning talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: dodamage@aol.com
Message-ID: <4dj2ir$ra0@vixen.cso.uiuc.edu>
Source record: 27048

The new morning guy at Eagle is Gary Craig from WKSS Hartford. Craig was at WTIC-FM Hartford for years. His numbers fell, the station let him go, Kiss picked-up him, and Craig picked-up the ratings. American Radio Systems, owner of WEGQ and WZMX (Hartford), hired Gary. He starts on 1/22. SPecu;ation is he will be simulcast on WTIC-FM when/if ARS takes over the station pending the outcome of the Telecommunications Bill. WZMX morning man Sebastian apparently was promised a simulcast on The Eagle. He called The Eagle live on-the-air on 1/9 only to be told by a salesperon that the Craig announcement was made minutes before his call. Sebastian spent the remainder of Tuesday's show and all of Wednesday's program trashing ARS management.

574. Re: Radio ownership

Newsgroup: rec.radio.broadcasting
Date: 1996-01-17 00:00:00 UTC
From: fireweed@alaska.net
Message-ID: <4dj2iv$ra6@vixen.cso.uiuc.edu>
Source record: 27049

schoedel@alaska.net (Ronald C. Schoedel, III) wrote:

snipppp.....

>Unlimited station ownership and control seems to me to be everything BUT in
>the public-interest.

>Just my opinion, for what it's worth. :)

>Ron Schoedel, Mgr.
>KRUP-FM Dillingham, Alaska

I would call expansion of ownership limits a disaster for the First Amendment. I got my start with channel 5 about 10 years ago. Today, the Regulatory Fee alone would have been a substantial barrier to entry. Now they will allow multiple TV station ownership. (De facto it is already allowed via LMAs).

As I told Senator Ted, I'd be happy to file for 40 new AM stations in Kodiak, and swamp all political thought with my ideas! Just let me own an unlimited number of staitons!

And a few days later, the conference report cam out that would prevent me from doing that.

Jeremy Lansman
KYES-(TV)

575. Re: NYC RadioWatchers Report 1/15/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: mnydrc@aol.com
Message-ID: <4dp4m6$jqk@vixen.cso.uiuc.edu>
Source record: 26900

***>the sighting of the 'Salsa 93'
poster is in keeping with SBS' previously announced plans to air a Spanish
flavored A/C format there when the sale becomes final in February.

Hi TRRadio! Tony here....must give you a correction.....The ad I saw on
the #1 Subway in NYC was for "Suave 93.1" not Salsa 93.....format appears
to be Adult Latin.

Tony Santiago
*** Metro New York Dance Radio Coalition ***
P.O. Box 285 - Hastings-On-Hudson, NY 10706
IF YOU WANT TO HEAR MORE DANCE MUSIC...DEMAND
THAT IT RETURN ONTO THE RADIO IN YOUR CITY!

576. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4dp4m7$jqm@vixen.cso.uiuc.edu>
Source record: 26901

AL>If, and to the extent that, radio advertising has no acceptable
AL>substitutes, the risk of monopoly pricing for radio advertising should be
AL>a concern of advertisers, if not listeners.

Al,
I think you'd have a very, very hard case to make by suggesting
radio advertising has no subsitututes. We'd all love to believe it, but
every newsstand would prove us wrong. Each of the off-air and cable TV
stations would prove us wrong. Each local newspaper ... The World Wide
Web ... well, you get the picture.

Rich

577. Help! Materials sent to producers being stolen!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4dp4m7$jqn@vixen.cso.uiuc.edu>
Source record: 26902

HO>We are having severe problems with the theft of our
HO>books by station employees. We would appreciate
HO>input from anyone.

HO>Someone *please* tell us what we can do about this ASAP.

Kim,
There really isn't anything you can do about it. If a station has this problem, it's up to them to solve it. In a sense, it's a good thing as well as a bad thing. At least the staff reads. Most producers won't read - or couldn't possibly read - every book that crosses their desk. At WOR, we get so many books that our collection rivals the New York Public Library. Every quack with a new puffed air diet wants air time, so every personality gets a copy of the book. We have 19 shows. That's 19 of each book.

The most secure approach would be to send them to an interested producer at home. However, few will be willing to give their home address to a publicist. No one even wants to admit that they know PR people, let alone give them home access.

I guess the safest way is to let the producer know it's coming. If you send it unannounced, like most do, it'll get piled in a pile and sit. The longer it sits, the more vulnerable it'll be.

Rich

578. Puget Sounds

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Barry Mishkind <barry@broadcast.net>
Message-ID: <4dp4m8$jqo@vixen.cso.uiuc.edu>
Source record: 26903

Those of you who have interest in history of broadcasting, especially in the Washington State area, will be quite interested to learn about "Puget Sounds," by David Richardson.

Written with an emphasis on the start of broadcasting in the NW, Puget Sounds contains a lot of information and pictures from the early days. Richardson is retired from KVOS, among other places, and interviewed a lot of folk with whom he worked.

One of the best parts of this is that the book is not expensive. Dave repurchased them after the publisher went bust, and is selling them out of his spare room for $14.95, plus $2 for shipping (It cost him $2.25 to ship mine).

If you have a library of books on radio history (Yes, TV is covered, too), or are starting one, this is a "must have" at only $16.95.

I can heartily recommend this one to you.

To get "Puget Sounds", send a check or money order for $16.95 to:

David Richardson
Rt 1 Box 81
Eastsound, WA 98245-0081

You might want to tell him I sent you. I spoke to him on the phone recently, and he is a very nice fellow indeed. And, if you do get it, let me know what you think ... I come across some good books on history from time to time, and would be happy to report on more, if anyone wants.

Eclectic Engineer Recommended.

Barry

579. Re: Do any of you know what San Diego and LA talk stations will hit the web?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: scosio@adnc.com
Message-ID: <4dp4ma$jqp@vixen.cso.uiuc.edu>
Source record: 26904

References: <4dfn5k$i5c@vixen.cso.uiuc.edu>

In article <4dfn5k$i5c@vixen.cso.uiuc.edu>, hodgetta@cuug.ab.ca (Anthony Hodgetts 242-9775) wrote:

> Any board ops, talk show hosts or screeners. What do you know of talk
> stations in the above markets hitting the web? KFMB, KNX out of LA, and
> that station out of Mexico, just cant remember the name but it was
> Spanish in the day and English at night. It was based in LA somewhere.
> Has a powerful signal and could be heard for quite a distance, the dial
> setting could be 1090 not sure.. Thanks.

Here are the following URLs for San Diego talk stations:

KSDO -- www.ksdoradio.com
"" -- www.rogerhedgecock.com
KFMB -- www.cts.com/browse/comptalk/kfmb.html
XTRA -- www..xtrasports.com

A little background:

KSDO is San Diego's number one rated news/talk station. Their strong points are Rush Limbaugh, local talker Roger Hedgecock and A.M. and P.M. drive news blocks.

KFMB is all talk, mostly local programming with the exception of Dr. Laura, tape delayed from the day before. Popular shows on KFMB are Dr. Laura, Hudson & Bauer and the Ted Leitner Radio Show.

XTRA is all sportstalk. Popular shows are "Hacksaw" Hamilton, Jim Rome and their morning show.

Other San Diego stations' URLs can be found at:
www.geopages.com/RodeoDrive/1102/

It may not be exactly what you're looking for but I hope it helps.

|| Steve Cosio ||
|| Owner - Great American Music (DJ Service) ||
\|||/ Guitar/Keyboards - Johnny & Moondawgs \|||/
/()\ Talkshow Director - KSDO/San Diego /()\
__/ scosio@adnc.com __/

580. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: kgb012@aol.com
Message-ID: <4dp4ls$jpv@vixen.cso.uiuc.edu>
Source record: 26905

References: <4clc8f$db4@vixen.cso.uiuc.edu>

I find it puzzling that radio stations go through the trouble of applying
for call letters and then never using them except once an hour... What's
the point?

581. Re: Classic rock is *dead* in NYC!! :-(

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4dp4ls$jq0@vixen.cso.uiuc.edu>
Source record: 26906

References: <4co4bo$5p4@vixen.cso.uiuc.edu>

In article <4co4bo$5p4@vixen.cso.uiuc.edu>, transvox@crl.com (Mark S. Roberts) writes:

>This is probably why the industry has settled on the terms "modern rock"
>and "new rock" because, especially in the past couple of years, it seems
>it's not so much of an alternative after all.
>
>Maybe it should be called "postmodern rock"...

Actually, the term "modern rock" predates "alternative." Most of what you hear today is referred to as "post-modern" since the modern stuff came out in the mid- to late '80s.

New Rock seems to be used an awful lot, but that's a little moronic. Anything new by a rock band is - by definition - new rock.

Thankfully, we seem to be getting back to plain ol' rock. Ask your listeners what kind of music they dig. They won't usually use many of the phrases we do in the industry. For the most part, they like rock music. Period. That's anything and everything from Hootie to Presidents, Nirvana to Journey.

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX
Yes, my New Years Resolution is to get a sig. file.

582. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: memler@tiac.net
Message-ID: <4dp4lu$jq2@vixen.cso.uiuc.edu>
Source record: 26907

References: <4dfn52$i4c@vixen.cso.uiuc.edu>

In article <4dfn52$i4c@vixen.cso.uiuc.edu> transvox@crl.com (Mark S. Roberts) writes:

>On 13 Jan 1996 12:58:54 GMT KUZZ1 (kuzz1@aol.com) wrote of classic rock:

>: It's in big ratings trouble in a lot of places. The problem with it is
>: that it becomes very boring to hear the same few hundred cuts over and
>: over again. The format comes on strong, then burns out.

>The burnout period seems to have been a long time but it's finally
>happening. The stairway to heaven has been trodden one time too many.

I'd say that predicting burnout for Classic Rock may be a little premature.
As far as Boston is concerned, Classic Rock is very popular (consistently #1
or 2 in our target demos).

>And that's the problem. Repetition works in CHR, new rock, and country
>formats where new product is coming in. Well, in an oldies or classic rock
>format, by definition, no new product is coming in. Oldies stations get
>around this problem by keeping fairly wide playlists and working a fun time
>Shakey's Pizza kind of look. Classic rock stations don't have this option
>in most cases; besides, most have opted for a somnolent presentation
>reminiscent of the mainline Protestant church services of my childhood.

I agree that a certain amount of repetition is necessary in the Classic Rock
format but I also believe that one can creatively program interesting features
such as "Lost Classics" and "Yesterday and Today" segments with great success.
And while we don't have the same amount of product coming in from record
labels as an Alternative station would, we can still find fresh ways to
present Classic Rock artists -- especially with so many still producing and
touring today.

>So anyway. I have always wondered what would happen once people my age
>stopped buying CDs to replace the LPs they had bought in college. Maybe
>we're now finding out.
>--

Don't forget that an entire generation of young adults still purchase Classic
Rock CDs. I think you'll find that the Classic Rock format, if programmed
well, will survive the upheavals in the industry just fine, perhaps better
than many of the Alternative stations popping out of the woodwork today!

>--
>Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
> The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
>==

****
J. Mike Emler
memler@tiac.net

"Penguin dust, bring me penguin dust, I want penguin dust."
-Gregory Corso
****

583. Radio's emergency services

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4dp4ma$jqq@vixen.cso.uiuc.edu>
Source record: 26908

Hearing today of a sad news story about a ditched car, minus sriver, found in the sub-zero weather here in the midwest, I was reminded of a winter nearly 20 years ago, out in prairie territory. There had been so many storms, I packed a lunch for the signoff shift, and sure enough the studios (out of town at xmttr site) were snowed in within hours.
By the next day, the schools were closed, and roads were so bad, not only had plows been called off, but the state patrol warned that if you were fool enough to venture out, they couldn't even send snowmobiles to rescue you. The officials called us to tell of one traveler who hadn't arrived at his destination, and the marathon jock-a-thon the next couple days (I think the total staff on hand was three of us) included frequent pleas to stay with a snowbound vehicle rather than try to walk.
Later, the missing traveler stopped by the station to thank us (me, specifically, having been on the board most of the time) because he was ready to walk until hearing our warnings. After getting found and dug out the next day, he found there wasn't a heated building within miles of his location, and he surely would have frozen if he'd tried to walk from his truck.
I was home in bed, and missed his visit.
This is what radio is for.

Stella (grew up in the home of KORN Radio) Starr
StellaStar@aol.com

584. Re: Classic Rock is DEAD Period!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: GVST01A@prodigy.com
Message-ID: <4dp4lu$jq3@vixen.cso.uiuc.edu>
Source record: 26909

References: <4d8aad$23f@vixen.cso.uiuc.edu> <4daiu0$t85@vixen.cso.uiuc.edu>

MNYDRC@aol.com wrote:

In another 20 years
>classic rock will definitely be a format similar to big band...

Some professionals here on this board feel that music is much like fashion; styles go in and out of favor on a cyclical basis, if they ever come back to favor at all. The only reason that classic rock is dead/dying/out of favor is due to the fatal flaw in most of radio programming - SATURATION.

When you saturate a market with the same programming ad nauseum, people get burned out on it. I cringe when I hear a Boston song, due to the over-playing of their catalog on classic rock radio. But Boston puts out (sometimes) good product. Programmers are either looking for the next big thing, or are returning to the tried-and-true, only to kill off the golden goose by saturating the airwaves. If stations increased their playlists and became more creative (read: risk-taking), then they would find that people wouldn't complain about hearing something too often.

Good music is good music, period. It is always good; the times don't change the music. Exposure to music is what builds musical tastes in people, and the prevailing attitude towards exposure is to introduce a tune, put it into heavy rotation, then abandon it once the newness has worn off of the tune. If that method were used years ago, songs such as "Space Oddity" by David Bowie and "Nights in White Satin" by the Moody Blues would never have been hits, since it took at least three releases of each song before each one hit it big on the charts.

Why is it that on jazz stations the tunes are from all eras, not just the popular tunes of the day or the new releases? Because the music is GOOD. It has not been over-saturated due to the nature of the format (not a mass market by any means). The tunes haven't been worn out in the minds of the listeners, and the programming is generally fresh and exciting on many jazz stations, not because jazz stations are inherently innovative, but because the playlist (if one exists) is large enough to prevent over-saturation.

The big complaint with classic rock is that we've heard the tunes played too often for too long. You can't tell me that those tunes are the ONLY tunes worthy of being classified as classic rock and that there is nothing else to add to the playlists. My suggestion is to open up the vault (or wallet) and select something new for the audience. It can be done, because I play tunes at home that are every bit as good as what is

currently played, and the tunes are generally 20 years old or older. And nothing I play at home gets airplay on the classic rock station in my town (KZEP 104.5 FM, San Antonio). Not surprising, when the station admits to having a "whopping" 500 CDs in their library.

Variety is the spice of life. Spice up the airwaves!

Chris Passant
guruyou@prodigy.com

585. Re: Wanted: New EBS Script

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: sakrison@ix.netcom.com
Message-ID: <4dp4lu$jq4@vixen.cso.uiuc.edu>
Source record: 26910

References: <4dg2pf$pf5@vixen.cso.uiuc.edu>

Bill Kleronomos <wkleros@csn.net> writes:
>
>
>
>Some time ago two new announcement scripts for EBS tests came to my
>attention. My understanding was either script could be used. Could
>someone forward me a copy of these scripts so I can update a few EBS
>announcement carts?
>Thanks, Bill
>wkleros@csn.net
>
See http://www.sbe.org for EBS Test Copy

Paul Sakrison
Radio Services Group

586. Re: FCC License?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4dp4lv$jq5@vixen.cso.uiuc.edu>
Source record: 26911

The FCC operator license is no longer required at radio and TV stations.

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
sschweiger@mci.newscorp.com
71514.2253@compuserve.com
sids1045@aol.com

587. Re(2): Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Prairie_Public_Radio@pol.org
Message-ID: <4dp4mb$jqs@vixen.cso.uiuc.edu>
Source record: 26912

Just a couple of other examples--WMAQ/Chicago still uses a "tone" at the top,
as does CJOB/Winnipeg.
BTW: Anyone remember when KAAY/Little Rock used to use a time check from an
observatory? As I remember it, KAAY would use it at midnight for a time check.
dave thompson
prairie public radio news director/station manager
ppr@pol.org

588. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: gfox@ix.netcom.com
Message-ID: <4dp4md$jqt@vixen.cso.uiuc.edu>
Source record: 26913

The best time tone ever was WNEW-AM in New York. Can someone who remembers it explain the tone?

Geoff Fox

589. Re: Processing: Vigilante

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: cuttedge@aol.com
Message-ID: <4dp4md$jqu@vixen.cso.uiuc.edu>
Source record: 26914

Regarding your questions about the Vigilante processor, I might have some answers for you.

> Is it just me or is The Vigilante always producing lots of distortion
> even when its settings are in the most soft position?

Depending on the setting of the threshold level pots, and the amount of clipping that you are using, this device can be quite lean, or quite mean as to the audio output.

Also, the Vigilante existed in two flavors, one with an internal distortion controlling clipper/low pass filter, and another version that relied on the final limiting.clipping being provided by another unit. (Usually an Optimod 8100.) The adjustment of either the internal clipper, or the Optimod clipper, depending on unit version, will have affect on the quality/distortion tradeoff.

Another area that will affect the sound is the release time controls. This unit has a master release time pot, as well as individual time constants for the multibands. These need to be set accordingly.

So, there are a number of parameters that can make this device operate very slow and gentle, or fast and mean.

>What problems did you encounter with this processor? And what benefits
>did it have compared to its competition and the Unity 2000i also of
>Cutting Edge.

Well, as the designer of the Vigilante, I personally never encountered any problems. (humor intended!) But the differences between the Vigilante and the Unity 2000i and considerable. The Unity is a complete processing system consisting of multiband AGC, limiting, clipping, and stereo generator. Whereas the Vigilante is a multiband limiter only! It requires an agc in front of it, or it will sound inconsistent and "tight."

There were some of the Vigilante features that influenced the design of the Unity, but essentially they are two completely different products.

I truly hope that I've answered your questions, and for the rest of the group, please understand that I'm only trying to offer information here, not trying to solicit!

p.s. The Vigilante was developed on Z-100 NYC when I was Chief Engineer there!
Frank Foti
Cutting Edge
e-mail: frank@zephyr.com

590. Re: FCC License?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4dp4m0$jq7@vixen.cso.uiuc.edu>
Source record: 26915

References: <4dg2pl$pff@vixen.cso.uiuc.edu>

As of 12/1/95, no FCC operator license is required to operate, install, or maintain any broadcast equipment. A General Radiotelephone license MAY be required to work on some nonbroadcast radio equipment a station may have (two way, etc.). At this point the FCC is not involved in determining the qualifications of those working in the broadcast industry, leaving that determination to station licensees. I suggest looking into certification by the Society of Broadcast Engineers. You can find out about it at http://www.sbe.org/

Harold

--
Harold Hallikainen email hhallika@slonet.org
Hallikainen & Friends www http://slonet.org/~hhallika/
141 Suburban Road, Building E4 phone +1 805 541 0200
San Luis Obispo, CA 93401-7590 fax +1 805 541 0201

591. Re: NYC RadioWatchers Report 1/15/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: rwojo@buttercup.cybernex.net
Message-ID: <4dp4m1$jq8@vixen.cso.uiuc.edu>
Source record: 26916

On 17 Jan 1996 14:53:58 GMT, TRRadio@aol.com wrote:

>
>Interesting note I gathered from C-Serve's BP forum - Ferrell on the Bench
>has been bounced from KNBR in San Fran, the station he came from. While this
>is said to be because of a few of his comments towards station management,
>does it bode well for the Ferrell show if they dump him from a market where
>he's been successful????
>
>Take care---
>
>Tripp Rogers
>
Yes he has bashed the station in San Fran. But He still has many other markets.

592. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: mgarrett@prairienet.org
Message-ID: <4dp4me$jqv@vixen.cso.uiuc.edu>
Source record: 26917

>
>Has anyone west of the Great Lakes heard anything on 1660 from NJ?
>
>--
>Chuck Forsberg WA7KGX caf@omen.COM http://www.omen.com
> Omen Technology Inc "The High Reliability Software"
>Author of YMODEM, ZMODEM, Professional-YAM, ZCOMM, GSZ and DSZ
>TeleGodzilla BBS: 503-617-1698 FTP: ftp.cs.pdx.edu pub/zmodem
>
I have heard WJDM several times on 1660 from Champaign, Illinois
on several receivers. Signal strenth is not all that strong
(about S3 to S5 on a DX-440 and Sony 2010) but is still somewhat
listenable here when the noise level is low.
I have also read in Radio World that they have had reports as
far west as Oregon in DX'ing WJDM. They also report that the
1660 transmitter is diplexed into their 1530 110 foot self suporting
tower. I would expect that this is a compromise situation for
both stations. It will be interesting to see signal strenth and
skywave propigation from a station using a 5/8 wave antenna system.

--
Mark Garrett mgarrett@prairienet.org
KA9SZX @ N9LNQ.#ECIL.IL.USA.NOAM

593. Re: Re : New Morning Radio Talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4dp4m1$jqa@vixen.cso.uiuc.edu>
Source record: 26918

References: <4dg2pb$pet@vixen.cso.uiuc.edu>

Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu> wrote:
>
>
>> From: lissa@connix.com (Melissa Ann Jehnings)
>>
>> I have heard rumors to the affect that 93.7 The Eagle in Boston is
>> auditioning a new morning person on-air - can anyone confirm? And if this
>> *is* true, any advance comments, etc?
>
>
>Actually, as of Friday(1/12), after one of the longest on-air talent
>searches in Boston radio :-), WEGQ 93.7 has the new 'Eagel Morning Crew'
>in place: one-time Hartford's WTIC-FM and WKSS-FM personality
>Gary Craig(sp?) and former MetroNetworks' traffic reporter Amy Lynn
>Hoffman. Bill Stephens who filled in on and off during the past 4 months
>moves on to ESPN...
>
>-Mark
>

Ross Britain is now Gary's permanent replacement at KISS in Hartford. The
team is called "Ross and Robin". Robin King had been Gary's co-host.
--

| BILL DILLANE |
| pcbill@iconn.net |
---

594. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4dp4me$jr0@vixen.cso.uiuc.edu>
Source record: 26919

References: <4dj2j7$ras@vixen.cso.uiuc.edu>

Craig Warner <cwarner@wcnet.org> wrote:

>
>Well, Denny is signed at WVKS for a guaranteed 3 yr cntract. From what I
>know WLS was interested in Denny Schaffer and WVKS News Director, Tricia

Interested in him for what?

Jay Marvin
WLS

595. Historical tape

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Barry Mishkind <barry@broadcast.net>
Message-ID: <4dp4m2$jqb@vixen.cso.uiuc.edu>
Source record: 26920

I don't know how many of you (aside from David Kaye) have seen the video on Charles Doc Herrold, "Radio's Forgotten Father" .. but it is an excellent hour program that gives a good idea of early technology and the antecedents of KCBS radio in San Francisco.

Proceeds of the video benefit the Perham Foundation, which is involved in historical exhibits and research of radio history, especially in Silicon Valley.

Phone orders can be made at: 408-734-4453.

Electic Engineer Recommended.

Barry

596. Re: whither vin scelsa?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4dp4m3$jqe@vixen.cso.uiuc.edu>
Source record: 26921

References: <4dg2pi$pf9@vixen.cso.uiuc.edu>

mike-g@panix.com wrote:
>
> Is Vin Scelsa's Idiot's Delight show gone with the WXRK-NY format change?

It's up in the air. If Stern has his way, Vin is gone.

> I know there is a mailing list for idiot's delight. Does anyone know
> where to subscribe?

To subscribe, send email to idiots-delight-request@netcom.com,
with message body:
subscribe idiots-delight

-- Tom Betz ----------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
-----------------+ I am one of many. -- Laurie Anderson +------------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

597. PHOENIX FALL '95 ARBITRONS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4dp4lo$jpn@vixen.cso.uiuc.edu>
Source record: 26991

Phoenix Fall '95 Arbitron
All numbers are 12+ Mon-Sun 6AM-Midnight, AQH shares.

1. KTAR(620)News/Talk 8.2--->8.0
2. KKFR(92.3)CHR 6.4--->7.0
3. KFYI(910)Talk 5.7--->6.2
4. KMLE(107.9)Country 6.2--->5.8
(tie)KOY(550)Adult Standards 5.5--->5.8
6. KNIX(102.5)Country 7.4--->5.7
7. KUPD(97.9)AOR 6.4--->5.0
8. KOOL(94.5)Oldies 3.9--->4.1
(tie)KYOT(95.5)Smooth Jazz 2.5--->4.1
10. KSLX(100.7)Classic Rock 4.5--->3.8
11. KKLT(98.7)AC 3.9--->3.5
12. KDKB(93.3)AOR 3.4--->3.3
13. KESZ(99.9)AC 3.8--->3.2
14. KZON(101.5)AAA/Alternative 2.6--->2.7
15. KHTC(96.9)70's 2.5--->2.5
(tie)KVRY(104.7)Hot AC 2.3--->2.5
17. KEDJ(106.3)Alternative 2.5--->2.2
18. KTWC(103.5)MOR 1.3--->2.1
19. KVVA(860)Spanish 0.6--->1.0
20. KBZR(103.9) Rock 0.8--->0.8
(tie)KGME(1360)Sportstalk 0.6--->0.8
(tie)KCWW(1580)Country 0.4--->0.8
23. KISO(1230)Urban AC 1.0--->0.6
(tie)KXAM(1310)Talk 0.6--->0.6
(tie)KAHM(102.1)Easy Listening 0.4--->0.6
26. KMJK(106.9)Urban 0.8--->0.5
(tie)KSUN(1400)Spanish 0.5--->0.5
(tie)KHOT(100.3)Alternative 0.0--->0.5
29. KOOL(960)Oldies 0.8--->0.4
(tie)KPHX(1480)Spanish 0.4--->0.4
(tie)KVVA(107.1)Spanish 0.0--->0.4
(tie)KRDS(105.3)Christian 0.0--->0.4
33. KLVA(105.5)Christian 0.0--->0.3
(tie)KUKQ(1060)Alternative 0.0--->0.3

SUMMARY:

KTAR maintains its dominance...this book reflects the end of the
OJ trial, but the station has come miles in the last year and a half
in terms of on-air polish and in-market promotion.
A nice book for KKFR...possibly its best ever. Rumor has it there
will be big signal competition and soon.

This was also KFYI's best book in some time...look for that number
to improve on Limbaugh alone as the election campaigns heat up.
A crusher of a book for KNIX...country competitor KMLE lost
nearly half a point but managed to slide ahead of KNIX by 0.1 as 'NIX
drops nearly 2.
The other big loss is KUPD...very nearly a point and a half.
The big win of the book belongs to KYOT...more than a point and
a half jump.
AC remains a tight race...the arrival of new GM Paul Talbot has
intensified talk that KVRY will morph into something else...leaving
KKLT and KESZ, now only 0.3 apart to duke it out for those listeners.
KHTC seems to have flatlined at a 2.5 with its 70's format, but
word is Bonneville isn't about to pull the plug and will allow the
station to fix what's wrong.
The numbers show KEDJ dropping 0.3...but its simulcast debut
on KHOT took that station from zip to 0.5...so it's actually an 0.2
net gain for the Edge.
A good jump for MOR KTWC...mostly attributable to its
all-Christmas format from Thanksgiving till Dec. 26.
This may be the largest number of stations to get a
measurable rating in years....34 of the 50 signals in the market.

FORMAT RANKINGS: (based on 12+AQH as above)

1. News/Talk 14.8
2. Country 12.3
3. AC 9.2
4. AOR 8.3
5. CHR 7.0
6. Adult Std. 5.8
7. Alternative 5.7
8. Oldies 4.5
9. Jazz 4.1
10.Classic Rock 3.8
11.70's 2.5
12.Spanish 2.3
13.MOR 2.1
14.Urban 1.1
15.Sportstalk 0.8
16.Christian 0.7
17.EZ Listening 0.6

GROUP OWNERSHIP TOTALS(based on 12+AQH as above)

1. The Broadcast Group(KKFR/KFYI) 13.2
(tie)Sundance Broadcasting(KOY/KYOT/KZON/KISO) 13.2
3. Pulitzer(KTAR/KKLT) 11.5
4. Sandusky(KUPD/KDKB/KUKQ) 8.6
5. Buck Owens(KNIX/KCWW) 6.5
6. MAC America(KESZ/KTWC) 5.3
7. Compass(KOOL AM/FM) 4.5

8. Citicasters(KSLX/KOPA) 3.8
9. New Century(KEDJ/KGME/KHOT) 3.5
10.Bonneville(KHTC, KIDR) 2.5

Notes: MAC America is awaiting FCC approval for transfer of ownership of KTWC from Newmountain II to MAC America. MAC America is providing sales and engineering support to KTWC under a modified LMA.
Compass is awaiting FCC approval of its sale to PAR Broadcasting.
As said before, '96 could be the year of the duopoly in this market. Pulitzer is already looking for an extra AM to handle sports overflow from KTAR...but it needs a good signal. Two likely candidates: KOOL-AM and KCCF, which is expected to sign on at 1100 on the dial in March.
The Broadcast Group, Buck Owens, MAC America, Citicasters and Bonneville(to say nothing of new Chancellor acquisition KMLE, a stand-alone FM) all have room on their licenses and in their studios for new partners.

598. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Anthony Craine <acraine@interaccess.com>
Message-ID: <4dp4lo$jpo@vixen.cso.uiuc.edu>
Source record: 26992

References: <4d8aa4$231@vixen.cso.uiuc.edu>

In article <4d8aa4$231@vixen.cso.uiuc.edu> Brendan Cosgrove,
kevinc@awod.com writes:
>Just wondering how many staions still use beeps at the top of the hour
>besides the stations that carry CBS network news

I'm pretty sure WGN in Chicago still does. I don't listen to the station all that much except for Cub games, but I know I always hear the tone during those. I don't know if it's the exact same tone they've used over the years, but I do know that when I hear it, I can remember very distinctly hearing the tone some 25 or 30 years ago -- again, during ballgames -- while riding in the back seat of my old man's Dodge station wagon as a very little kid. It's kind of a nice tradition, I think.

599. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: jgbennie@freenet.vancouver.bc.ca
Message-ID: <4dp4lp$jpp@vixen.cso.uiuc.edu>
Source record: 26993

References: <4dj2i8$r8f@vixen.cso.uiuc.edu>

When I jocked at CHWK Chilliwack in 1975, our top-hour
tone was not automatic. We had to press a button on
our board that emitted a tone similar to one you
hear when testing equipment. Sometimes it would get
stuck, but generally the connection was dirty and
the tone would keep cutting out.

Management didn't think my jokes about our crappy
time-tone were very funny.

Jim Bennie
CJJR Vancouver
<a time-tone free zone>

600. Re: Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4dp4lp$jpq@vixen.cso.uiuc.edu>
Source record: 26994

References: <4dj2i8$r8h@vixen.cso.uiuc.edu>

Hello Irwin. I am a blind broadcaster of some 21 years now. Indeed it
can be done, although you do need to be able to read in some way. Being
totally blind, I use braille. I have known others who were partially
sighted to use a closed circuit tv magnifying device called a
visualtech. running the board and other controls is not hard once you
get used to it. If you would like any more info feel free to email me
dirrectt
loukolb@postoffice.ptd.net . Regards, Lou

601. Re: Disabled People In Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4dp4lr$jps@vixen.cso.uiuc.edu>
Source record: 26995

References: <4dj2ik$r9e@vixen.cso.uiuc.edu>

I remember watching a gentleman named Dave Reighard, some years ago, in total awe. He managed to deal with two turntables and three cart machines. He could cue album cuts as well as any sighted guy...and would hit Mutual dead-on every hour using nothing but a braille wristwatch.

He was absolutely stunning to watch in action.

Grant

On 17 Jan 1996, Jim Addie wrote:

> I provide engineering services for Bob Greenberg in Chicago who provides
> sports highlights to a number of stations. He's blind, and has his own
> studio at home with a dozen satellite receivers, 3 dishes, 3 R-R
> recorders, 4 cassettes, and the usual cart machines, consoles, mics etc.
> We put in a cross-point switcher for him this year to 'make things
> easier'. He's amazing to watch!

602. Re: New morning talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4dp4lr$jpu@vixen.cso.uiuc.edu>
Source record: 26996

DO>The new morning guy at Eagle is Gary Craig from WKSS Hartford.

Very good choice.

DO WZMX
DO>morning man Sebastian apparently was promised a simulcast on The Eagle.
DO>He called The Eagle live on-the-air on 1/9 only to be told by a salesperon
DO>that the Craig announcement was made minutes before his call. Sebastian
DO>spent the remainder of Tuesday's show and all of Wednesday's program
DO>trashing ARS management.

Good to know. Something that unprofessional relieves me of any
obligation to ever consider him for a job in the future.

Rich

603. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: Kent Winrich <kwin@execpc.com>
Message-ID: <4dp4m4$jqg@vixen.cso.uiuc.edu>
Source record: 26997

References: <4dj2j3$rah@vixen.cso.uiuc.edu>

I have heard 1660 here in Wisconsin rather regularly. Now I want to
hear the 1670 station in DC (5kW to a 125' tower... all on a truck
bed)

Kent Winrich
near Milwaukee, WI

Chuck Forsberg WA7KGX wrote:
>
> References: <4cr5vc$dou@vixen.cso.uiuc.edu> <4d8abq$29i@vixen.cso.uiuc.edu>
>
> >doing wrong? Am I just in the wrong spot? Geez, when the wind blows the
> >right way, you can SMELL Elizabeth from here.
> >
> >Any tips?
> >
> >[Moderator's Note: You are trying them via ground wave, all the
> >reports of great distances are from skywave. At 1660 the groundwave
> >is not going to be great. Rich Wood of WORnet says that the signal is
> >not grat even in NYC. Bill]
>
> >From Portland Oreon WWV's 2.5 MHz signal peaks 10-15 db over S9.
> Using 500 Hz CW selectivity I can easily detect the presence
> of a signal at least 50 db weaker than WWV. WWV is 10 KW in Colorado,
> so a 1 KW station in New Jersey would be 10db weaker from power and
> 10-12 db weaker from the extra distance.
>
> It is more difficult to guess the propagation difference between 2.5
> and 1.7 mHz. I'v worked a New Zealand station on 1.8 MHz using a
> 100 foot random wire, much more distant than Elizabeth NJ. In 1961
> our high school station's 5 watt 1620 signal reached 20-30 miles to the
> St. Louis FCC office. I certainly had no trouble hearing the 1660 test
> signal from the last NAB convention in Las Vegas.
>
> Has anyone west of the Great Lakes heard anything on 1660 from NJ?
>
> --
> Chuck Forsberg WA7KGX caf@omen.COM http://www.omen.com
> Omen Technology Inc "The High Reliability Software"
> Author of YMODEM, ZMODEM, Professional-YAM, ZCOMM, GSZ and DSZ
> TeleGodzilla BBS: 503-617-1698 FTP: ftp.cs.pdx.ed

604. Re: Ken Hamblin

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4dp4m5$jqi@vixen.cso.uiuc.edu>
Source record: 26998

NR>Here is the Ken Hamblin Homepage:
NR> Http://www.globaldialog.com/hamblin/index.html
NR> Mike Batchelor
NR> mbatchel@mail.win.org

Mike,
... and a warm, friendly site it is. Here's the message I got when I tried to view it:

"03 Forbidden

Your client does not have permission to get URL /index.html from this server."

Rich

[Moderator's Note: That usually only means that the webmaster has forgotten to make his page world-readable. It is not a specific message to your site. It happens when a file is added and the modes are not changedto 644. Bill]

605. More NYC Radio changes

Newsgroup: rec.radio.broadcasting
Date: 1996-01-19 00:00:00 UTC
From: ron@musicchoice.com, <>
Message-ID: <4dp4m5$jqj@vixen.cso.uiuc.edu>
Source record: 26999

WPAT-FM (93.1 FM) is promoting on the air that they will be flipping format tonight at midnight, becoming Spanish formatted "Suave 93.1".

606. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: shockwav@idir.net
Message-ID: <4drp3s$ele@vixen.cso.uiuc.edu>
Source record: 26850

References: <4dj2j3$rae@vixen.cso.uiuc.edu>

In article <4dj2j3$rae@vixen.cso.uiuc.edu>,
fcunha@inforamp.net (Fred Cunha) wrote:
>References: <4daiu1$t86@vixen.cso.uiuc.edu>
>
>In article <4daiu1$t86@vixen.cso.uiuc.edu>, Marv <marv4@ix.netcom.com>
wrote:

>>heard him sub for Charles Osgood who is another favorite of mine. I
>>believe Dave Ross is only on once a day in L.A. is that true? Are there
>>other times I can hear him?
>>
>Dave Ross' Chip Talk is put out by AP at 10:08 a.m. ET Monday to Friday on
the AP
>Satellite.

Don't forget that Dave Ross does a segment on c|net as well (both the TV
show and their website).

Hunter Elliott
shockwav@idir.net
The Daily .WAV -- http://www.idir.net/~shockwav/dailywav.html

607. Digital Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: fmacek@aol.com
Message-ID: <4drp3s$elf@vixen.cso.uiuc.edu>
Source record: 26851

Does anyone know of a service available to receive Digital Cable Radio channels without going through a cable TV service or DSS?

My new cable system doesn't offer it yet, though my old one did. I'd love to get it again, but don't feel like dishing out $599, plus programming expenses for all the DSS stuff.

E-mail be directly, please, FMacek@aol.com

Thanks!

[Moderator's Note: Dont know about DCR but their competition DMX (which is IMHO a better service) is available on satellite, but it is pricey cause you have to buy their receiver. But you get 2 or 3 times as many channels as you get on cable. Bill]

608. [Fwd: Right Idea - Wrong Call Letters]

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: paul major <pmajor@iquest.net>
Message-ID: <4drp49$em7@vixen.cso.uiuc.edu>
Source record: 26852

[Originally sent by me to Jim Grey]

Jim,

Thanks for mentioning the LMA with WXTZ not WXTC. The station never had more than a 2 share. It had a whopping .9 in 25-54 Fall95ARB. However, WXTZ did rank no. 4 35+ in Hamilton county. EZ formats are not varying well...these days.

The deal also involved a purchase agreement after the license renewal in March.

The story is that with WTLC AM and FM shares along with the proven solid gold soul format that was on the AM (2.4 Share)..the trombo will produce double digit shares.

Also it seems that Black sampling was very low the last 4 weeks of the Fall ARB...approximately (17 to 24% deficient). Explains drop in all of the urban outlets except WTLC AM. Hoosier.. now a 4.3 radio station and even more disastrous is that WGGR(The touch) after tv,newspaper, billboards had a .9 share.

All the best...

Paul C. Major

609. Re: Inquiry about Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: pozar@zeitgeist.net
Message-ID: <4drp4d$eme@vixen.cso.uiuc.edu>
Source record: 26853

References: <4dj2ip$r9q@vixen.cso.uiuc.edu>

David A. Kaye (dk@crl.com) wrote:
: Richard Frith wrote the quoted material below:
: " I have read that a station in Seattle (AM 1250) debuted a format called
: " KidStar in 1993. They planned to offer it to stations in other U.S.
:
: They leased KDFC(AM) in Palo Alto (near San Jose and San Francisco) for a
: year for their format. I think it sounds *really* good. I hope they
: continue. KDFC is at 1220.

Actually they have it for three years.

Tim
--
TLGnet, a San Francisco Bay Area Internetwork (RGnet, Inc)
Voice: +1 415 487 1902 Information: http://www.tlg.net
Fax: +1 415 552 6088 Price quotes are valid for 25 days

610. Re: the NEW 92-3 K-Rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4drp4f$emh@vixen.cso.uiuc.edu>
Source record: 26854

References: <4clhiu$gi8@vixen.cso.uiuc.edu>

In article <4clhiu$gi8@vixen.cso.uiuc.edu>, Airchecks@aol.com writes:

>WXRK -92.3 NYC goes alternative... (delete) which so far
>(first half hour) has included music by... (delete) Enuff ZNuff,

Wha? Chip's not a hair band anymore? My my my...

611. Why WXRK going alternative is good

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Airchecks@aol.com
Message-ID: <4drp4f$emi@vixen.cso.uiuc.edu>
Source record: 26855

WXRK-92.3 NYC's switch from classic rock to alternative could be
a positive, if they do things right. IMHO doing things right means that
they only air songs that fit the 'alternative' description, however broad
that has become.

Despite the number of stations doing some form of alternative, there
has never been a full powered NYC station true to the format. (In 1983
there were rumors that 106.7 would become WNUU and "new wave"
but that never happened).

Currently, in the New York market playing some alternative there's:

WNEW-102.7 with a mix of alternative currents, classic new wave, and
mainstream album rock currents and classics (Tom Petty, Pete Townshend, etc)

WHTZ-100.3 playing mostly current/recurrent alternative tracks, some classic
new wave, and an occasional HUGE top 40 hit, such as Coolio/Gangsta's
Paradise

WAXQ-104.3, playing some of the hot alternative bands (Bush, Pearl Jam,
Smash-
ing Pumpkins, Live, Toadies) but also some other hard rock currents (Ozzy
Osbourne
for example) as well as some classic rock (Def Leppard/Photograph for
example).

There's also WDRE-92.7/98.5 and WRGX-107.1, "class A" signals licensed to
towns near New York City that are full time in the format but have limited
coverage
and cannot be considered major contenders for the entire NY radio market; the
same can be said for WHTG-FM-106.3 Eatontown NJ whose signal does reach
parts of NYC (Brooklyn, Staten Island) but not the North suburbs.

Hopefully WXRK will play the entire spectrum of alternative, including the
ethereal sounds of bands like the Cocteau Twins, rather than just trying to
"out-Bush" the other players in the format.

If anyone's interested I have tape of the Howard Stern show from the day
that WXRK became alternative (1/5/96).

612. Re: "The time at the tone....."

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: francini@ultranet.com
Message-ID: <4drp4t$ene@vixen.cso.uiuc.edu>
Source record: 26856

References: <4dg2q0$pg1@vixen.cso.uiuc.edu>

In article <4dg2q0$pg1@vixen.cso.uiuc.edu>, "PETER Q. GEORGE, N1GGP"
<PGEORGE@WELLESLEY.EDU> wrote:

> I recall WCBS/Newsradio 88 in New York always gave the "EXACT" time on
> the hour and half-hour with 4 tones, the last tone denoted the exact time.
> "Set your time to WCBS. Four tones will follow. The final, loudest tone
> will denote the exact time..... boing.....boing.....boing.....BOING !"

WEEI, back in the Good Ol' Days when it was on 590 AM and was an all-news
CBS Radio net affiliate, did the same thing. The fourth BONG! was the CBS
radio (and back then TV) network top-of-hour tone all stations on the net
used to broadcast. (That tone is still on the radio network. I've heard
it on CBS radio newscasts as recently as last december in San Francisco --
KCBS AM.)

In fact, I use a recording of the CBS chime as my top-of-the-hour chime on
my Macintosh. I also use the "Net Alert" chirp or click sound as my
system beep.

Perhaps it's living in the past, but I'm still fond of those tones...

john

--
John Francini

I speak for none but myself.
francini@ultranet.com (home) francini@progress.com (work)

613. re: Top of the Hour Beeps - D.C.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4drp4u$enf@vixen.cso.uiuc.edu>
Source record: 26857

In reading about stations that still have top of the hour beeps, I am reminded of my old alma mater, WASH-FM (97.1) in Washington. When Metromedia owned the station, and its studios/offices were in the basement of the WTTG-TV (5) building,
the station had a top of the hour "tone". Jocks were expected to hit the tone at the top of the hour for newscasts in drive and middays, and jock-read headlines overnights ("Metromedia Stereo, WASH Washington, its 9 o'clock." <BEEEP>)
The tone generator sat in Master Control, adjacent to the air and production studios...but interestingly enough, the tone was a source on one of the pots of the control boards, and the tone had to be potted up to be put on the air. Many of the late-nite and overnight jocks ignored the tone, simply doing the ID out of their last song at the top of the hour and reading the headlines from off the wires.

And so it goes...

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

614. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4drp4v$enh@vixen.cso.uiuc.edu>
Source record: 26858

References: <4dg2pa$per@vixen.cso.uiuc.edu>

I may have mentioned this before, but a small-market station at which
I worked a few years back (calls will be omitted to protect the
guilty :-) ran a top of the hour tone...that wasn't tied to any
stable time source, just a (very) cheap digital clock. Sometimes
the tone ran at 00:00...but just as often at 00:10, or 59:45, or
58:20!

At my present employer, WBZ, our tone is controlled by a WWV
receiver. It's heard every hour of every day, with one exception:
It's turned off for the 12 noon hour on the third Monday of April.
That's Patriots Day, and if we left the tone on, it would obliterate
the starting gun of the Boston Marathon. There are traditions,
and then there are TRADITIONS, you see.

-=Scott Fybush - fybush@world.std.com - Not the opinions of WBZ or CBS=-

615. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4drp4v$eni@vixen.cso.uiuc.edu>
Source record: 26859

GF>The best time tone ever was WNEW-AM in New York. Can someone who
GF>remembers it explain the tone?

Geoff,
The only "tone" I remember was the news sounder. One of the best
ever. However, I'm still sentimentally partial to WTIC's "didididah"
(Morse code "V" for Victory).

Rich

616. Re: FM BAND EXTENDED?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Eric Hoehn <erichoehn@delphi.com>
Message-ID: <4drp42$els@vixen.cso.uiuc.edu>
Source record: 26860

References: <4dfn5a$i4p@vixen.cso.uiuc.edu>

Yes, we should extend the FM band and create gazillions of new channels. We know how profitable that will make them.......maybe Infinity could just have 10 FM's in Chicago instead of 5.

Let's not kill the goose that barely lays Silver plated eggs.

Eric Hoehn

617. Triple stack rebuilding; ideas?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: yalk@aol.com
Message-ID: <4drp4o$en3@vixen.cso.uiuc.edu>
Source record: 26861

I need suggestions on whom to contact regarding rebuilding a Dynamax cart player. I need someone reliable and honest (don't we all?......)

Any ideas?

Regards,

Klay Anderson
800.FOR.KLAY

618. Re: Speeding up songs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4drp4q$en6@vixen.cso.uiuc.edu>
Source record: 26862

References: <4cr5qa$dja@vixen.cso.uiuc.edu>

In article <4cr5qa$dja@vixen.cso.uiuc.edu>, GVST01A@prodigy.com (Chris Passant) writes:

>
> This is an example of the outright arrogance of radio people these days.
h
>They think that THEY know best how long a song should be, where to edit,
>when to fade in/fade out a song, and how fast a song should play.
>
> If I were the industry, Iwould do things much different than most
> radio people currently in power today.
>
> * Don't walk over intros and exits of songs - EVER!
> * Don't prematurely fade out a song - EVER!
> * ALWAYS play the album version of a song IN ITS ENTIRITY!
>

Whoa! Chris...dude...drop a 'lude! And the attitude while you're at it! I guarantee that if you were in power today, you'd be out of it tomorrow with this philosophy. I WILL decide how each song - IF each song will fit on my radio station because that's my responsibility, and I'm charged with creating a saleable air product, not with selling records.

If the album version is worth playing in it's entirety, I'll play it. If it's excessive, I won't. I'll trim the fat and and deliver the prime cut everytime. That's why more people listen to my station than that "Classic Rock" album-version-only station across the street.

Bob Gerhard

619. WSUN Weekend lineup?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: graveline!dave@uunet.uu.net
Message-ID: <4drp4q$en7@vixen.cso.uiuc.edu>
Source record: 26863

Looking for WSUN Radio's (Tampa) weekend lineup information. Please e-mail if possible. Thankx.

620. Re: Time Tones

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: francini@ultranet.com
Message-ID: <4drp50$enj@vixen.cso.uiuc.edu>
Source record: 26864

References: <4dj2j6$ram@vixen.cso.uiuc.edu>

And also much the same way that WBZ 1030 AM in Boston puts the tone into the audio downstream of all the audio processing short of the line to the transmitter itself. Scott Fybush, WBZ's chief engineer, posted something to this group about that when I asked the question about time tones about a year ago.

What's entertaining is that, if they are "on schedule", the tone happens about 5 to 10 seconds into the top-of the hour sounder: "<Bah-dah-dah-dum> While you're driving your car, we're driving 50,000 watts of power. News all day, every day. Newsradio 1030, WBZ Boston <tone> <Ba-dah-ba-dummm>..." I guess this is so that the start of the news itself is very near the top of the hour, rather than 15 seconds into it. Slightly different than the CBS approach of starting at 00:00:01 after the top of the hour (enough for the BONG and its reverb to die out, I guess...)

John

--
John Francini

I speak for none but myself.
francini@ultranet.com (home) francini@progress.com (work)

621. Radio & TV Web Survey

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: peter1@grove.ufl.edu
Message-ID: <4drp50$enk@vixen.cso.uiuc.edu>
Source record: 26865

Hello,

My name is Peter DiGiorgio, and I am a student at the University of Florida. I am conducting a survey on the uses of radio and TV Web sites. The survey is located at:

http://grove.ufl.edu/~peter1

It takes about ten minutes and you may win something.

You won't receive junk mail or solicitations as a result of participating.

If you use any radio or TV Web sites I really need your input.

Sincerely,

Peter

622. Re: disabled poeple in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4drp3v$elk@vixen.cso.uiuc.edu>
Source record: 26866

References: <4d8aaj$27e@vixen.cso.uiuc.edu>

In article <4d8aaj$27e@vixen.cso.uiuc.edu>, Donna Halper
<dlh@ultranet.com> writes:

> If you have some disability but you want to be in media, it may slow you
>down but it doesn't have to stop you...

I think many of us who throw our ocassional little temper tantrums can
learn an awful lot from radio pros with disabilities. My evening guy has
Cerebral Palsy, but you'd never know it. Whenever I start feeling a
little whiney he always reminds me: We don't have to do this...we GET to
do this! He's truly inspirational. A little determination will take you
a looooong way!

I also worked briefly with an engineer who was blind, once. He had the
know-how, we had the eyes. Made a good team!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX
Yes, my New Years Resolution is to get a sig. file.

623. Re: FCC License?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4drp42$elp@vixen.cso.uiuc.edu>
Source record: 26867

References: <4dg2pl$pff@vixen.cso.uiuc.edu>

Stephen A Margita (sma4+@andrew.cmu.edu) wrote:

: Hello,

: I'm not sure where to post this question, but How does one go about
: getting an FCC License?

: Could you also tell me what an FCC license really allows me to do, how
: long it takes to get one and how I get one.

: The reason I'm asking is because I am looking in the paper for a job in
: the communications/broadcasting field and I keep seeing ads that say,
: "FCC license preferred."

: My background consists of audio engineering/production for broadcast.

: Thanks for any help,

: -Steve

It means that they want someone who has been tested by the FCC in matters of
Electronics knowledge.
I was under the assumption that the FCC stopped doing this, and that the
General Class License was discontinued... gone the way of the Third, Second
and First Classes.
If this is true, you'll need to apply for membership and take an SBE
Certification Course - Society of Broadcast Engineers.
The license USED to allowed you to work in transmitting equipment, but now,
anyone that the station owner says is okay, can do the work.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

624. MORE RADIO ID JINGLES!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4drp4b$emc@vixen.cso.uiuc.edu>
Source record: 26868

Just in case you were wondering,<g>
I am still in the jingle trading market and am looking for some stuff from the 80's and 90's. JAM, TM/Century (Century 21), Thompson and others are wanted. I have compiled a list of what I have and would be happy to e-mail it to you.
Give me hollar on the e-mail lines
kevinc@awod.com

Brendan Cosgrove
Teenage Radio Fanatic

625. Re: Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: joec@safari.net
Message-ID: <4drp3u$eli@vixen.cso.uiuc.edu>
Source record: 26869

References: <4dj2i8$r8h@vixen.cso.uiuc.edu>

frazere@tc.gc.ca (Erwin Frazer) wrote:
:Somone I know who had been involved in radio for many years now has
:only ten percent of vision left and would like to know how people who
:are blind are able to do the work of a radio announcer i.e. work the
:controls and do the reading on the air that is required.

A blind gentleman I work with has been on the air for 20 years,
reading playlists, news, and announcements in braille. During
evenings and weekends the whole station makes an effort to type
information for him into Wordperfect then print them on a
Romeo Braille printer during news breaks (that monster sounds like
a jackhammer in action). As for controls: he refuses to label the
them in braille, opting to memorize the board instead.

Joe Cassara
joec@graveline.com

Go "Into Tomorrow" with Dave Graveline at http://www.graveline.com.

626. Nashville RadioWatch 1/19/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: mdonegan@edge.net
Message-ID: <4drp3i$ekq@vixen.cso.uiuc.edu>
Source record: 26870

>From the Nashville Tennessean:

Country remains king in Nashville, though WSIX's Gerry House lost a couple of ratings points. He is still twice as high as closest competitors Karl and Cathy on WSM-FM. Who should be nervous? Y-107's Danny Wright and Brian Shook, who are up for contract renewal, dropped from 5.1 to 4.7 (eighth place). That's despite the station's gigantic promotion, giving listener's thousands in cash through a mock lottery. In the key 18-34 demographic, House dominated mornings while Big Dave and The Dook at 103 KDF's modern rock outlet held down the number two spot.

Rockin' Country 102.9, which has been using a cow mascot, has decided to change the station's name to Moo 102.

Oldies 96 (WRMX) morning jock Rhett Walker is searching for a sidekick. The ad says females are especially encouraged to apply.

The Nashville actors whose voices are heard on the Budweiser frog ads say they will return for a fourth commercial this Super Bowl. Bud (Tom Woodard), Weis (Ronnie Brooks) and Errrr (Brian Steckler) say this spot will have all three frogs with their tongues stuck to a frozen can of Bud after an unexpected blizzard hits the bayou.

627. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: jgbennie@freenet.vancouver.bc.ca
Message-ID: <4drp3o$el6@vixen.cso.uiuc.edu>
Source record: 26871

References: <4dj2ie$r8o@vixen.cso.uiuc.edu>

NEWSRADIO (jmckay@interlog.com) wrote:

: CKWX Vancouver 1130 AM, currently running a country format and owned by
: Rogers Broadcasting is reportedly working on a forat change to ALL NEWS. Most
: likely to be modeled after the sucessfull Toronto operation at 680 NEWS.

Well, as long as it's not modelled on the UNsuccessful
Toronto operation of CKO. <rip>

A year after CKO Vancouver signed on, management in
Toronto decided to save $$ by ending all local evening
and weekend programming, laying off all kinds of news
people and replacing it with a feed from back East
featuring announcers finding creative ways to say
'Nanaimo' and 'Esquimalt'.

It's great to see a news format come into Vancouver
again. I hope 'WX hires some of the high quality people
around town trying to find work. They can start by bringing
back Cam McCubbin.

Jim Bennie
CJJR Vancouver
(former CKO ND/PD)

628. Pop Music/top 15 for 1/17/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: itcmark@ubvms.cc.buffalo.edu
Message-ID: <4drp4n$en1@vixen.cso.uiuc.edu>
Source record: 26872

The great thing about the internet: anyone and everyone "can" use it.

I am a college student with a love of new pop, top 40, rnb, dance,
rap, rock, alternative music and I choose my favorite top 15
to post here in this forum where programmers will notice.

SO, for 1/17/96, here's Mark Weber's pop music-top 15

TW LW Artist Song Title
-- -- ------ ----------
1 1 Terry Ellis Where Ever You Are
2 4 Tina Turner Goldeneye
3 14 Selena I Could Fall In Love/Dreaming of You
4 - Presidents of USA Lump
5 - Hootie and B-Fish Time
6 2 Coolio Gangsta's Paradise
7 - Every..butthegirl Missing (I Miss You)
8 9 La Bouche Be My Lover
9 5 Blues Traveler Hook
10 10 Ace of Base Beautiful Life
11 - Paula Abdul Ain't Never Gonna Give You Up
12 3 Michael Jackson Earth Song
13 12 Fun Factory Celebration (By The Sea)
14 8 Enya Anywhere Is
15 - Shaggy Boombastic

5 new adds in the 2nd edition of the popmusictop15.

Terry Ellis holds at #1. Selena sounds like early Madonna
on her new hit "Dreaming of You," and the hauntingly
beautiful "I Could Fall in Love" strengthens her recurrent appeal.

What's Hot: Presidents "Lump" #4, Hootie "Time" #5, Everything
but the girl "Missing" #7, Paula Abdul "ANGGYU" #11

What's Not (Off the chart from last week):
Dave Matthews Band "Ants Marching"
Live "All Over You"
Real McCoy "Automatic Lover"
Beatles "Free As A Bird"
LL Cool J "Hey Lover"

You are probably wondering, where is Mariah Carey?? I love Mariah,
but "One Sweet Day," while it is #1 in Billboard, is overplayed
and played out.

Paula Abdul had some modest success with two singles off
"Head Over Heels," and now she teams with Color Me Badd
(remember when CMB and Boyz II Men were both "the" vocal
groups to be fans of, and now people say "Color Me WHO?")
so Ain't Never Gonna Give You Up is my pick of the week
for most interesting single to see if it will be a hit
or a miss!

Presidents of USA with "Lump" blast a lot of energy and
spark into this rocker with a great chorus.

Enya's "Anywhere Is," will work well at AC.

Shaggy's Boombastic is a hot recurrent- the rnb mix (like the
MTV video version) is better than the rock mix (as seen on
a tv commercial for dsih washing liquid?!) IMHO.

TWO DIVAS TO ADD TO YOUR PLAYLIST, whether you are AC, Urban, or top40:

Terry Ellis WHERE EVER YOU ARE
Tina Turner GOLDENEYE

Yes they were released a while ago, but let's remember, it took a year
before anyone paid attention to Sophie B Hawkins "As I Lay Me Down,"
and look how that did.

POP MUSIC- who can figure it out?

Thanks for reading.
****
M A R K W E B E R University at Buffalo, NY, USA
****

629. Re: Philly dial update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Jay Lloyd <jlloyd@tahiti.netreach.net>
Message-ID: <4drp4n$emv@vixen.cso.uiuc.edu>
Source record: 26873

References: <4daiuf$t8q@vixen.cso.uiuc.edu>

>EB Feaster wrote:
>

>You have to go further back than that to, to the mid 60's, when WIP-FM was on
>(now WMMR). Both stations were owned by Metromedia then (and for many years
>after), and WIP (AM's) extremely successful MOR (remember that format?) jocks
>pulled shifts on the FM, playing basically the same music (though I believe
>they recorded everything for FM).

Sometime in the mid-sixties, WMMR went Rock with it's own staff. I recall the day it was announced. I was sitting at Arthur's, a pop=
ular Philly watering hole, populated by broadcasters and Ad agency people when one puzzled pundit blurted out, "Rock and Roll on FM?=
??? That's like putting a juke box in a cathederal."

The rest is history.

Best,

Jay

630. Fresno Fall Arbitron 12+

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: joe Mauk <jmauk@fresno.kmj58.com>
Message-ID: <4drp3g$eko@vixen.cso.uiuc.edu>
Source record: 26922

Fresno Winter Arbitron Fall 1995

Total Persons 12+ Monday - Sunday 6am-Mid

Station Format Summer 95 Fall 95

KMJ News Talk 10.2 10.6
KBOS Urban CHR 8.6 9.7
KJWL Nostalgia 5.3 5.3
KSKS Country 5.2 5.2
KFSO Oldies 4.7 4.5
KTHT Hot AC 4.6 4.5
KNAX Country 4.2 4.1
KOQO Spanish 3.3 4.0
KRZR AOR 4.7 4.0
KJOI AC 2.9 3.8
KLBN Spanish .7 3.8
KEZL Smooth Jazz 2.5 3.1
KJFX Classic Rock 2.5 3.0
KKDJ Classic Rock 2.1 2.4
KFRR New Rock 3.4 2.1
KRBT Country 3.0 2.1
KGST Spanish 2.2 1.8
KFIG Spanish 1.6 1.5
KQEQ Soul 1.6 1.5
KFRE News* 1.5 1.4
KMPH News 1.9 1.1
KZFO Spanish 2.3 1.1

*On 11/21/95 KFRE changed from a Country format to a simulcast of KMPH.

631. Re: Help! Materials sent to producers being stolen!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: barrett@iadfw.net
Message-ID: <4drp3l$el1@vixen.cso.uiuc.edu>
Source record: 26923

References: <4dj2j5$rak@vixen.cso.uiuc.edu>

homedec@mindspring.com (Kim) wrote:

[snip]

>How can we get our books to the producer without
>worrying about it being stolen? We can't afford to
>send ten books to each station until all the
>thieves on staff are finally satisfied and decide to
>actually give our book to the producer to whom it
>was addressed. This a major problem, causing
>great expense and several nearly-lost interviews.

[snip]

My first book came out last fall, and I've had problems with the books not even arrivng at their destinations! I'd suggest you place the book inside a separate envelope inside, seal the envelope, and write the producer's name on the outside. Make it look like the urgent, time-sensitive material it is.That may get the message across that the book is intended for someone specific at the station. At one station I was at years ago, if books came and weren't addressed specifically to a person, they had a tendency to either get tossed, or taken home by an interested party.

I suppose you can take the thefts as compliments - you must have a very good book! Still, I can understand the expense and frustration. Good luck!

julie

632. Can I Brag????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4drp3l$el2@vixen.cso.uiuc.edu>
Source record: 26924

Just got the hour by hour breakouts in the last ARB. In adults 25-54 I'm number #3 in town behind two black FM's!!! Not bad for an openly left-wing talk show host!

Jay Marvin
WLS Chicago
jay marvin wls am 890
jmarvin@igc.apc.org
http://www/marvin.org
che'hoy y siempre!

633. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4drp3m$el3@vixen.cso.uiuc.edu>
Source record: 26925

References: <4d8aab$23d@vixen.cso.uiuc.edu>

The slogan thing should be used as a way to convey something about the content of your radio station. Clearly, listeners don't remember slogans any better than call letters. In fact, I believe most give dial position first. After all, that's how they find you.

Using a clever slogan can and should tell listeners what to expect on your station. Sunny 105 says very little. My competitor's Classic Rock Texas 102 says it all, if not sounding overly catchy. We use "Pure Rock 93 KBAT" and "97 Gold KQIP" in everything from the Legal ID to sweepers and liners. You hear it and you know who you're listening to, the dial position and what to expect when the music starts. (Okay...it is getting hard to determine what kind of rock you'll find anywhere, but at least they know it's rock of some variety.)

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

634. Car giveaway promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Kevin Young <kevin@europa.com>
Message-ID: <4drp3n$el4@vixen.cso.uiuc.edu>
Source record: 26926

An automotive dealer group is inquiring with our adult contemporary radio station about ideas to give a car away (or many short-term leases).

Anybody heard of some fun promotions where stations gave away cars? Thanks!

635. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4drp3n$el5@vixen.cso.uiuc.edu>
Source record: 26927

References: <4dj2ie$r8o@vixen.cso.uiuc.edu>

Ah, could that be the "out west" where Pat Holiday is heading next?

On 17 Jan 1996, NEWSRADIO wrote:

> CKWX Vancouver 1130 AM, currently running a country format and owned by
> Rogers Broadcasting is reportedly working on a forat change to ALL NEWS. Most
> likely to be modeled after the sucessfull Toronto operation at 680 NEWS.

636. Info on Hartford, CT Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: 76131.751@compuserve.com
Message-ID: <4drp47$em3@vixen.cso.uiuc.edu>
Source record: 26928

A couple of weeks ago a colleague gave me a hard copy of comments about WTIC-AM-FM-TV in Hartford prior to their sale by the Travelers Insurance Company (pre-1974.) I was epecially interested in their reminiscing, since I had worked there from 1963 until 1977 as a broadcast technician.

If any of those old-timers are still around, I'd be interested in communicating with them.

Robert

637. Re: English ID's?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4drp48$em5@vixen.cso.uiuc.edu>
Source record: 26929

References: <4dg2ph$pf8@vixen.cso.uiuc.edu>

I was never aware of any specific requirement that the ID be spoken in English. The only language rules of which I was ever aware related to the keeping of logs. We had to keep them in English or in a language readily translatable into English.

I know of one station that used to keep the logs in braille for its blind announcers. The FCC was asked about this and responded that, since the braille was in English, there was no problem.

It doesn't seem improper for a station to identify in the language in which it is operating. And other-than-English IDs are apparently not uncommon during ethic programming. When I lived in New Orleans WNOE-FM broadcast Cajun for several hours on Sunday mornings. Everything was in french, including the IDs.

Grant

On 16 Jan 1996 schoedel@alaska.net wrote:

> >Is there a requirement that the ID be in English? I recently heard a
> >Spanish-language station do its hourly ID in Spanish only, and beyond
> >inferring that it was their ID (because it was the only spoken bit
> >between two music pieces at the top of the hour), I couldn't tell what
> >their call or their city was.
>
> I wonder about this myself. In Detroit, WNZK is an ethnic station that has
> programming of varying languages throughout the day, and it seems about the
> only thing I ever heard in English on that station was the ID.

638. Wanted: Legal IDs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: brdavis@larry.spacestar.com
Message-ID: <4drp48$em6@vixen.cso.uiuc.edu>
Source record: 26930

I am looking for samples of legal IDs to put on my home page. (I just love legal IDs!) So, if you know where I can get some of them, please e-mail me. Thanks!

Brian Davis
brdavis@larry.spacestar.com

639. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: cpeterc@aol.com
Message-ID: <4drp4l$emo@vixen.cso.uiuc.edu>
Source record: 26931

By using Arbitron's Maximiser software you can include all stations in rankers, etc. You can even do a reach and frequency run on a non comm if you are so inclined. I just pulled a run on the DC market this afternoon including the Public radio stations and WAMU, owned and operated by American University is ranked #1 in morni9ng drive among Men 35-54. This is during NPR's "Morning Edition". It is available on contrary to a prior post Arbitron has the raw data and does make it available to all subscribers to Maximiser.

C. Peter Clough
WARW-FM
CBS Radio
Washington, DC

640. Smooth Jazz in Macon Ga

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: ebradshe@robins.af.mil
Message-ID: <4drp4j$emn@vixen.cso.uiuc.edu>
Source record: 26932

Macon Georgia now has an alternative. WALJ (J107) is playing smooth jazz 24 hrs a day, 7 days per week. Top 20 CDs are counted down on Saturday nights, Alternative Jazz. Great listening in the land of country music.

641. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4drp4l$emp@vixen.cso.uiuc.edu>
Source record: 26933

References: <4dj2is$ra2@vixen.cso.uiuc.edu>

In article <4dj2is$ra2@vixen.cso.uiuc.edu> umar@cybercom.net (Rob Landry) writes:
>
>
>The Arbitron Company does not list non-commercial stations in its
>ratings reports. However, Accuratings does. In Boston the number one
>station among adults 25 to 54, according to Accuratings, is Boston
>University's non-commercial WBUR(FM). I find it quite ironic that this
>demo so coveted by the ad agencies should be dominated by a station that
>can't run commercials.
>
Why should this surprise you, Rob? At least in the Boston area there is
WCRB holding down a respectable share in the commercial market. Who
knows where the station would be if it were not for the terms and
conditions of the ownership trust?

Here in Austin, the radio bands for many of us are 88.1 to 91.9, KMFA
(listener-supported classical), and KUT (local PBS) and KNCT (Killeen,
near DX for most of Austin), while the talkers and rockers fight over
the leavings.

There are still a few of us who would prefer to hear William Grant Still
over Hootie and the Blowfish. I have not lived in the Boston area for
several years, but don't ever recall hearing anything by Still on WCRB.

The question is not whether those of us who have tuned out from the
rock/country/talk stuff represent a market. It's whether anyone who is
selling anything really cares.

--
==========
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

642. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4drp4l$emq@vixen.cso.uiuc.edu>
Source record: 26934

References: <4d8aap$27q@vixen.cso.uiuc.edu>

In article <4d8aap$27q@vixen.cso.uiuc.edu>, the rrb moderator
writes:

>[Moderator's Note: Give them time. in less than 10 years we will see
>virtually all important major electronic media under a handful of
>group owners. It is already shaping up like that in many cities.
>Chicago now has 12 stations owned by two companies. Bill]

You'd think we would have learned by watching newspapers go through this,
wouldn't you? I guess it's true: radio people are gluttons for
punishment!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX
Yes, my New Years Resolution is to get a sig. file.

643. Re: ownership

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4drp4m$ems@vixen.cso.uiuc.edu>
Source record: 26935

Jeremy Lansman wrote:

> I would call expansion of ownership limits a disaster for the First
>Amendment. I got my start with channel 5 about 10 years ago. Today,
>the Regulatory Fee alone would have been a substantial barrier to
>entry. Now they will allow multiple TV station ownership. (De facto
>it is already allowed via LMAs).

Hello from the Alaska bush, Jeremy! You are right on...especially in Alaska here, where broadcast stations are few and far between, the last thing we need is one owner running all of us!

Ron Schoedel
Mgr., KRUP-FM Dillingham, Alaska

644. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4drp51$enl@vixen.cso.uiuc.edu>
Source record: 26936

References: <4dp4me$jr0@vixen.cso.uiuc.edu>

> >Well, Denny is signed at WVKS for a guaranteed 3 yr cntract. From what I
> >know WLS was interested in Denny Schaffer and WVKS News Director, Tricia
>
> Interested in him for what?
>
> Jay Marvin
> WLS

Obviously to do a show. Denny Schaffer's morning show in Toledo is number one in the 26-54 age group. Pretty impressive for a Top-40 radio station.

-Craig

645. Lost DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: XLFX67B@prodigy.com
Message-ID: <4drp52$enm@vixen.cso.uiuc.edu>
Source record: 26937

Can somebody please tell me what has happened to some to these DJ's?
Perhaps where they are working now.

Gary Spears WAPP 103.5 New York Early 80's
Billy Burke WCAU-FM Philadelphia Early 80's
Gary Bryan WPLJ, WHTZ New York Early 90's
Linda Energy WPLJ 95.5 New York Early 90's
Domino WPLJ (mojo format) NY Early 90's
Little Anthony WMJY Y-107 Long branch nj Early 80's
Christopher Reed WHTZ New York 1983
Diane Chambers (the fox that rocks) WHTZ 1984
Hollywood Hamilton WHTZ New York The 80's

Thanks

Jon

646. Re: WNYE NYC Bd of Ed station

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: hymie@lactose.smart.net
Message-ID: <4drp52$enn@vixen.cso.uiuc.edu>
Source record: 26938

References: <4dj2j9$rau@vixen.cso.uiuc.edu>

and lo, there was much rejoicing among the people, as
hmgnsbrg@ix.netcom.com (Howard Ginsberg) writes:
>References: <4dfn5p$i5l@vixen.cso.uiuc.edu>
>
>Yes, Jeff, I remember the programs. I also went to Brooklyn Tech on
>top of which was the tower, transmitter and studios for WNYE.
>Even remeber the address, 29 Fort Green Place.
brooklyn, ny 11217...

wow... i'd almost forgotten about that. all we used to get (ps 221q in
ummm... bayside, queens) was the opening monologue and the star spangled
banner/pledge

(i forge the beginning...)
``wnye is owned and operated by the city of new york. it broadcasts at a
frequency of 91.5 megahertz. all programes originate at the board of
education studios at 29 fort green place, brooklyn, ny 11217. we start out
broadcast day with [pause for effect] our national anthem''

..hymie hymie@lactose.smart.net
self-appointed chairman of the 3-man keep-the-browns-in-cleveland foundation
GCS d-(--) s: a25 C++ UU+ L++ E- W++ N++ w--- M- PS+ PGP+ Y+ t+/* tv+ b+ G+ h-
e+/* r++ y+ pgp public key: ftp://ftp.smart.net/pub/hymowitz/pgp.key
==========
I'm a pragmatist, which means that I think everybody's an a**hole except me.
--Dennis Miller
==========

647. WPAT-FM to change 1/20/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Airchecks@aol.com
Message-ID: <4drp52$eno@vixen.cso.uiuc.edu>
Source record: 26939

New York radio listeners are hearing another instance
of what I like to call a "vulture" spot
(like WRFM ran on WVNJ-FM right before the latter
became Z-100)

This heard in a stop set Thursday morning 1/18/96 on
WPAT-FM-93.1 (recently sold from Park to SBS, owners of
Spanish formatted WSKQ-FM-97.9):

"Hi This is Al Bernstein from 106.7 Lite FM.
WPAT will be changing format on Saturday January 20th.
This means that 93.1 FM will no longer feature soft
favorites. Now, the only place you'll be able to
hear soft favorites is on 106.7 Lite FM. The Best
Lite Music with no hard rock and few interruptions.
It sounds great all day long while you're working.
And, you can hear me right now, on 106.7 FM and
every weekday between 9 and noon.

To welcome you over to 106.7 Lite FM, we're gonna
give you a chance to win 500 bucks. Before noon today
on 106.7 FM, I'll play 'Stay' by Jackson Browne. When
you hear that song, call Lite FM at 1-800-222-1067.
If you're the 25th caller when the song ends,
you win five hundred dollars. It's that simple.
We wish our friends at WPAT a fond farewell, and we'd
like to welcome you as a listener to 106.7 Lite FM.
So turn us on, you're gonna love it."

In recent years WPAT-FM had evolved from easy listening
to a mix of EZL and soft AC to its present "soft hits
of the 80's and 90's" format.

A posting on the AOL Radio Board reports seeing a
"Suave 93.1" subway ad; my guess is, that's pronounced
"Suave noventa y tres".

This could mean that TWO NYC stations will have
changed format before the one most mentioned in
rumors: Evergreen's WYNY-103.5 and its country format.

648. WPAT Update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: FFORTEJR@drew.edu
Message-ID: <4drp55$enr@vixen.cso.uiuc.edu>
Source record: 26940

As I was scanning the radio dial Friday, I heard an ad on 93.1FM (WPAT), and thought I had the wrong ststion for a minute. It seems that on the last day of WPAT's A/C format, lite-fm (106.7 WLTW, NYC) bought ad time on WPAT running a contest to invite listeners to try WLTW. When WLTW played Billy Joel's "Time to Remember," the 25th caller would wim $500.

About 1am Saturday when I checked, the station was in its Spanish format, playing softer music. They gave their ID in Spanish, and no call letters were said. Are they keeping WPAT, or are those changing also? They only

identified themselves as "Suave 93.1 FM" (in spanish).

Frank Forte
88.9 FM WMNJ Madison
The Voice of Drew University

649. WPAT (1941 - 1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: mnydrc@aol.com
Message-ID: <4drp54$enp@vixen.cso.uiuc.edu>
Source record: 26941

My best wishes to all of the on-air staff for their future endeavors.
And best of success to the new 93.1 (Radio Suave) as well.

Even though I was never a listener of 'PAT, the music that they played
did affect a large adult audience (from their elevator music to their
soft rock format.) and had impacted people. And to that I can respect
WPAT for doing that.

Farewell and best wishes! Saturday 12:01 AM...a new legacy begins.

Tony Santiago
Metro New York Dance Radio Coalition

650. WPAT....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: kenorian@li.net
Message-ID: <4drp55$ens@vixen.cso.uiuc.edu>
Source record: 26942

I guess having been part of several radio stations that no longer exist, it was particularly poignant to listen to WPAT (Patterson, NJ) serving the New York area in its last hour.

Yeah, I know that new life comes from death, etc., etc..... but there is always something sad about hearing an ID announced as the last time you'll ever hear it - especially when you've been hearing it for decades....

WPAT, Patterson

651. Re: FCC Licence

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: K7qa@aol.com
Message-ID: <4drp54$enq@vixen.cso.uiuc.edu>
Source record: 26943

In a message dated 96-01-19 17:01:49 EST, you write:

>The FCC licence is (if I understand it
>correctly) required for anyone who will be operating the transmitter
>switch, and also (maybe) for anyone who will be taking the meter readings
>every three hours (as in my case). For this class of licence, there is no
>test required. You simply fill out a form and mail it to the FCC with a
>payment. I am not sure what the payment is. $30, I think.

The old requirement that radio station "board operators" need an FCC third class restricted operators permit was abolished effective December 1, 1995. No longer do any station board ops who sign a transmitter log need any form of license. The old fee, BTW, was $45 before the rule was dropped. One other rule often misunderstood about operator licenses was the fact that if you were merely a board op who only did switching or announcing duties but did not sign the "operating log" (the transmitter log, not the program log), then you did not have to have any kind of license. The 3rd class permit was required only for operators who were in charge of the transmitter and signed that log. Tom McGinley CE WPGC AM/FM Wash. D.C. K7QA@aol.com

652. Re: More NYC Radio changes

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4drp56$ent@vixen.cso.uiuc.edu>
Source record: 26944

References: <4dp4m5$jqj@vixen.cso.uiuc.edu>

On Jan 19, 1996 22:07:01 in article <More NYC Radio changes>,
'ron@musicchoice.com, [Ron.Yurman]@wwa.com' wrote:

>WPAT-FM (93.1 FM) is promoting on the air that they will be flipping
format
>tonight at midnight, becoming Spanish formatted "Suave 93.1".

Well, it is a done deal. After the "Love Songs" segment, and its host
referring to WPAT as "one of America's great radio stations" all night,
WPAT operations manager Ken Mackenzie came on at 11:58PM and said a few
words thanking all of the on and off air talent. He then did a legal ID
and played the sweeper. The carrier and transmitter went dead for about 2
seconds. A female announcer then ID'd the station as WPAT-FM Paterson.
Then the el presidente of the Spanish Broadcasting System came on and gave
a speech in Spanish, then the "Suave" format began. All announcements are
made in Spanish, but they do play an English song every so often (Soft AC).
Sounds similar to WRMA-FM in Miami with their romantic Spanish format.

Does anyone know if the actual sale has been completed, or is this an LMA
pending the FCC approval?

WPAT (AM 930) is still playing the "Soft Favorites" format that was on the
FM with the same jocks. I guess they will still run music on the AM during
the day, with the syndicated talk and sports at night until that sale is
done.

--

Michael Luper <luperm@pipeline.com>

653. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: heykurtz@aol.com
Message-ID: <4drp3p$el7@vixen.cso.uiuc.edu>
Source record: 26945

References: <4dfn52$i4c@vixen.cso.uiuc.edu>

In article <4dfn52$i4c@vixen.cso.uiuc.edu>, transvox@crl.com (Mark S. Roberts) writes:

>Repetition works in CHR, new rock, and country
>formats where new product is coming in. Well, in an oldies or classic rock
>format, by definition, no new product is coming in. Oldies stations get
>around this problem by keeping fairly wide playlists and working a fun time
>Shakey's Pizza kind of look. Classic rock stations don't have this option
>in most cases

I find your comments about repetition interesting. Our experience is that Oldies and Classic Rock stations that expand their playlists when they are already concerned about developing repition images actually end up exacerbating those images. It appears that listeners develop repetition images for stations not so much from when they play the same songs over and over, but when they play bad (translation: poor testing) songs over and over.

Warren Kurtzman
Vice President
Coleman Research
Email: HeyKurtz@aol.com
wkurtzma@coleman-res.com
Voice: (919) 571-0000

654. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: ron.jordan@nashville.com
Message-ID: <4drp3p$el8@vixen.cso.uiuc.edu>
Source record: 26946

72>CBS would have been smarter using its expertise in programming WCBS-FM in
>creating what is now known as "70s" oldies. These stations (D.C.'s "Xtra-10
>as an example) take the sound of the top-40 "legacy" stations of the 70s era
>and play a wide range of pop music, *including* some tunes that could fall i
>the narrow definitions of classic rock. Its the *variety* of music, and
>easy-on-the-ears presentation that will, in my opinion, help the 70s station
>endure where classic rock faded away.

Thank you! I mention this format to programmers of my acquaintance and
they laugh, mentioning that you'd have to play (here they wince, as if
they'd punched firmly in the stomach) "DISCO!" Plus, they say nobody
ever wants to hear "such bubble-gum crap" as Paper Lace and Bo
Donaldson and the Heywoods. I say they're wrong... comments anyone?

Ron

* 1st 2.00 #997 * "Say something warm and mushy." "Oatmeal!"

655. Re: classic rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: keithw@bctv.com
Message-ID: <4drp3q$el9@vixen.cso.uiuc.edu>
Source record: 26947

In article <4dj2ie$r8p@vixen.cso.uiuc.edu>,
"trapper" <trapper@talon.net> wrote:
[
[
[I am a midday air talent/production director at WRFY in Reading,
[Pennsylvania.
[
[In recent issues of Airwaves, and throughout our trade magazines, we
[keep getting hit with the "fact" that "Classic Rock Radio" is dead,
[or at least taking it's last breath. I'd like to suggest to everyone
[that it's not the music that's making listeners turn off...it's the
[programming of that music. Short playlists and a lack of attention
[to new rockers has created this stagnation.
[
[Many "professionals"have the belief that a playlist of only 200-500
[songs is allowed. Wrong. If all you're going to play is a few
[hundred songs, your TSL will hit the toilet, and your listeners won't
[come back eventually because they always hear 'the same old thing'.

I know JOX who don't listen to their own station because of short lists! And
it doesn't matter what the format is, if you play the same off-the-rack song
twice in a week, you're too short.

--

==========
Keith Wood TV-18 News anchor
Host/Producer, The Computer Program, FLYING TIME!, and Infinity Focus.
Gunsite (Orange) alumnus, Team OS/2, Parrothead, N7JUZ, AZ0237 but not a
number (I'm a FREE MAN!), creator of FIRE TEAM and HERO SEEKER
==========

656. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4drp3q$ela@vixen.cso.uiuc.edu>
Source record: 26948

References: <4clc97$dbu@vixen.cso.uiuc.edu> <4dg2pq$pfn@vixen.cso.uiuc.edu>

Clarke PXY (clarkepxy@aol.com) wrote:
<snip>
: I distinctly remember hearing a sign off in the late Sixties or early
: Seventies on WIOO in Carlisle PA (a daytimer at 1000 on the dial) that
: said something like, "Stay tuned for more music from WCFL, Chicago"!

: WCFL also was at 1000 on the dial, and the clear-channel station in the
: East on that frequency. In point of fact, by the time WIOO signed off,
: WCFL was coming in just fine much of the time <grin>

: Clarke

Hmmm. I always thought that the term "Clear Channel" meant that it was the
only station on that frequency. If this isn't the case, then what *does*
"Clear Channel" mean?

--
(Perplexed that this has eluded my education)

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

[Moderator's Note: I'm sure that others will write volumes on this,
but the short answer is that Clear Channel is an anachronism. Theere
aren't any any more. The FCC started licensing secondary stations
(and even other primary stations) on the US clears some time ago.
Now-a-days Clear Channel refers to 50,000 watt stations that have
regional coverage. So now Clear Channels are regionals, regional
channels are locals and local channels are, basically, community
stations. I think it's sad. Others have differing opinions. Bill]

657. CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-20 00:00:00 UTC
From: Lynn Gold <figmo@rahul.net>
Message-ID: <4drp3s$eld@vixen.cso.uiuc.edu>
Source record: 26949

In Digest #171, Lisa Wheeler asks:

> I'd like to know how many stations (with news departments)
>use pre-produced news features (AP, CNN, PR or government agency
>feeds) in their newscasts?. What makes you want to run these
>"outside" features...topic, production-quality, etc...? On that note,
>what makes you avoid them like the plague?

At KLIV, we simulcast CNN Headline News, inserting local traffic and weather four times an hour and local news (and sometimes sports) twice an hour.

Our clock looks something like this:

Weekdays:

:00-:13 CNN
:13-:14 Network Commercial
:14-:15 Local traffic & weather
:15-:19 CNN
:19-:21 Local news, traffic, weather
:21-:23 CNN sports
:23-:24 Local sports
:24-:30 Local news, traffic, weather, business, spots (2-3 mins)
:30-:43 CNN
:43-:44 Network Commercial
:44-:45 Local traffic & weather
:45-:49 CNN
:49-:51 Local news, traffic, weather
:51-:53 CNN sports
:53-:54 Local sports
:54-:00 Local news, traffic, weather, spots (2-3 mins)

Evenings and Weekends:

:00-:13 CNN
:13-:14 Network Commercial
:14-:15 Local traffic & weather
:15-:23 CNN
:23-:25 Local spots
:25-:30 Local news, traffic, weather, business
:30-:43 CNN
:43-:44 Network Commercial
:44-:45 Local traffic & weather
:45-:53 CNN
:53-:55 Local spots

:55-:00 Local news, traffic, weather

We try not to overlap stories with CNN. Thus, we rarely do sports on the weekend since CNN covers our local teams.

Hope that helps.

--Lynn

658. Re: classic rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8q8$6js@vixen.cso.uiuc.edu>
Source record: 26800

KE>I know JOX who don't listen to their own station because of short lists! An
KE>it doesn't matter what the format is, if you play the same off-the-rack song
KE>twice in a week, you're too short.

Keith,
We don't make our livings on Jocks listening to their own stations.
You're forgetting that a Jock is forced to listen much longer than a
normal listener will. My business is Talk Radio. If I listened only to
Talk, I'd have a very warped view of what the real world is like. I'd
be convinced that everyone hated everyone else and everyone was a rabid
right-wing superpatriot. Radio is entertainment, not a reflection of
the world. I'm forced to listen much longer and much closer than any
listener. I have to get away from it, periodically, to realize that
most people aren't like what we hear on the air.

Time spent listening, generally, is about 22 minutes. The
likelihood that I, as a listener, will hear the repetition in a format
is very slim. In fact, the opposite has often been true where listeners
complained that they didn't hear their favorites often enough because
their listening habits are sporadic. If I play something three times a
week, it's likely that a listener may not hear it even once. If it's
their favorite, they feel cheated.

I've done more than two decades of music radio. The hardest part
of a format to get a handle on is what the rotations should be. Just as
hard is realizing that we're not normal listeners.

Rich

659. Re: Lost DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: rerandolph@aol.com
Message-ID: <4du8qd$6k2@vixen.cso.uiuc.edu>
Source record: 26801

XLFX67B@prodigy.com (Jon Bell) wrote:

>
>Can somebody please tell me what has happened to some to these DJ's?
>Perhaps where they are working now.
>
>Hollywood Hamilton WHTZ New York The 80's
>

Sean "Hollywood" Hamilton went from WHTZ-FM to KIIS-FM in Los Angeles in 1986 and stayed through 1992. After a hiatus, he went to KGGI-FM in Riverside (California) in late 1993 to do the morning drive. I heard that he recently quit KGGI and have no further information on his whereabouts. Hope that helps.

Ray Randolph
rerandolph@aol.com

660. Re: Lost DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4du8qd$6k3@vixen.cso.uiuc.edu>
Source record: 26802

References: <4drp52$enm@vixen.cso.uiuc.edu>

XLFX67B@prodigy.com (Jon Bell) wrote:

>Can somebody please tell me what has happened to some to these DJ's?
>Perhaps where they are working now.

>Diane Chambers (the fox that rocks) WHTZ 1984
>Hollywood Hamilton WHTZ New York The 80's

Jon...

First off, "The Fox That Rocks" was Diane Prior. ("Diane Chambers," I believe, was the character played by Shelley Long on "Cheers"!) Last I heard, when I ran into her a few years ago on the street of the small New Jersey town in which I live and her husband maintains his business, she was talking about doing some part time stuff on the air for a couple of stations.

As for Hollywood, he is currently a "pro on the loose," having left the employ of KGGI/Riverside not too long ago. His former sidekick, Dr. George Brothers, is still leading the morning show there along with newswoman Samantha Santiago.

Dr. Christopher Reed (a/k/a Dr. Chuck Crane, the station's first operations manager and mid-day DJ) has shown up in a number of places since leaving the Z. I think he returned to Tampa for a while (he'd come with Shannon and Hollywood from Q-105).

Y'know, sometimes it's hard to believe that I'm gone from there almost nine years m'self!

Anita Bonita

661. Re: Duopoly, Tri-opoly, Quadropoly.....????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8qe$6k4@vixen.cso.uiuc.edu>
Source record: 26803

>[Moderator's Note: Give them time. in less than 10 years we will see
>virtually all important major electronic media under a handful of
>group owners. It is already shaping up like that in many cities.
>Chicago now has 12 stations owned by two companies. Bill]

ZO>You'd think we would have learned by watching newspapers go through this,
ZO>wouldn't you? I guess it's true: radio people are gluttons for
ZO>punishment!

Bob,
In the next 10 years we'll have so many alternate (there's that
word again) sources for listening that anything that's homogenized will
not be a factor in the market. When AM radio was threatened, it came
back with Talk programming. I suspect it'll take a
near-ratings-death-followed-by-sales-losses experience to get the
beancounters to realize this is showbiz. Imagine trying to to do
low-budget in Las Vegas.

As a listener, my CD budget is the biggest threat to radio I can
present. I have DAT tape, so I can program exactly what I want, in
superb fidelity and no processing fatigue. I have a 100 CD disk changer
that allows me to program days of music at a time with no insipid, high
school dropout jocks boring me to death. Either a music station pleases
me, or I'm history as their listener. I owe no loyalty to a station
that doesn't serve me the way I want to be served.

I guess the watchword phrase we should frame on our walls is: "It's
the listener, stupid!"

Rich

662. HOSTS - Are you looking for a great GUEST?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Steve <prgroup@gate.net>
Message-ID: <4du8qh$6k7@vixen.cso.uiuc.edu>
Source record: 26804
Cross-posted to: rec.radio.broadcasting,ba.broadcast,chi.media

We are The Public Relations Group in Tampa Florida.

If you're looking for a great interview, we'd like to fax or mail you a press release for currency expert ANDREW GAUSE.

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4. "Attack of the "SuperNotes" High quality counterfiet $100 bills printed in Syria are flooding into United States

5. "The Baby Boom Bust" Why are America's Babyboomers broke?

6. "Goodbye Greenbacks-Hello Electro Bucks" - The Cashless Society

Please give us a call to discuss Andy, or e-mail me to request a press release. Be sure to include fax number, call letters, and phone.

Thanks

Steve Town
813-447-4992
prgroup@gate.net

663. Re: Lasiter/Sharon Taylor, Are they around?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: ruffsounds@aol.com
Message-ID: <4du8qm$6kg@vixen.cso.uiuc.edu>
Source record: 26805

will try and find out for you. Does anyone else out there know what happened to
CHARLIE LOGAN..(WXTB,WLUP,WRCX,WYNF)Where is he, what station,what happened?

Thanks,
Ruff

664. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Dan Kelley <71224.753@compuserve.com>
Message-ID: <4du8qq$6kn@vixen.cso.uiuc.edu>
Source record: 26806

Clarke PXY (clarkepxy@aol.com) wrote:
<snip>
: I distinctly remember hearing a sign off in the late Sixties or early
: Seventies on WIOO in Carlisle PA (a daytimer at 1000 on the dial) that
: said something like, "Stay tuned for more music from WCFL, Chicago"!

: WCFL also was at 1000 on the dial, and the clear-channel station in the
: East on that frequency. In point of fact, by the time WIOO signed off,
: WCFL was coming in just fine much of the time <grin>

: Clarke

Reminds me of listening to daytimer KAMX, 1520, Albuquerque back in, I believe 1979. It was getting late in the day..and I head the jock do a liner about the request line adding his own comments: "if you can still hear me over KOMA". They were getting pounded by the 50kw giant, right there in Albuquerque. When KAMX signed off at sundown, KOMA replaced them like a local. KAMX's Chief Engineer at the time, Steve Agnew, told me a few years later that he could walk into the KAMX air studio late at night..and the request line would still be ringing off the hook..people still tuned to the 1520 frequency. (KOMA was Top 40 then too!).

--Dan Kelley

665. Radio -- The Way It Used To Be

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: kgb012@aol.com
Message-ID: <4du8qs$6ko@vixen.cso.uiuc.edu>
Source record: 26807

Greetings gang!

Is there any city that doesn't have a Kiss, a Zoo, a Magic or a Wish? Do radio stations everywhere give us "Traffic on the 1's"? (or the 2's, or whatever...) Where is the originality?

I can recall the differences between radio in Boston and in New York in 1972. I began listening to WPIX-FM in 1971. It's true, they weren't WABC, they didn't have Dan Ingram, or fancy jingles, but there was something about the station that I personally identified with. Maybe it was the "difference" or the courage to be different, and not fitting into a mold that appealed to me. For it was WPIX-FM who, in the seventies, came up with "The Newies Show", a show that featured the newest arrivals to the record library every week. (Don't get me wrong, I'm not knocking WABC -- Dan Ingram was a great air talent -- but they weren't the only station in town!)

When I came to Boston in 1972, I did what I always do when I have the (although rare) chance to find myself in a new city -- scan the radio dial. I began listening to WVBF. This station had a personality all its own. WVBF was one of the few AOR (if that is the correct term) stations to actually use JINGLES between Aerosmith and Moody Blues cuts. WOW!! And their DJ's were actually awake instead of having overdosed on Sominex. How many AOR stations (even in those days) had the testicular fortitude (to quote Gene Burns) to use a jingle with the words "Electronic Mama"?

I found a real difference in those days not only between the two cities, but within each city as well. Using the Boston dial as an example, WRKO was the WABC of Boston, with its slick air personalities (it was after all, programmed by Bill Drake) while the lesser-known WMEX had a personality of its own, with "The X-15 Air Force".

In those days, radio stations like WPIX and WMEX used to "break" records before the "big" stations like WABC or WRKO would play them. Those stations acted, I believe, on instinct. They didn't have to hire a consultant to tell them whether they should play a song or not. If it sounded good, they played it. And yes, sometimes they were wrong. I remember "Sad Sweet Dreamer" by the Sweet Sensations (anyone out there remember that song?) on WMEX in November of 1974. WRKO picked it up in about May of the following year. WMEX also "broke" several records that never became hits., but they weren't afraid to take a chance.

Several years ago, I talked to the music director of a Boston radio station (I forget the station) that was playing Soft-Rock at the time. I asked him why the station wasn't playing Tracy Chapman's "Fast Car". He told me the station's research indicated that it wouldn't fit into the

format. That is the problem with so many radio stations today: cowardice. The business is filled with rogram directors and music directors afraid to make a move without being backed by the proper research.

Another thing that I find annoying is the act of taking something original and duplicating it. In the seventies, Casey Kasem was an original. Now he has been copied ad nauseum, to the point where it will soon become necessary to have a countdown of the most popular countdown shows in the country!

Even oldies stations are suffering from this syndrome. I hear more and more oldies stations (with the EXCEPTION of WCBS-FM in New York, although they are doing other annoying things, but that's another story) being nothing more than a nineties Top-40 station with no-name cue-card DJ's, but with different music.

This has turned out to be quite a diatribe, hasn't it? Sorry about that. WALE "Renegade Radio" in Providence is beginning to sound better and better! I'm looking for non-conformist stations in the country -- are there any?

--Ed Nielson

[Moderator's Note: Ed, while you are likely to be flamed for your insight, I agree with you in principle, at least, that it is high time that radio started responding to its listeners more and its consultants less. Nothing wrong with consultants and research, but this medium was built on creative, gut-level decisions. Now-a-days the gut is no longer trusted and the result is damned few 'excellent' stations and more same-old-same-old. The expectations of the public are being lowered so that inferior product is considered acceptible. Sad, really, but I fear that we can expect more of the same in the current climate. As Rich Wood (of WORnet) said... "It's the listener, stupid!" Bill]

666. rcs master control

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: maifm@i-max.co.nz
Message-ID: <4du8qt$6kp@vixen.cso.uiuc.edu>
Source record: 26808

we have just completed the installation of an RCS master control
automation system.

On the whole it has gone together quite nicely and is producing a good
consistent on air product.

We have noted a large number of silly problems with the system and a
similarly corrosponding number of undocumented features.

ALT K was a classic

I also get the impression it is a collection of programs tossed
together to implement automation rather than a planned system.

I would be most interested in sharing any real life experiences and
horror stories.

Charles Graves
Technical Manager
MaiFM 88.6
Auckland NZ

667. Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8qt$6kq@vixen.cso.uiuc.edu>
Source record: 26809

KG>Does anyone out there find that some talk-show hosts act unnecessarilty
KG>rude to their callers? Recently, I was listening to Jay Diamond on WABC
KG>in New York. The dialogue involved a caller who wanted to support Diamond
KG>in his effort to call Manhattan Borough President Ruth Messinger on an
KG>issue. The dialogue went something like this:

KG>[Paraphrased, as I don't recall the exact words]

KG>Diamond: ...and I want everyone to call Ruth Messinger on this.
KG>Caller: ...can you give me the number?
KG>Diamond: ...if you want it bad enough, go look it up in the phone book.
KG>[Hangs up on caller]

Ed,
This is nothing. It's tame. It's a snoozer. You caught Jay on a
slow night. My favorite was his suggestion that anyone on welfare
shouldn't be allowed to vote because they'll vote to spend more money
on welfare.

KG>Another incident I heard involved Bob Grant's syndicated show:

KG>[Again paraphrased]

KG>Caller: ...and I just wanted to say that I wanted to support the troops in
KG>Bosnia.
KG>Grant: ...just what we need, more banalities. [Hangs up]

Don't listen to the syndicated show. It's not the "real" Bob Grant.
It's tame. The real New York Bob Grant would have said: "Get off my
phone, you scumbag." Or made reference to an Arab taxi driver as a
"towelhead." Or, muttered some pejorative in Italian. He used to refer
to David Dinkins, a black former New York Mayor, as "a washroom
attendant."

KG>Yes, there ARE callers that deserve to be "terminated" but there are also
KG>some talk show hosts who hang up on any caller who does not sound "just
KG>so". Personally, I feel that Diamond is one of these.

Ed, you really need to get out more. If this is the stuff you
consider rude, you'd be horrified at what really qualifies as uncivil.
Hey, it's showbiz. It gets ratings. We don't have to be civil - we're
broadcasters with a ratings mission. Damn the torpedos. Damn the
listeners.

Rich

668. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Donna Halper <dlh@ultranet.com>
Message-ID: <4du8qt$6kr@vixen.cso.uiuc.edu>
Source record: 26810

References: <4drp4t$enc@vixen.cso.uiuc.edu>

Years ago (and no, I'm not advocating for a return to the 'good old days'), talk radio was a form of discourse. There was an expert, and an exchange of ideas. Name-calling and insults were not usually acceptable, since the purpose was to express different points of view. In the present day, as ratings become even more important than ever and stations feel they must do whatever it takes to make themselves stand out above all the clutter (and all the other choices, like TV, VCR, video games, etc), the end seems to justify the means. Somebody in radio-land got the idea that 'shock-radio' and a barrage of insults is what works. As a result, there is little discourse. Callers are called names and made to feel dumb (which, yes in some cases they are, but so what? why make fun of listeners?), the host feels justified to be as irritating, as racist or sexist or right-wing or whatever as the situation demands. Maybe in a bad economy people feel better hearing other folks get put down and ripped apart by talk show hosts; maybe there's a strange sort of catharsis about it. But somehow, the fact that G. Gordon Liddy and his ilk feel free to say the president and his wife are traitors deserving of death, or assorted racist talk hosts can now use the "N" word with impunity or talk about the assorted conspiracy theories doesn't make me feel any better. I'm a radio consultant, and a former talk host too, and I realise you need a 'shtick' to succeed, but why has nastiness become that shtick in all too many markets? Whatever happened to heated but respectful conversation? About the only talk show I know that still has discourse is David Brudnoy on WBZ in Boston. He is VERY conservative, but he gives opposing points of view a hearing and he will debate with anyone, without resorting to an insult war. He gets great ratings too. I wish there were more discourse, not just on radio but on TV and in society as a whole. I see too many journalists and politicians looking for some villain to blame for all the problem, rather than working together towards some solutions. Maybe I'm naive, but hey-- radio still has power, and it can be used for a positive purpose or a negative one. With more and more consolidation of ownership and more syndication, I wonder what chance we have for a return to intelligent conversation on the air...
donna h

669. Why WXRK going alternative is good

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8qk$6kd@vixen.cso.uiuc.edu>
Source record: 26811

AI>WXRK-92.3 NYC's switch from classic rock to alternative could be
AI>a positive, if they do things right. IMHO doing things right means that
AI>they only air songs that fit the 'alternative' description, however broad
AI>that has become.

I've gotta tell ya, this is confusing. What's alternative? And ... if it becomes more mainstream, do stations have to stop playing it? If an alternative band uses a non-alternative style as part of its repertoire does it violate some sacred rule? If Pearl Jam goes platinum are they traitors to the genre?

Does an alternative band fear appearing on a chart with a bullet? Do they become sellouts if they appear in Radio & Records or Billboard? Must they be starving artists to be worthy (starving is relative here - let's say they can only afford a tiny mansion)?

I was with 91X (XTRA-FM) in the early 80's. We were "new wave" with shaved heads and blue, pointy hair. Our biggest fear was a level of success that would destroy the "alternative" feel of the station and attract people who wore ties. I hear so many "authoritative" descriptions of alternative that it's tough pinning it down enough so I can feel comfortable knowing when I'm being properly trendy. Lord knows, if I listen to the wrong one, I'll be seen with a cultural pocket protector. Oops, I'm told that's in, now.

Rich

670. Engineers check in

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: kikfm@nucleus.com
Message-ID: <4du8ql$6ke@vixen.cso.uiuc.edu>
Source record: 26812

Looking to purchase processing equipment you have at your station
that isn't being used or needs to be replaced.
I am interested in purchasing Urei/Universal Audio limiters/compressors
for cash.
If you have any of their equipment,models LA-2a,LA-3a,LA-4
or 1176LN or 1178 I would be interested in buying it from your station.
Please contact myself here at our station CKIK-FM either by phone or fax
or by email.

Thanks Ken Gold
Phone 403-264-0107
Fax 403-264-3291
or email at kikfm@nucleus.com

671. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dknight818@aol.com
Message-ID: <4du8qv$6kt@vixen.cso.uiuc.edu>
Source record: 26813

A few things to remember when dealing with talk show hosts

a) they are human
b) they aren't always right
c) they get testy too

I guess that some talk show hosts have trouble controlling their emotions to the point that they are performing in a rude manner. My advice is if you don't like the show or the host, simply turn the dial to a show you will enjoy.

Derek Knight
Springs Radio-Colorado Springs, CO

672. Ron Bailie sentenced to prison

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: timc@eskimo.com
Message-ID: <4du8qv$6ku@vixen.cso.uiuc.edu>
Source record: 26814

Info from the Seattle Times, Sat-01/20/96, p.A5:

Ron Bailie, who operated the Ron Bailie School
of Broadcasting in Seattle, Spokane, San Francisco,
San Jose, Phoenix, and Denver, was sentenced to
three years in prison and ordered to pay a $450,000
fine and $259,619 in restitution for embezzling
student loan payments.

In addition, Bailie's wife Nada and daughter Terri
were each sentenced to two years and three months in
prison and ordered to pay a $25,000 fine and $221,892
and $263,862 respectively in restitution.

All three were convicted by a jury in September of
multiple counts of conspiracy, false statements, and
embezzlement of funds from federal student loans.

-----end

673. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4du8r0$6kv@vixen.cso.uiuc.edu>
Source record: 26815

I think you're right. Here in Saint Louis, 70's stations won't play stuff that really fits their format like ABBA,or England Dan & John Ford Coley, moreless the Bee Gees. I think that there is a market for an all DISCO station(even though the thought is gutwrenching to most of us). My bet is that the ARRO stations will add this into their playlists to try to win back the listenership that they are losing,just as the Classic Rock stations are.
Mike Batchelor
mbatchel@mail.win.org
Visit the Bi-State Radio page:
http://www.geocities.com/sunsetstrip/2417

674. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8r1$6l2@vixen.cso.uiuc.edu>
Source record: 26816

ZO>Funny, today I'm getting CD-Singles with as many as EIGHT different
ZO>versions of the song! And here I am thinking they're prostituting their
ZO>songs in order to get as much airplay as possible.

Bob,
This isn't new. There have always been "radio mixes." How many
times have listeners complained that the album they bought had a
different version of the song they heard on the radio? They should have
bought the single. The album cut was 40 minutes long and the single
"radio mix" was 2:34. It didn't have all that "artsy-fartsy" stuff. You
know, too many notes. Even with the reduced mix we ran fast tables to
play "more music, more often."

Rich

675. Time Tones

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Hart Larry <74273.1770@CompuServe.COM>
Message-ID: <4du8r2$6l4@vixen.cso.uiuc.edu>
Source record: 26817

Hi All: Having lived in Jersey for 20years, I
had to make mention of some observations about time tones.
First of all, for quite some years WCBS AM used their own time tone on
the hour instead of the CBS RADIO NETWORK's. On an aircheck of ABC Radio's coverage of
Gemini 12, I have their unusual lo frequency tone.
WMCA used a chime which lead into news. Of course they used 3 or 4 chimes forbulletins.
WOR AM had around the same tone as NBC. Some one asked about WNEW? Well yes I think their
tone sounded almost like the EBS at 853-960HZ.
WQXR used a chime. The Mutual Network's sounded like the #4 touch tone.
I am sure after being away from that market for 18years, I forgot some time tones on other
stations.
Here in the LA area, KMPC was maybe the last to use their own time tone.
Larry Hart
--
I enjoy hi-energy dance and techno music as well as politics
as I am a news junky and a Hubert Humphrey Democrat.
The space program is exciting.
I have enjoyed jingles and DXing FM and TV

676. Re: "The time at the tone....."

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8r3$6l5@vixen.cso.uiuc.edu>
Source record: 26818

FR>In fact, I use a recording of the CBS chime as my top-of-the-hour chime on
FR>my Macintosh. I also use the "Net Alert" chirp or click sound as my
FR>system beep.

FR>Perhaps it's living in the past, but I'm still fond of those tones...

John,
It must be a sheer orgiastic experience listening to CNN. :-)

Rich

677. Smooth Jazz in Macon Ga

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8r1$6l1@vixen.cso.uiuc.edu>
Source record: 26819

EB>Macon Georgia now has an alternative. WALJ (J107) is playing smooth
EB>jazz 24 hrs a day, 7 days per week. Top 20 CDs are counted down on
EB>Saturday nights, Alternative Jazz. Great listening in the land of
EB>country music.

There's that word "alternative" again. Please define "Alternative
Jazz." Is it Elevator Jazz, or Yuppie Jazz, or ...

When stations we formerly called "Easy Listening" are playing Kenny G.,
Larry Carlton, Anita Baker, and others we never expected. And ...
"Smooth Jazz" stations are using words like "Easy," "Relax," "Escape."
It gets confusing. WQCD, New York, uses every "Easy Listening" formatic
there ever was. It reminds me of the old Schulke "Beautiful Music"
format with vocals. WLTW, New York bills itself as "Lite FM" and plays
many cuts WQCD does. Same (until a day or so ago) with WPAT-FM.

I get the feeling the target audience is a Yuppie investment banker
with 1.5 kids who would be horrified to hear Yusef Lateef on his "Jazz"
station. The "I love Jazz so long as it isn't intrusive" approach to
sophisticated listening.

I say that as the former PD of WPIX-FM (now WQCD) who started a
"smooth" jazz show on WQCD called City Nights (Holly Levis was the
jock) and lobbied very hard to change the format to Jazz. They told me
it would never work. They now have the best numbers they've had in
decades and it finally broke their old "format du jour" (copyright,
Rick Sklar) reputation. WQCD does a great job with the format and it's
one of the highest fidelity stations in the city. I'm glad I told them
to do it. :-)

In New York, the most "Alternative" format is Country, since there's
only one place to get it on radio.

I think we need a glossary that allows multiple definitions of
"alternative."

Rich

678. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: "awn7e@Virginia.edu" <awn7e@watt.seas.virginia.edu>
Message-ID: <4du8qv$6ks@vixen.cso.uiuc.edu>
Source record: 26820

References: <4drp4t$enc@vixen.cso.uiuc.edu>

I don't listen to Diamond much but with BG I think his
rudenesss to caller may be just a schtick, something that his
listeners get a kick out of because he knows what many talk
hosts know that callers are not listeners. There are many more
listeners than callers. If he yells GET OFF MY PHONE YOU
SCUMBAG at a caller, the caller will probably never listen
again but all the many more listeners out there will get a big
kick and listen to him even more.

Allan in Charlottesville, Virginia
--
"During your very short time here, do not forget to stop and appreciate
the University - its majestic purple shadows and winding serpentine
walls. The time will seem to fly this year and the next three, and the
red brick and white columns will often go unnoticed." CD, 8/25/1995

679. R.I.P., WPAT-FM, 93.1

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4du8r9$6lf@vixen.cso.uiuc.edu>
Source record: 26821

Call me a sentimental fool.....call me what you will. But the closing
of WPAT-FM (93.1) brings to an end one of New York's great radio institutions.
Admittedly, the writing was on the wall. The New York market simply could
not support a F
ULL-POWERED FM easy-listening station. The music and tastes
have changed dramatically over the last 5 years. We saw a similar switch
of format here in the Boston area when the ever-so-popular WJIB-FM (96.9)
began to add more vocals into the mix of light easy-listening music in 1990
and even added the now late-lamented "Nightscapes" soft jazz at night.
While WJIB-FM was still pulling remarkable numbers, the audience was getting
older (by industry standards) ;-). Finally in the fall of 1990, WJIB-FM
sailed away into the sunset and segued into WCDJ (CD-96.9) all "jazz". Now,
96.9 is "yeee-haw" with WBCS-FM with probably the loudest and overly-crunched
processing in the business. (That's just my opinion).
What happened to WPAT-FM is, sadly, what is happening everywhere. The
easy-listening (or beautiful music) format has gone full-circle. What was
the format of choice for most FM stations in the sixties and seventies, has
become a relic in the nineties. No doubt, easy-listening will still have a
place for lower-powered or lesser-known AM or FM stations. A couple of
stations still thrive on the format. One in particular is WJIB (740), not
related to the former WJIB-FM. This formerly "down-on-its'-knees" daytimer
has made a rather comfortable niche in the Boston market with its' un-
abashedly "Beautiful Music" format in STEREO, 24 hours a day. It may be
only 250 watts by day, 5 watts at night...but the Optimod processing gives
it a signal that rivals the best 5,000 watt regional. Another bright spot
I heard in the west was KFAM (700) in Salt Lake City, UT. This killer
signal hits Phoenix (where I was staying) at night with light-instrumental
music in STEREO with 50,000 watts day and 1,000 watts at night. Dont be
fooled by the low powered signal at night, THIS ONE REALLY GETS OUT !
Finally, I would like to offer WPAT-FM a hearty "bon-voyage" and thanking
them for a great job, well done. Salud WPAT-FM, Easy 93 FM ! Best wishes
for the new "Suave 93.1".

73s !

Peter Q. George, (N1GGP)
Randolph, Massachusetts

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim....."
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."

****

680. WPAT-FM to change 1/20/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8r9$6lg@vixen.cso.uiuc.edu>
Source record: 26822

AI>A posting on the AOL Radio Board reports seeing a
AI>"Suave 93.1" subway ad; my guess is, that's pronounced
AI>"Suave noventa y tres".

The bumper I heard called it "Soo-avay efe eme" (pardon the butchered pronunciation guide). It sounds quite good. It's sort of like the old WPAT-FM, but in Spanish or the Hispanic version of WXKS ("Kiss"). I'll bet we'll see some very good numbers in a few books.

The way things are going, ethnic formats in New York will be caucasian.

Rich

681. (wave file info)WPAT FM NY Todays 93.1 FM now Suave 93.1 FM.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Richard W <rwojo@cybernex.net>
Message-ID: <4du8ra$6lh@vixen.cso.uiuc.edu>
Source record: 26823

WPAT Signed off the air for the last time as Today's 93.1 fm after
the director of operations said his final word. Then a male speaking
spanish (the new president of the station I believe) announced the info
about 93.1 FM.
If anyone would like a copy of the final minuets of Todays 93.1 FM &
first minuets Suave 93.1 FM. go to alt.binaries.sounds.misc & a copy in wav
format is there 2meg 4 min clear 8,000Hz 8 bit wave file. zipped to 1.1meg

Rich

682. Monmouth-Ocean Ratings Fall '95

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4du8q1$6je@vixen.cso.uiuc.edu>
Source record: 26824

Quite a surprise in the results...

WABC 5.9 Talk
WPLJ 5.4 Hot A/C
WJLK/WQNJ 5.0 Soft Rock**
K-Rock 4.9 Stern/Classic Rock (Changed to Modern Rock 1/6/96)
WYNY 3.9 Country
WOR 3.8 Talk
WADB 3.7 Easy Listening**
NJ 101.5 3.7 Talk/Oldies**
WOBM 3.5 A/C**
WCBS-AM 3.3 News
Q-104 3.3 Hard Rock
WJRZ 3.3 Hot A/C**
WFAN 3.2 Sports
WCBS-FM 3.2 Oldies
WRDR 3.2 Nostalgia**

A very curious book - WJLK/WQNJ falls out of the top spot after being #1 for two books in a row. All the local market stations (identified with ***) took hits or stayed about the same except for WJRZ, which registered a gain of 1.2. Oldies 107 didn't crack the top 15 after their highest book in years in the Spring. Note the strong showings for K-Rock and WYNY--New formats for both by Spring book (K-Rock has changed, 'YNY continues to be rumored).

Tripp Rogers
Toms River, NJ

683. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Garysice@Tiac.net
Message-ID: <4du8qh$6k6@vixen.cso.uiuc.edu>
Source record: 26825

References: <4co4bq$5p9@vixen.cso.uiuc.edu> <4drp45$em0@vixen.cso.uiuc.edu>

gregesp@aol.com (Gregesp) wrote:

>I worked for Larry Glick in 1984-85 as his producer at WBZ in Boston.

Larry is doing very well in his retirement. I spoke to him recently.
I was his producer in 1979 - 1981 at WBZ.

-Gary Francis

684. Re: **Nightclub Tricks needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: markndark@aol.com
Message-ID: <4du8qo$6kj@vixen.cso.uiuc.edu>
Source record: 26826

Regarding : **Nightclub Tricks needed

Morning DJ Rick Jensen publishes a whole book of Bar Games. His number
is (910) 864-5222

Mark "In The Dark" Shands
Portland, OR

685. Top Billing Stations 1995

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Tripp Rogers <74151.1773@compuserve.com>
Message-ID: <4du8pv$6ja@vixen.cso.uiuc.edu>
Source record: 26827

```
-- [ From: Tripp Rogers * EMC.Ver #2.03 ] --

BIA Publications has released the top 10-billing radio stations of 1995:

Station '95 Billings

WFAN-AM/New York $38.5 million
WGN-AM/Chicago $36 million
WXRK-FM/New York $30.5 million
WLTW-FM/New York $30 million
WINS-AM/New York $30 million
WCBS-FM/New York $29.5 million
KIIS-FM/Los Angeles $29.2 million
KGO-AM/San Francisco $29 million
KABC-AM/Los Angeles $28.9 million
KRTH-FM/Los Angeles $28.6 million

Tripp Rogers
```

686. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: kgb012@aol.com
Message-ID: <4du8q3$6jg@vixen.cso.uiuc.edu>
Source record: 26828

References: <4drp4v$eni@vixen.cso.uiuc.edu>

I grew up in Europe and most of the stations there aired (and still do) six short single-tone beeps every hour. (Except in France, where they use only four beeps). The tones are transmitted once per second, the last one being "on the hour". In some countries the last tone is lengthed, in others it is a higher pitch. I think they're tied to some sort of time standard, but I'm not sure.

--Ed Nielson

687. Music Bed/ FX library suggestions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: srcemag@gate.net
Message-ID: <4du8qg$6k5@vixen.cso.uiuc.edu>
Source record: 26829

Any1 here have any recomendations fo any libraries?

688. New competition for iRock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4du8qi$6k9@vixen.cso.uiuc.edu>
Source record: 26830

So I was just surfing the Net, as I usually do too often, and I noticed
that iRock is not the only "Internet Only" music radio station any more.
There is now a "ZRock Type" hard metal station called HardRadio.Com using
StreamWorks as the method of Internet audio streaming.

HardRadio.Com is different than iRock as it intends to charge the listeners
a membership fee to listen. Humm, will metal netheads pay to hear Ozzy
and Lita coming out of their SoundBlaster speakers?

iRock on the other hand is and intends to stay free to the listener.
Come on over to www.iRock.Com and hear a blast from the past in Show #27,
as I include a bit of one of my 1090-XEPRS shows from 1976. It's really
strange to hear the top of the hour XEPRS ID/jingle in RealAudio 2.0 and
IWave. Oh, we don't have any metal at iRock, and classic rock isn't
dead yet either. It just has many loose movements.

G. J. Goldwyn
iRock - Internet Music Radio
http://www.iRock.Com/

--
This is my sig. It's not much, but neither is this account.

689. KFI antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4du8qj$6ka@vixen.cso.uiuc.edu>
Source record: 26831

On my way south from LA recently, I stopped to see KFI's antenna, right next to the San Diego freeway at Beach Blvd. I thought anything I could hear (sometimes) from upstate New York is worth a look, especially since it's nondirectional. Anyone know the height of the tower? - since I'm not good at judging such things, but it looked taller than most AM installations I've seen. Couldn't be half-wave, could it?

It also looked built to last, somewhat wider than most guy-wire-supported towers. The grounding points of all the guy wires are surrounded by concrete walls and razor wire - is this because vandals took down the KNX antenna, or did KFI have problems themselves, or is it because the antenna is right next to the freeway?

The transmitter building needs paint, but the doorway is framed with tile in a geometric pattern, with the letters KFI at the top. Nice touch. There's a sign near the street, though, advertising a forthcoming huge shopping center. Is the station:
a) going out of business, so the site will be available?
b) moving its transmitter?
or does the sign refer to the neigboring property, even though it doesn't seem to?

John

690. re: new morning talent in Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: shools@tiac.net
Message-ID: <4du8qn$6kh@vixen.cso.uiuc.edu>
Source record: 26832

Mark Schneider wrote:

Actually, as of Friday(1/12), after one of the longest on-air talent
>searches in Boston radio :-), WEGQ 93.7 has the new 'Eagel Morning Crew'
>in place: one-time Hartford's WTIC-FM and WKSS-FM personality
>Gary Craig(sp?) and former MetroNetworks' traffic reporter Amy Lynn
>Hoffman. Bill Stephens who filled in on and off during the past 4 months
>moves on to ESPN...

I don't think Amy Lynn Hoffman is on the air with Gary, she may be doing traffic, but I don't think she is the news/entertainment reporter.

Also Bill Stevens has been at ESPN for some time now as an on camera Drag Racing announcer.

691. What is "motivational " format ?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8qn$6ki@vixen.cso.uiuc.edu>
Source record: 26833

ON>I asked somebody what they were going to put on their
ON>1kw AM station and they said "motivational format" .
ON>Anybody define this ? is it brokered blocks ?

Some of it is brokered. Mostly, it's the kind of thing you see in infomercials with guys who have cassette "courses" that help you buy real estate with no money down, or help change your personality so you can make more money, or religious stuff where a specific belief will make you a millionaire, or how to be a better salesman -- that sort of thing.

Zig Zigler comes to mind, with a religious approach to success. There's another guy who improves your sex life (buying the course does it). It could also include Leo Buscaglia (sp?) and Brazelton to add legitimacy. I look at it as a non-financial version of Sonny Bloch or Jimmy Swaggart. In most cases, they're infomercials.

Rich

692. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8qp$6kk@vixen.cso.uiuc.edu>
Source record: 26834

VA>The question is not whether those of us who have tuned out from the
VA>rock/country/talk stuff represent a market. It's whether anyone who is
VA>selling anything really cares.

Hank,
Like the "silent majority" it's difficult to know you actually exist and what would appeal to you. At least with Talk we know it's a sure rating success to bash the President and the First Lady and say "damn them liberals" a lot. Why take a risk with anything that's "silent" when a little partisan hate on the radio is like shooting fish in a barrel?

Since you're not listening, you'd have no way of knowing if we actually did anything different. We'd have to do a lot of expensive advertising and promotion just to get you to sample us. Why bother when the bank willingly cashes our checks?

Rich

693. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4du8qq$6km@vixen.cso.uiuc.edu>
Source record: 26835

Ray Dennis wrote:
: >
: >" We've heard about some tacky station ID's, but there are also some bad
: >" promos and commericials out there.

How about the earlier days of KROQ-FM in southern California when
the signal was weak and hard to find on the crowded L.A. dial. Since
there was a Spanish language station on the next frequency up, for awhile
the deejays would say, "KROQ, 106.7 FM, Pasadena/Los Angeles, just left
of that Mexican station on your dial!" Needless to say, they got
complaints and had to stop ... (but we laughed hard until they did). :)

Dan

694. Re: Radio Tongue Twisters- Jessica Savitch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: jhowlett@eznet.net
Message-ID: <4du8r6$6lb@vixen.cso.uiuc.edu>
Source record: 26836

References: <4d8ac8$2a9@vixen.cso.uiuc.edu>

Jessica Savitch- early in her career while working part time for WBBF in Rochester- once said she always had a problem
saying Rochester Red Wings- came out "Wochester Wed Wings". Must have been particularly difficult when she tried to say that
several members of the team were going to sign autograpghs at a store on West Ridge Road. "Several Wochester Wed Wings will
be appearing at such and such a store on West Widge Woad."

Jeff Howlett
WHAM
Wochester, NY

695. Rochester RadioWatcher Report

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: toddtheb@aol.com
Message-ID: <4du8q2$6jf@vixen.cso.uiuc.edu>
Source record: 26874

Hello...I'm baaaaack!

Here's the latest from Market #44...

Fall 1995 Arbitron Ratings are in, here's how things stacked up:

Calls Freq. Format Summer '95 Fall '95
01 WBEE 92.5 Country 10.5 11.1
02 WHAM 1180 News/Talk 10.6 10.6
03 WCMF 96.5 AOR 9.0 9.0
04 WRMM 101.3 Soft AC 7.3 8.6
05 WPXY 97.9 CHR 7.7 8.1
06 WDKX 103.9 Urban 6.1 6.0
07 WKLX 98.9 Oldies 5.6 5.6
08 WNVE 95.1 Modern Rock 6.8 5.4
09 WVOR 100.5 Hot AC 5.1 5.0
10 WBBF 950 Adult Standards 3.7 3.4
11 WHRR 93.3 Classic Hits 1.9 2.3
12 WMAX 106.7 AAA 2.6 2.1
13 WHTK 1280 "Hot" Talk 0.9 1.2
14 WMJQ 102.5 (Buffalo/Hot AC) 0.7 0.9
15 WZXV 99.7 (Palmyra/Christian) 0.4 0.8
15 WKSE 98.5 (Buffalo/CHR) 0.4 0.8
15 WNUC 107.7 (Buffalo/Country) 0.8 0.8
16 WJZR 105.9 NAC/Jazz/Eclectic 1.1 0.7
16 CFMX 103.1 (Cobourg/Classical) 0.6 0.7
17 WYSL 1030 (Avon/News/Talk) NS 0.6
17 WYRK 106.5 (Buffalo/Country) 0.5 0.6
18 WBTA 1490 (Batavia/FS) NS 0.5
18 WWWG 1460 Christian NS 0.5
19 WCMF 990 Sports 0.6 0.3

In other news...

WLKA-FM, Canandaugia (102.3) is no more. Auburn Cablevision, owners of Irondequoit/Rochester's WMAX-FM have LMA'ed the property and begun simulcasting WMAX's AAA format over the 102.3 frequency. WMAX GM Alan Bishop also announced plans to offer advertisers the chioce of running their commercials on the simulcast, or on either individual frequency. No word on a possible call letter change for the former "Lake Air".

WRCD-FM, Honeoye Falls/Rochester (107.3) "CD 107.3" hit the air full time Friday (1/19). Format is the satellitte "Smooth FM". So far, all I've heard is the bird, with lots of technical snafus. Signal is ok...some multipathing in the city, but pretty clear at my home in Greece on the Lake Ontario shore, it'll even stop my seek & scan about 80% of the time.

As far as I understand it, George Kimball is the owner, but the WMAX crowd is doing the programming. Don't know if it's another LMA or pending purchase or what.

That's all for now...until next report!

Todd Blide
WBBF-AM
WBEE-FM
WKLX-FM

696. Re: Help! Materials sent to producers being stolen

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4du8q5$6jl@vixen.cso.uiuc.edu>
Source record: 26875

BA>My first book came out last fall, and I've had problems with the books
BA>not even arrivng at their destinations! I'd suggest you place the book
BA>inside a separate envelope inside, seal the envelope, and write the
BA>producer's name on the outside. Make it look like the urgent,
BA>time-sensitive material it is.That may get the message across that the
BA>book is intended for someone specific at the station. At one station I
BA>was at years ago, if books came and weren't addressed specifically to
BA>a person, they had a tendency to either get tossed, or taken home by
BA>an interested party.

Julie,
By its nature, a book isn't "time sensitive." If it's time sensitive, it's sent FedEx or FAX'ed. Most books are mailed using something lower than first class rates. Anything sent to me less than first class tells me I can wait before bothering with it, since the sender used a slower service and didn't feel any urgency. If something arrives third class, I often just dump it before opening it. It's probably junk mail.

BA>I suppose you can take the thefts as compliments - you must have a
BA>very good book! Still, I can understand the expense and frustration.

Don't forget that there's a booming business in remainders and promotional books. I've seen many books in bookstores that were obviously promotional copies. Lots more profit in a book that cost nothing - pretty close to 100%.

My time is valuable and my desktop space is limited. In New York, some folks pay $500 per month per square foot for it. It had better look awfully important to command a piece of that space. Also, don't forget that there are thousands of authors writing thousands of books. Each one wants a piece of my airtime to plug it. It had better offer some benefit to me and my listeners. The needs of the authors are not important to us.

Rich

697. Re: Can I Brag????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4du8q5$6jm@vixen.cso.uiuc.edu>
Source record: 26876

jmarvin@well.com (jay marvin) wrote:

>Just got the hour by hour breakouts in the last ARB. In adults 25-54
>I'm number #3 in town behind two black FM's!!! Not bad for an openly
>left-wing talk show host!

Very good Jay! I can hear WLS often at night here in South Carolina. I do get severe interference from some Spanish speaking station I've yet to ID. And was this (the ratings) what someone was whining about in another newsgroup?]:)

Powell

[Moderator's Note: That Spanish station is in Cuba with 50,000 watts non-directional. Bill]

698. Canadian WWW Radio Sites Plea

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: David Youngberg <davidy@cdx.net>
Message-ID: <4du8q6$6jn@vixen.cso.uiuc.edu>
Source record: 26877

Hello everyone!

I am a student studying radio broadcasting at Mohawk College in Hamilton. I have been assigned the task of preparing a demonstration of the net to impress upon local broadcasters the importance of having a web presence.

My plea: Would some kind soul mind posting a list of Canadian radio station url's? I have several already, but assume there must be more out there.

Thanks very much, everyone!

BTW: This is my first post to the list. I've learned a lot already in just a couple of weeks lurking...

==========
Dave Youngberg Ontario, Canada
==========

699. Sports Radio in Phoenix

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: anthonyw@netzone.com
Message-ID: <4du8r2$6l3@vixen.cso.uiuc.edu>
Source record: 26878

I read that Pulizer Broadcasting is seeking to purchase a sister station to provide a home for ASU, Diamondbacks, Suns, and Coyotes. I' m wondering if there is any news on this.

Wouldn't KUKQ at 1060 AM be a perfect outlet for KTAR's sister outlet.

Also, I hear it may be all-sports. How will this affect KGME?

Speaking of KGME, what's the story on their signal boost? I've heard about this for a long time, but no action. Their signal is really lacking in the East Valley.

Also, is KGME's John Cannon bolting the station on speculation that he will find a spot on KTAR's possible all-sports sister station?

Just my thoughts and questions on this-and-that.

anthonyw@netzone.com

700. Re: "The time at the tone....."

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4du8r4$6l6@vixen.cso.uiuc.edu>
Source record: 26879

Speaking of tones....years..er.....decades ago when I had an airshift at Clemson University (WSBF-FM) I did a " At the tone it's 8 PM BEEEEEEEEEEEP . (A perfect little tone with my mouth).

The person standing behind me had whispered ...but---but we don't HAVE a tone.

Yes we DID.

He fell on the floor laughing.....

Powell

701. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4du8r4$6l9@vixen.cso.uiuc.edu>
Source record: 26880

References: <4d8aa4$231@vixen.cso.uiuc.edu> <4dp4md$jqt@vixen.cso.uiuc.edu>

gfox@ix.netcom.com (Geoff Fox) wrote:

>The best time tone ever was WNEW-AM in New York. Can someone who
>remembers it explain the tone?

>Geoff Fox

Geoff...

Do you refer to the legendary "Beetle," the wobbly sounder which
preceded the news (and which prompted a bunch of staffers to scamper
like cockroaches every time the cart got lost)?

Anita Bonita (WNEW-AM APD, 1987-88)

702. Beeps at Top of Hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Ed Coury <ecoury@bigweb.com>
Message-ID: <4du8r5$6la@vixen.cso.uiuc.edu>
Source record: 26881

I remember WWWE buying an expensive, tone generating digital clock module that received WWV signals on shortwave (to make sure our "tone" was on the money). A couple of months and one P.D. later, it was decided that the tone was difficult to use with delay -- and also interrupted talk hosts who would talk past the top of the hour :-) So, the tone was turned off -- and remains off today, after a very short life.

Ed Coury

703. TransAmerica Brazil

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dday1977@aol.com
Message-ID: <4du8r6$6lc@vixen.cso.uiuc.edu>
Source record: 26882

Does anyone know of TransAmerica Radio in Brazil? I am looking for an aircheck of TransAmerica with "Cagyver" bits...Please EMail me

David

704. Used Radio Equipment?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dig@idirect.com
Message-ID: <4du8r7$6ld@vixen.cso.uiuc.edu>
Source record: 26883

I'm looking for a piece of broadcast radio equipment and wondered where I might look for the article? Are there any industry rags that have classifieds that include previously used stuff? If so could you please e-mail the publications' names and where I might find them? I'm looking for a SEDAT receiver and if anyone personally knows of a station looking to get rid of one please contact me.

Thanks,

Dan G.
dig@idirect.com

705. Re: WPAT....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: "awn7e@Virginia.edu" <awn7e@watt.seas.virginia.edu>
Message-ID: <4du8r7$6le@vixen.cso.uiuc.edu>
Source record: 26884

References: <4drp55$ens@vixen.cso.uiuc.edu>

Ken, when muy family first came to America 11 years ago we used
to listen to WPAT in the car. I think the id goes "WPAT
Patterson ... a Park Communications STation." I think I even
read that in the early 90s they were #1.

Allan in Charlottesville, Va.
--
"During your very short time here, do not forget to stop and appreciate
the University - its majestic purple shadows and winding serpentine
walls. The time will seem to fly this year and the next three, and the
red brick and white columns will often go unnoticed." CD, 8/25/1995

706. News Reporter job open NOW

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: bobseybold@aol.com
Message-ID: <4du8ra$6li@vixen.cso.uiuc.edu>
Source record: 26885

Newsradio 1370 WSPD-AM is still looking for a full-time Reporter to join our 7-member News Department. A degree is preferred, and you must have at least one year's verifiable experience reporting, writing and presenting radio news, along with the drive to work largely on your own, covering spot news and developing your own stories during an evening shift Monday thru Friday, with occasional fill-in anchoring duties. This is a great opportunity to join a staff at a top-flight News-Talk station that's part of the Noble Broadcast Group, with two sister operations in Toledo, and similar duopoly holdings in San Diego, Denver and Kansas City. You'll work with a great team and good gear; our Toledo facilities will soon be fully digital. Pay is in the mid-teens. The position is open NOW, so forward T & R immediately to:

Dave Brannen
News Director
WSPD Radio
125 S. Superior St.
Toledo, OH 43602
(419) 244-8321

707. Re: Do any of you know what San Diego and LA talk stations will hit the web?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: qualitec@aol.com
Message-ID: <4du8rb$6lk@vixen.cso.uiuc.edu>
Source record: 26886

> Any board ops, talk show hosts or screeners. What do you know of talk
> stations in the above markets hitting the wet? KFMB, KNX out of LA, and

> that station out of Mexico, just cant remember the name but it was
> Spanish in the day and English at night. It was based in LA somewhere.

> Has a powerful signal and could be heard for quite a distance, the dial
> setting could be 1090 not sure.. Thanks.

I think you're asking for infomration ? Anyways there was/is a station
broadcasting out of Mexico with a target audience of Los Angeles. The
Mighty 1090 XPRS stopped broadcasting in English a few years back. It was
also one of the many stops for the Wolfman Jack show. They would switch
over from Spanish to English around 6 PM and had a variety of different
formats for years.

Roger.

==
Roger Otterson
Qualitec (A Southern California Systems Integration Company)
10717 Sorrento Valley Road, #200
San Diego, CA 92121
(619) 622-1220
qualitec@aol.com

708. Columbia SC changes

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4du8q0$6jb@vixen.cso.uiuc.edu>
Source record: 26887

Well the long waited change has happened at WLXC in Lexington SC which had actually done nothing for the Lexington SC market, but tried to be a Columbia station and all sports. Frank Baker now has control and it's doing his The Breeze format out of Charleston SC. This is a "Beach" format, as aired on the station he has near Charleston (licenesed to Awendaw SC, and the Beaufort station that blasts into Savannah as well. The link to here is ISDN. It sounds awful. Talk sounds fine, but as the audio becomes more complex, the worse it sounds. WCOS AM will now go all sports.

And today for WOIC on 1230 it was <saw saw saw > KRASSSSSS!

Down came the old tower and up with the new one and back on today. Soon the BE AM-1 shall be on the air, retiring an old RCA BTA 1R. Now they need to have some DECENT audio processing.

Andy Thomas is back at WVOC (AM 560) . He's been back for about 2 weeks now. Under previous PD ratings had dropped to the lowest in years. Andy seems to understand how News Talk works. Welcome back.

More Columbia goodies when I can report on them..........

Powell

709. NYC RadioWatchers Report 1/21/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4du8q0$6jd@vixen.cso.uiuc.edu>
Source record: 26888

A quick update...

Suave 93 is on the air. The former WPAT-FM went off the air and into history at 12:01am Saturday and the adult Latin sounds of Suave 93 hit the air. The format is geared to the Hispanic population of the NYC area. One plus for the new format - the return of Paco to PM drive. He used to rule afternoons at WKTU in it's heyday in the late 70's and early 80's before a drug arrest and conviction.
(Listening for a little bit - a mix of both Spanish and English hits, plus Spanish versions. It was interesting to hear Janet Jackson's 'Come Back To Me' in Spanish, followed by brother Michael's 'You Are Not Alone' in english.

TR

710. Re: Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4du8q3$6jh@vixen.cso.uiuc.edu>
Source record: 26889

My friend Bill Deas, who has been blind from birth is manager of WQXL
in Columbia and has a mid day air shift to boot.

Powell

711. Re: Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Bill Kressbach <billk@grfn.org>
Message-ID: <4du8q3$6ji@vixen.cso.uiuc.edu>
Source record: 26890

References: <4dj2i8$r8h@vixen.cso.uiuc.edu>

> Somone I know who had been involved in radio for many years now has
> only ten percent of vision left and would like to know how people who
> are blind are able to do the work of a radio announcer i.e. work the
> controls and do the reading on the air that is required.

Doug Spade of radio station WLEN in Adrian, Michigan is a blind DJ and also station manager. I'm sure he will be happy to tell your friend how he manages. He can be contacted at (517) 263-1039.

WLEN Radio
242 West Maumee St.
Adrian, MI 49221

Bill

712. Re: Disabled People In Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Greg Weston <gregwest@delphi.com>
Message-ID: <4du8q5$6jk@vixen.cso.uiuc.edu>
Source record: 26891

References: <4drp3u$elh@vixen.cso.uiuc.edu>

When I was PD of WIBR in Baton Rouge I hired a blind board op named Otis Wilson. At first we used a braillewriter for logs, but he then got a laptop with a voice synthesizer that he would plug his headphones into and "listen" to the log. He also put clear braille labels on the carts, or would listen to them in cue before playing them.
After he got his bearings he had no problems at all. As he likes to say, "We can now do anything but drive a car."

Greg

P.S. I know you read this group now and then, Otis. If you see this drop me a line.

713. Re: Car giveaway promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: qualitec@aol.com
Message-ID: <4du8q7$6jo@vixen.cso.uiuc.edu>
Source record: 26892

Here's how 2 local stations, in San Diego, do car giveaways. It seems like a smart way all around. Give away a key an hour for an extended period of time. Maybe add a station mug, or restaurant gift certificate. The locals use a 'Key Song' or a 10th caller at the sound of "X". Then have all of the winners show up for a "Listener Party". You might even coop with a charity to raise funds for it. All the listeners get their keys, display station loyalty and try their keys. The winner drives away in their new car...the others have fun...the station gets a strong promo.

Rog.

==
Roger Otterson
Qualitec (A Southern California Systems Integration Company)
10717 Sorrento Valley Road, #200
San Diego, CA 92121
(619) 622-1220
qualitec@aol.com

714. Re: Automotive Promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: Dan Kelley <71224.753@compuserve.com>
Message-ID: <4du8q7$6jp@vixen.cso.uiuc.edu>
Source record: 26893

In AIRWAVES #1761, Kevin Young asked:

>>An automotive dealer group is inquiring with our adult contemporary radio station about ideas to give a car away (or many short-term leases).

Anybody heard of some fun promotions where stations gave away cars? Thanks!<<

We did the old "hands on car" promotion a couple years back. That's where you qualify, let's say, 10-15 people to participate. They each have to hold one of their hands (they can switch off) continuously and the last one left wins. I believe we did give them a five-minute break each hour. I believe we went for something like 30 hours before we got a winner. We did it with a live broadcast at the dealer's showroom..and we got quite a lot of press (TV/newspaper) with it.

--Dan Kelley
KKFG/KDAG

715. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4du8qa$6jt@vixen.cso.uiuc.edu>
Source record: 26894

Scott Levison (z800525a@bcfreenet.seflin.lib.fl.us) wrote:

: Sad to say, I think the amoebic life forms that pass for consultants have
: decided that listeners like you and I are to be ignored and the future is
: Alternative. Interesting that the late Ric Carroll was saying that 15 or
: so years ago with his pioneer KROQ format ...

As someone who grew up on KROQ, I recall that Ric Carroll had problems with what to call it -- at one point, it was "Rock of the 80s". At some point, I expect my beloved 80s music to be considered "classic", so then what will you call it? "Classic rock" is such a generic term, it can be attached to anything; maybe doing formats tied to decades makes more sense. After all, "modern rock" is just 90s rock; it's audience will grow up too ...

Dan

716. Classic Rock as a genre

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: davidtan@mci.newscorp.com
Message-ID: <4du8qa$6ju@vixen.cso.uiuc.edu>
Source record: 26895

Hi:

I wish to put in my 2 cents on this classic rock radio subject.

Why doesn't the classic rock stations, at least the ones in my area, play new classic rock?
The Beatles, Tom Petty, Eric Clapton, The Rolling Stones, Van Halen, David Bowie, Aerosmith, The Pretenders, The Eagles, Rod Stewart.
What do they have in common?
They put out new albums in the 90s, yet these classic rock stations refuse to play them as if the rock and rollers stopped making new records in 1987.
These, plus Collective Soul, U2, Dave Matthews Band, Alanis Morisette, etc.etc. These new rock artists as well as the new albums the classic rock artists put out will easily fit in with the classic rock formats.
Who says classic rock is restricted to just music of the 60s-80s?
Maybe then there wouldn't be so much burnout of the old and so much ignorance of the new.
Even the album tracks (AOR) from the best-selling albums should also be mixed in. That's how you program a rock station.

Keep classic rock alive. Play new music!

david tanny

sincerely

d.t.

717. INQUIRY ABOUT CHRISTIAN RADIO

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: 100260.601@compuserve.com
Message-ID: <4du8q8$6jr@vixen.cso.uiuc.edu>
Source record: 26896

I would be very grateful for any information that could be provided on Christian Radio Stations broadcasting in the states.

I am involved with PREMIER radio, A Christian station broadcasting in London, England, and we are interested in forging links with other similar stations.

With thanks in anticipation.

Simon Heron

718. Clear Channel Stations (was: Re: Even Worse Station Promos)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: dk@crl.com
Message-ID: <4du8qa$6jv@vixen.cso.uiuc.edu>
Source record: 26897

References: <4drp3q$ela@vixen.cso.uiuc.edu>

Mark Byrd wrote the quoted material below

" Hmmm. I always thought that the term "Clear Channel" meant that it was the
" only station on that frequency. If this isn't the case, then what *does*
" "Clear Channel" mean?

Depends. Used to be a Class I-A Clear was the only station on that channel at night. Class I-B was a shared channel, usually one in the East and one in the West. I may be wrong, but I never thought the 21 U.S. and dozen or so other North American clear channels were ever intended to have just one station on them at all. However, for decades WOIA in San Antonio had 1200 all to itself, and I think WLW in Cleveland had 700 alone. I may have the calls mixed. Anyhow, this may have been because they were closer to the middle of the country and might have had interference problems. As with anything FCC, the creation of clear channels was a philosophy, not a science.

--
(c) 1996 According to tests on male medical students,
David Kaye only the smell of cinnamon produces erections

719. Re: ADPCM1 Format?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: maifm@i-max.co.nz
Message-ID: <4du8qb$6k0@vixen.cso.uiuc.edu>
Source record: 26898

References: <4dg2pq$pfm@vixen.cso.uiuc.edu>

Cool Edit is a remarkable little program that will do all of the
conversions you require. Works great with a turtle beac audio card
(cleaner than those soundblaster toys) and will convert all your file
formats.

Download a copy off the internet , just net search on cool edit.

it is fully function but restricetd to two functions at a time,
register it for $US100 and get all the features all the time.

Charles Graves
Technical Manager
Mai FM 88.6
Auckland NZ

CNFT83B@prodigy.com (Stephen Mcclymont) wrote:

>Greets,

>Our station uses a digital production system called 'DS-1'. Our GM has
>asked me to look into some new software. I am hoping to develop a
>program that can use the 'DS-1' audio format. The format it uses is
>called ADPCM1 (file extensions are .AUD). Is anyone familiar with this
>format? If so, I'd really appreciate information on the file structure,
>or
>information on a program to convert this format to .WAV or .VOC, etc..
>Thanks for any help you can provide..

>Steve / KWKQ FM 107.1

720. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-21 00:00:00 UTC
From: maifm@i-max.co.nz
Message-ID: <4du8qc$6k1@vixen.cso.uiuc.edu>
Source record: 26899

References: <4dg2pe$pf3@vixen.cso.uiuc.edu>

addie@interaccess.com (Jim Addie) wrote:

>References: <4c72an$7h6@vixen.cso.uiuc.edu> <4d8aaj$27d@vixen.cso.uiuc.edu>

>In article <4d8aaj$27d@vixen.cso.uiuc.edu>, andy@kiss100.demon.co.uk wrote:

>> All of these are reasonable choices, R-DAT is the best sound quality
>(though as you
>> pointed out, by the time it's been through the FM programme chain you'd
>not know the
>> difference) and also has the most chance of blank media being available
>in the longer
>> term.

>Here in the States the term R-DAT has been dropped in favor of DAT. The R
>was at one time necessary to differentiate the rotary head system (R-DAT)
>from the stationary head system (S-DAT) which never was produced. The DAT
>we have today is of course rotary head, but there's no longer a need to
>differentiate. The DCC (Digital Compact Cassette) uses a stationary head,
>but since it's called DCC, there's still no need to differentiate.

>> Minidisc and DCC are both formats that have yet to make it into the big
>time. Some
>> companies here in the UK have just started promoting DCC as a mastering
>recorder for
>> home studio users. DCC hasn't take off at all well here, even less than
>MD, and future
>> availability of tapes could be a problem.

>In the U.S., DCC didn't make it at all, and is considered a dead format by
>most. MD, on the other hand, is making slight inroads in broadcasting,
>pushed along by Sony's MD "Cart" idea. But the supporting consumer market
>is very small, and it remains to be seen if the pro-broadcast market will
>support the format enough to keep it around. Sony ususally does committ
>to supporing its products with service and media for at least 10 years.

>I do not agree that a bit-rate reduced recording system such as DCC or MD
>would not be audible once passed through an FM broadcast chain. The idea
>is just to general. It would depend upon the specific chain. It would be
>audible in some, not in others. The real concern is that if you use any
>other bit-rate reduced systems in the chain such as a digital STL, or
>eventually digital broadcast system (what is that called now? DAB? DAR?
>DRB? DEAD?) which would further reduce the data based upon a dissimilar
>set of masking criteria. The resulting multi-generations of bit-rate
>reduction would be very objectionable.

The AES produced some rather interesting reports on the multiple stages of audio coding. The terms Heterogenous and homogenous are used to describe the multple levels or tandems.

Homogeanous Tandems are multiple encode decodes of the same algorithm where Heterogeanous Tandems describes multiple encode decodes of different coding systems.

Would or is.??????

My theory

I bit reduced or data stripped stereo feed should never be lower than 192 kbit /s at 44.1.

128 kbit/s is audibly unacceptable

a two stage tandem at 192 kbit /s is marginal and equates by my ear to around 160 kbit/s

it should be noted that the DCC and minidisk both use data rates well higher than 192 kbit/s

>The general idea should be that data storage is fairly cheap. Data
>transmission is fairly expensive. So, store without bit-rate reduction and
>transmit with as few generations as possible of bit-rate reduction. This
>would point you to DAT or hard disk based recording.

Dat uses no data compression and is the preferred archival medium however the main constarint with broadcast appears to be the obsession with 128 kbit streams

I wonder why??? 2b+d standard isdn ????

>I use the term 'bit-rate reduction' rather than 'compression' because it
>accurately describes the process. Data compression is lossless (i.e. the
>file compression utilities we all use in file transfer on the net, or
>compression to disk) but bit-rate reduction is the process of selectively
>throwing out data that was determined to be unnecessary, never to be
>recovered. Bit-rate reduction is heavily used in MD, DCC, and digital
>broadcasting. The criteria and amount of data thrown out has an impact on
>the audibility of the system.

Ever run PKZIP over a wav file???

There is no easy way to reduce the data of a digital audio stream. What happens in a bit reduced stream is large chunks of audio deemed inaudible are flushed down the toilet. Which bits, ahh good question.

A simple description of Musicam (ISO MPEG Layer II) is

A snapshot of time is converted to spectral information using FFT (fast fourier transforms, the bit they covered in that math class you skipped) It is then devided into 32 subbands and a phsych accoustic algorithm is applied to determine which spectral components will not be heard.

What wont be heard, okay , some guy is playing the pan flute and next thing Tommy Lee starts beating the death out of his drum kit. During this the ear will not hear the pan flute, so why record it. Let me assure you that even an SM58 will here the pan flute. The pan flute during tommy lee's solo will be deleted from the recording forever.

ISO MPEG layer 3 breaks down the spectral information to 128 subbands and the effects are a lot less noticable. I have tested many people on A B testing between 128 kbit layer 3 verses straight cd and the result is 50 50 , It seems unusual that it has not taken off

Incidently TELOS produce a ISDN box that runs ISO MPEG layer 3 and sounds stunning at 128 kbit 44.1

Maybe we should really listen to the pan flute and send Tommy Lee back to his silicone valley.

We have just implemented RCS master control automation using 44.1 192 kbit rate into an Stereo max and then into an Optimod 8200. We run composite stl which puts the processing at the studio however now Orban have released the remote software i do most processing adjustments via modem.

Charles Graves
Technical Manager
Mai FM 88.6
AUCKLAND NZ

>Jim Addie
>AddieTech
>Consultants to the Broadcast Industry

721. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4e1u8r$m6u@vixen.cso.uiuc.edu>
Source record: 26700

References: <4d8aa4$231@vixen.cso.uiuc.edu> <4dp4md$jqt@vixen.cso.uiuc.edu>

Geoff

I've worked at two stations where we backtimed the ID jingle so the net
tone comes between the calls and city of license.

(PAMS Phili Story jingle) WQQW (CBS tone) Waterbury.

(JAMS Rather be in Denver jingle) WAVZ (ABC tone) New Haven.

Bill

--

| BILL DILLANE |
| pcbill@iconn.net |
----

722. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4e1u90$m77@vixen.cso.uiuc.edu>
Source record: 26701

References: <4dfn5a$i4r@vixen.cso.uiuc.edu>

senator@well.com (Covell) wrote:

>References: <4d8aa7$235@vixen.cso.uiuc.edu>

>In article <4d8aa7$235@vixen.cso.uiuc.edu>
>Jeff Ryan <JRyan@Thor.cs.mci.com> writes:

>> (b) Content. (1) Official station identification shall consist of
>> the station's call letters immediately followed by the community or
>> communities specified in its license as the station's location:
>> Provided, That the name of the licensee or the station's frequency
>> or channel number, or both, as stated on the station's license may
>> be inserted between the call letters and station location. No
>> other insertion is permissible.

>Is there a requirement that the ID be in English? I recently heard a
>Spanish-language station do its hourly ID in Spanish only, and beyond
>inferring that it was their ID (because it was the only spoken bit
>between two music pieces at the top of the hour), I couldn't tell what
>their call or their city was.

> < John Covell >
> < University of San Francisco >
> < senator@well.com >

As I understand the rules, television call signs may be printed on
the screen (thus not having to be spoken in English), but radio
stations must speak thier call signs at least once per hour in
English. One of Ft. Worth/Dallas' Spanish language stations works it
like this: "This is KFJZ, Ft. Worth [English]. Esta Es KFJZ...[in
Spanish]"

Alan Balthrop
KC5PDJ
balthrop@airmail.net

723. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4e1u8m$m6m@vixen.cso.uiuc.edu>
Source record: 26702

References: <4dp4lo$jpo@vixen.cso.uiuc.edu>

In article <4dp4lo$jpo@vixen.cso.uiuc.edu>, Anthony Craine
<acraine@interaccess.com> wrote:

> I'm pretty sure WGN in Chicago still does. I don't listen to the station
> all that much except for Cub games, but I know I always hear the tone
> during those. I don't know if it's the exact same tone they've used over
> the years, but I do know that when I hear it, I can remember very
> distinctly hearing the tone some 25 or 30 years ago -- again, during
> ballgames -- while riding in the back seat of my old man's Dodge station
> wagon as a very little kid. It's kind of a nice tradition, I think.

Yes, in fact WGN still uses a time signal. It is identical to the
original signal you heard so many years ago, though has been generated by
a solid-state device for last 25 years or so. There is a very interesting
story surrounding that tone and what they did before it was generated
electronically. I'll see if I can get my hands on a copy and post it if
it's not too long.

Jim Addie
AddieTech

724. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4e1u9e$m8i@vixen.cso.uiuc.edu>
Source record: 26703

} "Allan M. Sniffen" <asniffen@computer.net> commented...
} Johnny Donovan WABC-NY <ru@i-2000.com> wrote:
}
} >I have grown to believe that except for the obvious difference between
} >AM and FM that most people don't notice how a station sounds from an
} >acoustic point of view. I don't think the idea even occurs to most
} >people that stations can sound different. The do however notice how
}
} ABSOLUTELY RIGHT!!
}
} I have had this debate with the Chief Engineer of a NYC "Light" radio
} station. Programmers of these formats continue to hold that keeping the
} compression down helps listeners stay tuned longer. They claim the
} compression encourages passive listeners to reach for the volume and turn it
} down.
}
} Nonsense.
}
} Unless you are a classical music programmer, all you do by backing it down
} is make your station sound weak. And, weak IS the word. If the station
} does not sound loud, average listeners will keep going to the next "strong"
} signal.

This kind of arrogance is what is wrong with radio. The very idea
that someone can sit there and dictate that 'most' listeners can't hear
this, or don't notice that, is absurd.

That having been said, I do agree that some compression to maintain a
high modulation level is a good thing, even for (some would argue
especially for) classical stations that have a much wider dynamic
range than most pop music.

However, going beyond the maintenance of high modulation and entering
into excessive clipping and artificial modification of the sound based
upon some person's opinion of what some illusory 'average' listener
can or cannot hear is the height of arrogance, IMHO.

Perhaps in the days of AM top-40 stations this had more validity,
since high-fidelity was not a factor. But, in case you had not
noticed, we now live in the age of CD's DAT and high-end cassettes.
The so-called 'average' listener is no longer listening on a 5 tube table
radio or a monophonic car receiver with a single-cone speaker mounted
in the dash.

People spend a lot of money on quality audio systems. People *do*
care about good sound, more so then ever. The increases in the

quality of receivers and amplifiers is not only limited to extremely high-end equipment, either. Now-a-days good car audio can be had for well under $200.00 and even the OEM stuff is far superior to what was available just 10 years ago. There are people who spend thousands on car audio, even to the point of removing seats and trunk-decks to place speakers and amps. Car CD decks are on the increase too.

For a radio station to arbitrarily clip and squash the audio into oblivion is to slap the face of those who choose to hear good quality sounds on their receivers. And it is NOT limited to classical or jazz listeners either. Most people choose not to crank their boom-boxes to the point of distortion and I see no viable reason that a broadcaster should take that control out of the hands of the listener and force them to listen to badly distorted, artificially pumped up sound that bears little resemblance to the original CD, because of some half-baked, antiquated notion that the stupid, tone-deaf, brain-dead listener cannot possible appreciate good sound quality.

While I would concur that most average listeners are not *aware* of the technical side of clipping and over-driven limiters *per-se*, they do notice the fatigue that is generated when sound is distorted and kept at such a tight level that it begins to take on a feeling of monotone. Fatigue is real. I cannot listen to such a station even if they are playing music I would otherwise enjoy.

It is offensive to me when I hear a station that sounds as if they are running their audio through a guitar fuzz-box. I know a lot of other people, too, who have *no* radio experience who wonder why their cassette of a song sounds so much better than the radio playing the same song.

This idea that the listener is some sort of sheep-brained fool that has no intellect or ability to perceive distorted and over-driven music is just another reason why many music fans are abandoning radio in favor of services like DMX, MusicChoice and their own personal CD/Cassette collections. In an age where radio programmers are screaming about lost revenues due to listener migration, maybe we should realize that we no longer live in the era of AM radio and 45 RPM vinyl records. It worked for the 1960's top-40 wars, but today the listener is much more sophisticated, and so is her receiving equipment.

Again, I know there is a place for compression.. Especially with rim-shot signals and such where loudness can compensate for a weaker signal to some extent. I know that psycho-acoustic processing can make a station sound fuller and richer, and that the radio environment requires some help to overcome noise and such. But I do not believe that there is anything to gain distorting and squashing the music to the point where it sounds like a 1960's transistor radio turned up all the way. And the assumption that those cattle out there listening are unable to tell the difference is absolute arrogance.

} Keep the compression UP!!!

OK, but keep the distortion DOWN!!!

Quality audio *will* attract quality listeners.

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
Let me design your unique web presence. Excellence on a budget!

725. Bob Costas 'Coast to Coast' station list wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: centaurs@apk.net
Message-ID: <4e1u9h$m8m@vixen.cso.uiuc.edu>
Source record: 26704

If anyone has the station list to the Bob Costas radio program 'Costas Coast to Coast' I would apprerciate any information.

Please resond via email.

Thanks,

Jerry

Jerry Jelinek
centaurs@apk.net

726. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1u99$m7j@vixen.cso.uiuc.edu>
Source record: 26705

DM>Scott Levison (z800525a@bcfreenet.seflin.lib.fl.us) wrote:

SL>: Sad to say, I think the amoebic life forms that pass for consultants have
SL>: decided that listeners like you and I are to be ignored and the future is
SL>: Alternative. Interesting that the late Ric Carroll was saying that 15 or
SL>: so years ago with his pioneer KROQ format ...

Scott,
Yup, Rick did. It was during his amoebic period when he was a
consultant. Rick programmed and consulted the Noble Broadcast
Consultants (out of XTRA-AM/FM) rock syndicated format called "Rock of
the 80's."

Rich

727. CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4e1u96$m7f@vixen.cso.uiuc.edu>
Source record: 26706

References: <4drp3n$el5@vixen.cso.uiuc.edu>

Grant Hudson <ghudson@voicehouse.com> wrote:
>References: <4dj2ie$r8o@vixen.cso.uiuc.edu>
>
>Ah, could that be the "out west" where Pat Holiday is heading next?
>

Hmm.. not sure! Last I heard of Pat, he was at The Mix 99.9 in Toronto which is a "Standard" station but that was a couple of years back....

John

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\
----

728. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: rwilmott@mars.superlink.net
Message-ID: <4e1u97$m7h@vixen.cso.uiuc.edu>
Source record: 26707

References: <4drp3p$el8@vixen.cso.uiuc.edu>

> Thank you! I mention this format to programmers of my acquaintance and
> they laugh, mentioning that you'd have to play (here they wince, as if
> they'd punched firmly in the stomach) "DISCO!" Plus, they say nobody
> ever wants to hear "such bubble-gum crap" as Paper Lace and Bo
> Donaldson and the Heywoods. I say they're wrong... comments anyone?
>

Well there's a station in Philly that we stumbled upon in our office one
day last summer that plays mostly 70's pop&disco and classic rock, with a
few 80's songs thrown in now and then. The 12 people in my office love it.
In fact, since there aren't any NYC classic rock stations left, we listen
to it nearly all day now. (we're in NJ, and NY is closer, but we can also
pick up most Philly stations)

729. Computerized Cartridge System

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Mike Howard <howard_michael@jpmorgan.com>
Message-ID: <4e1u92$m7b@vixen.cso.uiuc.edu>
Source record: 26708

I've written a computerized cartridge system that's easy to use, runs on a Pentium Computer with 16MB RAM, and best of all allows upto 8 .wav files to be played simultaneously through one P.C. sound card. I was wondering if it's worth my while pursuing this, as I think it's a great system and everyone I've shown it to drops their jaws in amazement.

The system runs under Windows and looks like 8 cart machines. I'm undecided as whether to stick to dragging and dropping files onto the machines or have a repository of 'carts' that can be entered via the keyboard. I'm also adding a recording feature, that'll eliminate dead air from the start and end of a recording. The system is also programmable, so that it's possible to tell it to start cart one, then 3 seconds later for example, start carts two and three and when all 3 are finished start cart 4.

I'm not a huge software house or production facility with millions of dollars behind me, but I really think the system is good (I know I wrote it - but it's really got potential).

Any advice or ideas?

Michael Howard

730. Chicago Sports Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: kerncom@ix.netcom.com
Message-ID: <4e1u92$m7c@vixen.cso.uiuc.edu>
Source record: 26709

References: <4e0t0q$dps@ixnews7.ix.netcom.com>

>Hello,
>
> I am originally from the Chicago area now living in Las Vegas,
>Nevada, hoping someone on this ng could answer a question. Does
anyone
>know if WMVP AM 1000, or WSCR AM 820, will be on Real Audio 2.0 for
>real-time broadcast over the internet any time very soon.
> I am a HUGE Chicago sports fan, and miss listening to real
homegrown,
>and truly great sports talk, as I used to hear when I lived in the
>Chicago area.
> Thanks! And I hope someone would have inside info if this is to
>happen. Someone please E-mail me or just post to this ng if you know
>an answer to my question.
>
> -Jeffrey D. Kern at 'kerncom@ix.netcom.com'

731. Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e1uam$mdt@vixen.cso.uiuc.edu>
Source record: 26710

Has anyone heard the rumor some station in Indy dumped Limbaugh
because of a bad book?

Jay
jmarvin@well.com
jmarvin@igc.apc.org

732. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4e1uap$me2@vixen.cso.uiuc.edu>
Source record: 26711

"More music, more often."
Correct me if I'm wrong...but with today's digital recording techniques (DAT and CD) can't you speed up the playback as fast as you want WITHOUT changing the pitch of the song itself? No more fear of the "chipmunk effect" if you speed up all the songs in your hot rotation by 5% or even 10% to fit another record into the hour without cutting into your commercial inventory.
Wonderful what digital technology can do for us, isn't it? :-)

Bob Smith, middays WXXI-AM 1370 Rochester NY

733. Station WALD

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: sharx@fn1.freenet.edmonton.ab.ca
Message-ID: <4e1uav$med@vixen.cso.uiuc.edu>
Source record: 26712

Anyone know anything about a small am-fm op in Walterboro SC called WALD?

--
Official SHARX. Council E-mail!

734. Re: More on 1660 Khz activity

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Emmanuel Demetris <manos@rust.net>
Message-ID: <4e1uav$mee@vixen.cso.uiuc.edu>
Source record: 26713

References: <4dj2j3$rah@vixen.cso.uiuc.edu>

> Has anyone west of the Great Lakes heard anything on 1660 from NJ?
>
> --
> Chuck Forsberg WA7KGX caf@omen.COM http://www.omen.com
> Omen Technology Inc "The High Reliability Software"
> Author of YMODEM, ZMODEM, Professional-YAM, ZCOMM, GSZ and DSZ
> TeleGodzilla BBS: 503-617-1698 FTP: ftp.cs.pdx.edu pub/zmodem

---

I'm in Ann Arbor, Michigan. I heard John L. Sullivan's familiar voice at 1660 kHz last week. It was fading in and out, but it was more "in" than "out". When I lived in Brooklyn I was just inside the ground wave pattern of WJDM at 1530 kHz. Now I see a couple of my former WGLI alumni have passed WJDM's way. Good luck, guys!

Emmanuel Demetris

735. Remember WENN

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4e1ub0$mef@vixen.cso.uiuc.edu>
Source record: 26714

There's a new cable series that should appeal to radio folks. It's on the American Movie Classics channel, and it's called "Remember WENN." WENN is the call letters of the fictional station where the show takes place.

It revolves around the writers and talent of a 1930's station where soap operas, kiddy adventure shows, and other local "live" shows are produced. Good scripting and a good cast.

736. Re: Steve & DC Simulcast

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dc1051@aol.com
Message-ID: <4e1uaq$me4@vixen.cso.uiuc.edu>
Source record: 26715

"The Steve & DC morning program is now simulcast on KTGR-KCMQ.Plans are for
the show to be picked up on other Zimmer stations in Central Illinois & Capee Girerdeau,MO."

****

The Zimmer station in Cape Girardeau is a hot country station and the Carbondale, ILL station is either country or oldies.....How will they carry Steve & DC on these formats? Q104/StLouis and the one in Columbia are the only Zimmer stations that are CHR...Are tyey going to change formats in either markets?

Doug

737. Non commercial ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: mikedow@gate.net
Message-ID: <4e1uac$mcj@vixen.cso.uiuc.edu>
Source record: 26750

References: <4drp4l$emp@vixen.cso.uiuc.edu>

In article <4drp4l$emp@vixen.cso.uiuc.edu>,
vancleef@netcom.com (Henry van Cleef) wrote:
>References: <4dj2is$ra2@vixen.cso.uiuc.edu>
>
>In article <4dj2is$ra2@vixen.cso.uiuc.edu> umar@cybercom.net (Rob Landry)
writes:
>>
>>
>>The Arbitron Company does not list non-commercial stations in its
>>ratings reports. However, Accuratings does.

Arbitron gathers data on the non comms, they'll even sell it to you for a
price . . . but they won't let the numbers out to the general public.

Many years ago I managed WJBX in Bridgeport, Connecticut. I was chatting with
George Lombardi of Sacred Heart University when I found to my dismay that his
WSHU not only beat us, but had more than double the listeners and rivaled the
top station in the market.

I wish I could get my hands on NPR data. Anybody have it?

Mike

738. Re: Help! Materials sent to producers being stolen

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: barrett@iadfw.net
Message-ID: <4e1ua9$mcc@vixen.cso.uiuc.edu>
Source record: 26751

References: <4du8q5$6jl@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

> If something
>arrives third class, I often just dump it before opening it. It's
>probably junk mail.

If I need to send a book out for promotional reasons, it's nearly always by Priority Mail. Other concerns aside, the stuff tends to get lost less!

> My time is valuable and my desktop space is limited. In New York,
>some folks pay $500 per month per square foot for it. It had better
>look awfully important to command a piece of that space. Also, don't
>forget that there are thousands of authors writing thousands of books.
>Each one wants a piece of my airtime to plug it. It had better offer
>some benefit to me and my listeners. The needs of the authors are not
>important to us.

I was once a radio news director, and also deluged with books. While I'm an avid reader, most didn't merit keeping. I agree. There has to be some benefit to listeners. We authors appreciate all the exposure (of our books <g>) we can get, but working on the other side of the business has helped toughen up my hide. I'm a big enough girl to know not everyone's going to want my book. Enough did that it went into a second printing as soon as it hit the streets, but that still didn't make it a best seller by any means. But hey, my fragile ego is happy.

julie

739. Re: English ID's?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1u9l$m9d@vixen.cso.uiuc.edu>
Source record: 26752

References: <4drp48$em5@vixen.cso.uiuc.edu>

Grant Hudson wrote the quoted material below:

" I was never aware of any specific requirement that the ID be spoken in
" English.

There might have been a requiment many years ago. I seem to remember seeing in the front of the Broadcasting Yearbook about 1970 or so, a mention of this in the citations of FCC requirements. Haven't seen it since. Perhaps it's not the FCC, but a recommendation by the ITU that the station ID be in the language of the country where the station is located?

--
(c) 1996
David Kaye

740. Re: Lost DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: scottshow@aol.com
Message-ID: <4e1u9n$m9e@vixen.cso.uiuc.edu>
Source record: 26753

On 20 Jan 1996 22:08:34 GMT, Jon Bell <XLFX67B@prodigy.com (Jon Bell)>
writes in Message-ID: <4drp52$enm@vixen.cso.uiuc.edu> ...

>Can somebody please tell me what has happened to some to these DJ's?
>Perhaps where they are working now.

>Gary Spears WAPP 103.5 New York Early 80's

Gary went to Chicago for awhile, but is now holding down 4p-7p on The Buzz
B97/ New Orleans. He was originally teamed at WEZB with Steve Johnson (of
Walton & Johnson fame), but Johnson left during the station's evolution
from music to talk and Gary remains alone.

The Scott (Sands) in the Morning Show on WNSL-FM

741. Looking for a former DJ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: bratcher@cris.com
Message-ID: <4e1u9o$m9f@vixen.cso.uiuc.edu>
Source record: 26754

What happened to the Wierd Beard that was on KILT 610 AM in the 60's?
I saw him on an old channel 13 newsclip when the Beatles played
Houston in 1965 shown a couple of months ago. Also have his voice on
my bootleg album "The Beatles in Houston!" something KILT recorded (or
somebody did) that got pressed on 4 records and has both concerts
fully intact. Where did he go?

Robert M.Bratcher Jr.
E-mail to:
bratcher@cris.com
I'm a real Star Trek fan
And one heck of an old radio nut.
Just love those tube type Boatanchors!
Collect Hallicrafters,National & Hammurland.

742. WHERE IS MIKEL HUNTER?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Duane Wadsworth <0003264274@mcimail.com>
Message-ID: <4e1u9r$ma6@vixen.cso.uiuc.edu>
Source record: 26755

```
-- [ From: Wadsworth, Duane * EMC.Ver #b.2.5.02 ] --

I've lost track of my old boss, Mikel Hunter (formally KELP, El Paso;
KSRO, Santa Rosa, Philadelphia market....). Anyone know what microphone this
talented fellow is talking into these days?

-DUANE-
**************************************************
* From: Duane Wadsworth, Palo Alto, California USA *
* EMAIL: dwadsworth@mcimail.com *
* WEB Homepage: http://www.wadsworth-pacific.com *
* FAX: (415) 493-3597 Voice: (415) 321-3619 *
**************************************************
```

743. WKYN promotes Imus, programming know-how

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: rhh@research.att.com
Message-ID: <4e1u9r$ma7@vixen.cso.uiuc.edu>
Source record: 26756

For their first day of Imus, WKYN Florence/Cincinnati 1160 played, not the Imus program, but an unbroken series of Imus's Gen Patton, Dick Nixon, etc. sketches.

The effect is remarkably unlistenable, a fine illustration of how Imus' pacing that sets these off.

I imagine some hack thought he'd get rid of the dull parts. I hope they don't improve the program from here on.

Ron Hardin
Pataskala OH

744. Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: drchuck@netusa.net
Message-ID: <4e1u9u$mal@vixen.cso.uiuc.edu>
Source record: 26757
Cross-posted to: rec.radio.broadcasting,alt.rock-n-roll

How many radio shows out there showcase local bands? Here on Long Island, we've got Locals Only on 94.3 & 103.9 WRCN. Last I heard, there was Street Beat on WMMR in Philadelphia. What others are there, and how many?

Chuck

drchuck@netusa.net <----------> http://www.netusa.net/~drchuck/
The "last chance gas station" on the information superhighway :)
Nothing must die only if failed to mend / So take care my love
my friend / Keep it precious - Melissa Etheridge

745. Re: KFI antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: rpeebles@ix.netcom.com
Message-ID: <4e1u9u$maa@vixen.cso.uiuc.edu>
Source record: 26758

References: <4du8qj$6ka@vixen.cso.uiuc.edu>

In <4du8qj$6ka@vixen.cso.uiuc.edu> jcr2@cornell.edu (John Rethorst)
writes:
>
>
>
>On my way south from LA recently, I stopped to see KFI's antenna,
right
>next to the San Diego freeway at Beach Blvd. I thought anything I
could
>hear (sometimes) from upstate New York is worth a look, especially
since
>it's nondirectional. Anyone know the height of the tower? - since I'm
not
>good at judging such things, but it looked taller than most AM
>installations I've seen. Couldn't be half-wave, could it?

According to the prized KFI QSL card from my childhood, the antenna is
750 feet.

--
Rob Peebles, WD8LXX
Dublin, Ohio

746. Re: Lost DJ's

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: mikedow@gate.net
Message-ID: <4e1ua0$mar@vixen.cso.uiuc.edu>
Source record: 26759

References: <4drp52$enm@vixen.cso.uiuc.edu>

In article <4drp52$enm@vixen.cso.uiuc.edu>,
XLFX67B@prodigy.com (Jon Bell) wrote:
>
>
>Can somebody please tell me what has happened to some to these DJ's?
>Perhaps where they are working now.
>
>Linda Energy WPLJ 95.5 New York Early 90's

now at WBGG, Big 106 in Miami. She's on midday after Stern.

747. Pre-produced news features

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: bobseybold@aol.com
Message-ID: <4e1ua3$mb5@vixen.cso.uiuc.edu>
Source record: 26760

In Digest #171, Lisa Wheeler asks:

> I'd like to know how many stations (with news departments)
>use pre-produced news features (AP, CNN, PR or government agency
>feeds) in their newscasts?. What makes you want to run these
>"outside" features...topic, production-quality, etc...? On that note,
>what makes you avoid them like the plague?

First, I think you're defining the category too broadly. Stations that are members of a radio network (i.e. ABC, CBS, AP Radio) do so in order to have access to regional, national and international news produced by the network. Some of this product is feature material. I would not call these "outside" features, any more than wire stories in the newspaper, or network feeds on TV are "outside" features. Local staffs are not equipped to report stories outside their local area, regardless of whether it is straight news or a feature story. Say what you ewill about "the media", but networks and wire services still put journalism ahead of promotion.

With that distinction, I think we can address the question better. At WSPD Radio, reports from PR firms (i.e. News Radio Network) dressed up as courtesy news reports are offered to us on an almost daily basis. We refuse all such offers, because usually the news value is minimal, the topic already dated (or covered by a legitimate radio network report), and -- most importantly -- the connection/plug for the advertiser is rather transparent.

Taped reports offered by government agencies, industry groups, and others are also not used. The only exception to this rule is the use of material provided by several universities in the state.

These telephone newsline features usually provide a handful of sound cuts, along with a complete story on the featured topic. They always include comments from a university faculty or staff member, often many of the same people we contact for expert comment on news stories or talk show topics. The sound cuts are used in stories written by our staff. On average though, we may omly use 2 or 3 of these stories a month in a daily public affairs news feature produced for our sister station, WRVF-FM.

With a news staff of 7, including 5 full-timers, and affiliations with AP, CBS, and Zap News, we have plenty of true "news" product and talent available to us, without needing the "free stuff". I know many a radio news operation isn't as lucky.

Bob Seybold
News Reporter/Anchor
NewsRadio 1370 WSPD

Toledo, Ohio

748. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1ua5$mbo@vixen.cso.uiuc.edu>
Source record: 26761

References: <4drp4l$emp@vixen.cso.uiuc.edu>

Henry van Cleef wrote the quoted material below:

" Here in Austin, the radio bands for many of us are 88.1 to 91.9, KMFA
" (listener-supported classical), and KUT (local PBS) and KNCT (Killeen,

Not to be a nit-picker here, but PBS is a TV network and NPR is a radio network. The two organizations are not related in the least. NPR is owned by its member radio stations, and PBS is owned by its member TV stations. They have different boards of directors, different staffs, different facilities, and different philosophies (though NPR is beginning to sound a lot more like the milquetoast PBS every day).

--
(c) 1996 Prior to the 1890s, papers were
David Kaye held together with pins

749. NY Radio Update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: RayDio@aol.com
Message-ID: <4e1ua6$mbr@vixen.cso.uiuc.edu>
Source record: 26762

I got a chance to visit my hometown this weekend. Long Island, NY is a great place to listen to the radio. There is no shortage of stations to choose from between New York City, Long Island, and Connecticut!

Friday (1/19/96)/Saturday (1/20/96) at 12 midnight, I got a chance to hear "Today's 93.1" WPAT-FM (AC) transform into the new "Noventa y Tres punto Uno Suave FM" (spanish). Karen Carson said the final fairwell for the station except for a pre-recorded message from WPAT's Operation Manager. Carson said you could still hear her at the other end of the dial (106.7 WLTW "Lite-FM") on the weekends. On Saturday, I cought 930AM WPAT. I guess the sale of the AM station hasn't been completed yet (Does anyone know about the future of WPAT-AM?). By the way, Billboard Magazine's listing of the New York Arbitrons showed Suave FM's sister station, WKSQ 97.9FM (also spanish) as the second highest rated station in NYC.

I've been waiting to hear the "New 92/3 K-Rock" (WXRK) and their Modern Rock format since I listened to Philly's WYSP simulcast Howard Stern and Robin Quivers...OOOPS!...I mean, Douche Baggy-Bag and Super Snatch kick off the format a couple of weeks ago. The station sound smooth and techno! Compared to the other Modern/Alternative rockers in town, I think they have a good shot at sucess. K-Rock is playing purely "Modern Rock". There are a few survivors of the old Classic Rock format, like U2, but they are songs/groups that have always been categorized as Modern. K-Rock has been broadcasting without DJs other thatn Stern since the change, but on Saturday (1/20), Maria Malito was back in the booth in the morning. She appeared to be the only DJ all day. I heard K-Rock playing some of the following: Talking Heads, Presidents of The United States, Green Day, Smashing Pumpkins.

Long Island's WDRE 92.7FM (and 98.5 on the east end of LI) sounded actually a bit more mainstream than K-Rock. Their playlist, for instance, included Blues Traveler.

Q104.3FM WAXQ (NYC) may have the toughest battle with K-Rock's switch. Q104.3 still sounds great. They call their format "Pure Rock" and probably could be best described as K-Rock plus hard rock, i.e. Pink Floyd, Led Zeppelin, and Ozzy Osborne. Q104.3 sounds a bit like WYSP in Philadelphia (K-Rock's sister station) with a bit of a harder edge. Good move on Q104.3 part by picking up Rockline, which apparently was recently dropped by K-Rock. Rockline (Mondays 11:30PM Eastern) is a long running syndicated AOR call-in/interview show.

Z100 WHTZ-FM (100.3, NYC), despite a slight ratings drop, still sounds exciting and upbeat. Their format could probably be described as Modern CHR. They'll play the more mainstream Modern Rockers and lean towards the Top 40 sounds every now and then. BTW, Kudos to Z100 for keeping Rick Dees' Weekly Top 40 on Saturdays from 5AM-9AM. (I think they also air the Top 30 Hit List

on Sunday mornings, another CHR Countdown show).

WNEW-FM 102.7, listed in Billboard Magazine as an AAA format sounds weak at best, and so are their Arbitrons (a 1.7, I think).

Other area Modern Rockers that continue to sound good are X107 in White Plains, NY and Connecticut's 104-FM (didn't get a chance to hear it this wekend). As far as the absence of Classic Rock in NY, WBAB 102.3FM and WRCN 103.9FM & 94.3FM on Long Island both are sounding pretty good. In Connecticut 95.9 WEFX ("The Fox") has always sounded good, and I've always liked I-95 WRKI (although, I was criticized heavily for stating so once). WPLR 99Rock (99.1 in New Haven) has always been an interesting station; not afraid to play anything, as long as it rocks. New Jersey's WDHA 105.5 FM is still playing new and old album rock.

Rumors continue to fly that Evergreen will be taking NYC's only country outlet 103.5 WYNY-FM away. On Long Island, however, WRNC's sister station, daytimer WGSM 740-AM is playing "Todays Country Hits".

- Ray Dio

- Lewis I. Rosenberg
RosenbergL@aol.com
RayDio@aol.com
72732.3325@compuserve.com
mgwv70a@prodigy.com

750. Removing snap, crackle and pops

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Walt <wsg@thecore.com>
Message-ID: <4e1ua6$mbs@vixen.cso.uiuc.edu>
Source record: 26763

I have a customer that has a lot of rare old 78's. He wants to digitally remaster these. Has anyone here had any experience in this area?

Walt :-)

751. Re: WPAT....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1ub9$mf0@vixen.cso.uiuc.edu>
Source record: 26764

References: <4drp55$ens@vixen.cso.uiuc.edu>

Ken E. Norian wrote the quoted material below:

" I guess having been part of several radio stations that no longer
" exist, it was particularly poignant to listen to WPAT (Patterson, NJ)
" serving the New York area in its last hour.

For about 10 years in the 1960s WPAT owned a station in the SF Bay Area, KPAT (now KBLX and KVDO). It was said to have been formatted in exactly the same way as WPAT. Some things I had noticed were tempo sweeps where tempos would build and fall among groups of songs. Often, different versions of songs were played back to back. Different dayparts seemed to have different styles. I thought it was quite good. I don't believe it was ever successful here, but at the time, the AM was 250 watts and the FM was on a tower at sea level, so coverage didn't match other stations. I think that given a better facility it might have worked here, too.

--
(c) 1996 "Love is never to be defined because it grows and
David Kaye changes with every year of life"

752. FS: Audio Gear

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: ehelvey@crosslink.net
Message-ID: <4e1u9o$m9g@vixen.cso.uiuc.edu>
Source record: 26765

I have gone digital and and down-sized my project studio so the following pieces of equipment are now surplus:

TASCAM M208 mixer, 8 in (mic or line), 8 tape in, 4 out, stereo out, foldback out, effects out, effects return, pfl, 100 Hz, sweepable mid-range and 10KHz EQ on each position, mic pad, adjustable mic/line gain, slide faders, monitor out, 4 VU meters (not LED's), and unit can be table top or rack mounted. This mixer has never been on the road, I've had it about five or six years, it has never been used commercially -- only in my little project studio -- probably used a total of 25 to 30 days a year. It is mint. Manual is included along with the rack mounting adapters. Asking $400.00 plus shipping.

APHEX AURAL EXCITER Type C, two channels, adds brilliance and presence to live or recorded sound, MINT. About five or six years old. I bought it new, took it out of the box, put it in the rack, used it about the same amount as the M208 mixer and removed it from the rack and put it back in it's original packaging with the manual.
Asking $125.00 plus shipping.

DAK1 (by BSR) single ended noise reduction unit, two channels, reduces tape and system hiss and similar noise from recordings, adjustable threshold and frequency. MINT condition. I bought it new about five or six years ago put it in the rack (it uses one rack space, however, I do not have rack adapters for it), took it out of the rack and put it back in it's original packagining with the manual.
Asking $75.00 plus shipping.

FURMAN PB-40 patch bay. 40 patch points (this strip is missing two positions and has been modified to provide a common two track record bus on about eight positions. Jacks are 1/4" tip/sleeve on the front and back of the patch bay. It is in very good condition other than the items mentioned above. It requires one rack unit.
Asking $50.00 plus shipping.

HARRIS/AIWA XD-001UH DAT RECORDER. Older unit. Cosmetically it is very good. It seems to be operating fine except it will occasionally drop out for a fraction of a second on playback. It records fine. I bought it second hand. I do have the, hard to come by, service manual as well as the operation manual. Although originally sold as a professional DAT to radio stations it does have SCMS protection circuitry. Due to moving to a much, much smaller home (I work at home) and going all digital I bought a new TASCAM DA-P1 to replace this much larger unit.
Asking $400.00 plus shipping.

TECHNICS SH-9010 PARAGRAPHIC EQUALIZER. This is a rack mount unit built by Technics as a high-end prosumer equalizer. I bought it second hand. The

original carton is with it, although the original packaging is not. I also have the manual. The unit is almost mint. It provides five bands of adjustable frequency and bandwidth EQ, +/- 12 dB on each of two stereo channels. It has an EQ in/out switch for A/B comparisons. It is built like a Sherman tank, solid, heavy and gutsy. I haven't used it in about three years, but it was working fine when I pulled it from the rack back then.
Asking $225.00 plus shipping.

AMPEX ANALOG STUDIO RECORDER: Attn all you analog lovers, if you've never owned an Ampex, here's your chance. This unit consists of an AG-350 transport, the second generation of the classic 350/351 transport, a 3 speed, reversible, Beau capstan motor (wired for 3.75, 7.5 and 15 ips, however the reversible feature is not currently wired). The electronics are the original, classic Inovonics 355 stereo record, play, selsync electronics (both channels mounted in one 3.5 inch rack unit). The model 900 power supply is included. The entire package is mounted in an Ampex AG-440 roll around, studio console. Of course, the machine accepts 10 inch reels and has two track 1/4" heads. I haven't used the machine in at least three, maybe four years, but before moving it to a new storage location, I ran a 15 ips MRL alignment tape on it -- and without tweaking it, it met original factory specs. I recorded tones on it and the record response was within factory specs. It's a great machine for editing, too. This is not a UPS shippable machine. So, it would be best if you could come pick it up, or it will have to be shipped by some kind of truck. Documentation is included on the transport, the electronics/power supply and the capstan motor.
Asking price $600.00 plus shipping.

SONY PROFESSIONAL AUDIO CASSETTE TRANSCRIBER. This is a heavy duty machine designed for court transcribers and manuscript transcribers. This is a fairly old machine but, built like a tank. It includes a telephone input, mic input and has a foot pedal that starts, stops and backs up the tape. It also has variable speed. This particular machine actually came out of the White House where it was used to transcribe President Reagan's, George Bush's and Supreme Court comments and proceedings. It's in decent condition but could use some routine maintenance. Asking price is $75.00 plus shipping.

CANON FAXPHONE 50 FAX MACHINE. I threw this in this list just incase anyone is in need of a nearly new, stand alone fax machine. It is about two years old but, was only used for about a year. It is in its original packaging with manual. It uses 328' rolls of thermal paper (two new rolls plus what is in the machine are included). It features a paper decurler, sheet cutter and 10 page document feeder. I now have a plain paper fax and a fax modem in each of our three computers -- we are over-faxed, and we use e-mail for much of what we used to fax. Asking price $250.00 plus shipping.

753. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4e1u9q$ma3@vixen.cso.uiuc.edu>
Source record: 26766

References: <4d8aau$282@vixen.cso.uiuc.edu> <4drp46$em2@vixen.cso.uiuc.edu>

Bob,

It's been a few months since I've heard the talk on FM in Boston rumor.
The only thing I keep hearing is that WKOX will go 50kw.

Bill
--

| BILL DILLANE |
| pcbill@iconn.net |
----

754. Drag Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4e1uae$mcr@vixen.cso.uiuc.edu>
Source record: 26767

>>As far as the old drag strip spots, I was listening to an old
aircheck of
>>Art Robert's on WLS (1966), and they were running those drag strip
spots
>>and I miss em. There are still a few around but mostly, the land
was
>>worth more as a shopping center and insurance rates were probably
through
>>the roof.

Here in NYC, Charlie Roberts did them for Raceway Park in Englishtown, NJ and
still does 'em.

TR

755. ISO "Rocket" Bob Slavin: Where Are you? WIYY Reunion Thoughts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: tford1010@aol.com
Message-ID: <4e1uae$md0@vixen.cso.uiuc.edu>
Source record: 26768

Hi Bob,

Ty Ford in Baltimore. Just had a bug to try and reach out. Actually, given the numbers IYY has had, I began wondering if a 98 Rock reunion with you, Courduff, Tony, Sara (of course), Denise and myself wouldn't shake things up.

Regards,

Ty
410.889.6201
Ty Ford
Tford1010@aol.com

756. motivation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Bill Sepmeier <bill@nsn.net>
Message-ID: <4e1ua1$mb1@vixen.cso.uiuc.edu>
Source record: 26769

Rich, check out the book "I'm Dysfunctional, You're Dysfunctional"
sometime... good reading on the "recovery" and "motivational" movements.

B
--

Bill Sepmeier VP Engineering / Planning NSN NETWORK SERVICES
bill@nsn.net http://www.nsn.net tech@nsn.net
America's Leading VSAT Technology Distributor and Integrator

757. Re: What is "motivational " format ?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4e1ua2$mb3@vixen.cso.uiuc.edu>
Source record: 26770

"Anybody define...'motivational format'?"
I've heard people describe it as "all Tony Robbins, all the time." That's an exaggeration, but there are a few stations especially in Florida and California who are either buying programs from folks like Robbins and Les Brown and running them; excerpting little bits and pieces of their tapes and classics from people like Earl Nightingale and playing them in rotation like top 40 songs (with stop sets of spots advertising other self-help tapes); or brokering out chunks of time for motivational infomercials from people like Robbins, Barbara DeAngelis, Fran Tarkenton, etc.
We keep hearing someone's going to take a rimshot station in our market in that direction, and other rumors about struggling stations in the Northeast and Great Lakes occasionally include that kind of format as well. But it never seems to happen. So far, this seems to be a limited phenomenon confined to the South and Southwest. I don't know what makes those areas of the country more likely to generate this type of format. I also haven't heard about whether or not these stations do any better than other marginal stations brokered to preachers, snake oil salesmen, or whatever...

Bob Smith, middays WXXI-AM 1370 Rochester NY

758. Re: New morning talent in Boston?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4e1ua2$mb4@vixen.cso.uiuc.edu>
Source record: 26771

References: <4dp4lr$jpu@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:
>
>
>DO>The new morning guy at Eagle is Gary Craig from WKSS Hartford.
>

>Good to know. Something that unprofessional relieves me of any
>obligation to ever consider him for a job in the future.
>
>Rich
>
>

Several months ago Sebastian told a listener who travels betw Boston and
Hartford to call the Eagle on his behalf.

Bill
--

| BILL DILLANE |
| pcbill@iconn.net |
----

759. Re: Help! Materials sent to producers being stolen!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4e1ua8$mbu@vixen.cso.uiuc.edu>
Source record: 26772

References: <4dj2j5$rak@vixen.cso.uiuc.edu>

Kim (homedec@mindspring.com) wrote:

: We are having severe problems with the theft of our
: books by station employees. We would appreciate
: input from anyone.

<snip>

: Someone *please* tell us what we can do about this ASAP.

: Kim (author) and Sherry (publicist)

It's very simple. Send it Certified Mail.
You get a signature of who received it.
Make sure you have the Producer's Name on it.
If they do not get the package, ask to speak to the General Manager.
Chances are, if mail coming in is being stolen, so is
Station Property. The GM will be glad to know who to fire.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

760. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4e1uab$mci@vixen.cso.uiuc.edu>
Source record: 26773

References: <4du8qp$6kk@vixen.cso.uiuc.edu>

In article <4du8qp$6kk@vixen.cso.uiuc.edu> richwood@commspec.com writes:
>
>
>Hank,
> Like the "silent majority" it's difficult to know you actually
>exist and what would appeal to you. At least with Talk we know it's a
>sure rating success to bash the President and the First Lady and say
>"damn them liberals" a lot. Why take a risk with anything that's
>"silent" when a little partisan hate on the radio is like shooting fish
>in a barrel?
>
> Since you're not listening, you'd have no way of knowing if we
>actually did anything different. We'd have to do a lot of expensive
>advertising and promotion just to get you to sample us. Why bother when
>the bank willingly cashes our checks?
>
Rich,

You missed an important point here. My radio is playing right now, as it was the other night, when I mentioned Still, which was playing as I wrote. My radios are operating an average of 5 or 6 hours a day. That may not be "all day," but I really can't believe it is "insignificant." My point was that 100% of this listening is to non-commercial radio.

The post I was responding to referred to WBUR, which is a non-commercial Boston station. I, for one, would be interested to know the standings of the non-commercial stations in this are.

Additionally, since you've brought it up, just what justifies selling "partisan hate?" I grew up during WWII and was led to believe that one of the war objectives was to silence "partisan hate." If I had young children, my radios would be under lock and key. My children are quite grown, and I'll assure you that they aren't doing "partisan hate," either in their public or their private lives. Does your bank account really justify promoting a negative view of the country you live in and the people who populate it?

--
==========
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

761. Re: Dave Ross

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: bobseybold@aol.com
Message-ID: <4e1uaf$md9@vixen.cso.uiuc.edu>
Source record: 26774

References: <4drp3s$ele@vixen.cso.uiuc.edu>

Dave Ross produces a M-F current events/humor feature for CBS Radio. It runs 2 minutes (incld. a :30 spot). Very funny and often insightful stuff. If your local CBS Radio afill. doesn't run it, call and ask them to add it.

Bob Seybold
NewsRadio 1370 WSPD
Toledo, Ohio

762. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e1uag$mdg@vixen.cso.uiuc.edu>
Source record: 26775

References: <4du8qt$6kr@vixen.cso.uiuc.edu>

Donna Halper <dlh@ultranet.com> wrote:

>References: <4drp4t$enc@vixen.cso.uiuc.edu>

>Years ago (and no, I'm not advocating for a return to the 'good old
>days'), talk radio was a form of discourse. There was an expert, and
>an exchange of ideas. Name-calling and insults were not usually
>acceptable, since the purpose was to express different points of view.
>In the present day, as ratings become even more important than ever and

Donna,
Did you ever hear the name Joe Pyne? How about Alan Burke? And I don't
want to leave out Alan Burg.

jay
jmarvin@well.com
jmarvin@igc.apc.org

763. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1uah$mdh@vixen.cso.uiuc.edu>
Source record: 26776

DK>I guess that some talk show hosts have trouble controlling their emotions
DK>to the point that they are performing in a rude manner.

I disagree. Talk Show Hosts worth their salt control their emotions
precisely. The appearance of lost control is an art that gets ratings.
Any host who loses control is a poor performer.

Rich

764. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1uai$mdi@vixen.cso.uiuc.edu>
Source record: 26777

DL>Years ago (and no, I'm not advocating for a return to the 'good old
DL>days'), talk radio was a form of discourse. There was an expert, and
DL>an exchange of ideas. Name-calling and insults were not usually
DL>acceptable, since the purpose was to express different points of view.

Donna,
I guess you never listened to Joe Pyne. Even though his show would
be considered acceptable discourse in church, today, he was quite a
rogue in the 60's & 70's. Today's "Hot" Talk Radio owes a lot to Joe.

DL>In the present day, as ratings become even more important than ever and
DL>stations feel they must do whatever it takes to make themselves stand
DL>out above all the clutter (and all the other choices, like TV, VCR,
DL>video games, etc), the end seems to justify the means. Somebody in
DL>radio-land got the idea that 'shock-radio' and a barrage of insults
DL>is what works. As a result, there is little discourse.

Actually, broadcasters found that listeners would listen to this
stuff and write that fact in a diary. They found that "proper
discourse" got them ratings that would embarrass public radio.

DL>there's a strange sort of catharsis about it. But somehow, the fact
DL>that G. Gordon Liddy and his ilk feel free to say the president and his
DL>wife are traitors deserving of death, or assorted racist talk hosts can
DL>now use the "N" word with impunity or talk about the assorted conspiracy
DL>theories doesn't make me feel any better. I'm a radio consultant, and
DL>a former talk host too, and I realise you need a 'shtick' to succeed,
DL>but why has nastiness become that shtick in all too many markets?

Again, it gets ratings. As I've said before, there's no more sure
thing for numbers than bashing the President and First Lady. Right wing
radio has all the best bets for success - conspiracy, paranoia, hate,
nastiness and a belief that anyone less fortunate than Steve Forbes or
Newt Gingrich is sucking the rest of us dry. It's radio that lays
blame. It means that I can listen and know that "I'm not one of those
_____ (fill in the blank) Libruls destroying the country." It's so
simple. If I disagree with you, then YOU must be a Liberal. "Liberal"
is a catch all pejorative. It works like a charm.

DL>more consolidation of ownership and more syndication, I wonder what
DL>chance we have for a return to intelligent conversation on the air...

Zip.

Rich

765. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: skurz@norfolk.infi.net
Message-ID: <4e1uai$mdl@vixen.cso.uiuc.edu>
Source record: 26778

References: <4drp4t$enc@vixen.cso.uiuc.edu>

Although I don't get Diamond, I have heard Grant say "get off of my phone...<click>". I have also heard Leykis say "if you don't agree with the premise, DON'T CALL <click>" (emphesis Leykis). I don't listen very long after those type of comments. My personal opinion is that both Leykis and Grant are alike for caller hangups, but on the extreme opposite ends of the political spectrum.

Steve Kurz
Virginia Beach, VA

766. WSUN format change...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: piscesmg@ix.netcom.com
Message-ID: <4e1uba$mfc@vixen.cso.uiuc.edu>
Source record: 26779

OK, so what's the real poop behind 620's dropping of the "entertainment" format? I know the ratings, over all, were slipping but this type of radio was great. Was there a change in ownership? Christ, the last thing Tampa Bay needs is another news or sports talk station. I find it hard to believe that, in this market, more people are listening to sports, with the Buccaneer situation and all.

Sure, 87% of the "entertaining talk radio" programs were crap. It was the other thirteen per cent that I miss. You had a certain few people that busted their asses to make it work, namely Bennington and Lassiter, but the rest was pretty much just vocal wallpaper.

Still, I miss it all. Maybe some other sap station will take a chance. I happen to believe that creative radio isn't dead in the '90's.

E-mails welcome,

Pisces

767. BOB AND TOM

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: bob1355740@aol.com
Message-ID: <4e1u8u$m74@vixen.cso.uiuc.edu>
Source record: 26780

Does anyone know what satellite Bob and Tom morning show broadcasts
out of in Indianapolis Indiana???? -Bob-
Bob Haag

768. Boston Radio Watch 01-22-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4e1u8i$m6f@vixen.cso.uiuc.edu>
Source record: 26781

* New Player in Town...:

As of last Wednesday(1/18), the new kid behind Boston's radio dial is
Evergreen Media Corp. Texas-based radio chain took over all of 12
Pyramid's stations around the country including
an FM duopoly and one AM station in Boston (WXKS-107.9FM "Kiss 108",
WJMN-94.5FM "Jam'n 94-5" and WXKS-AM 1430).

The $306.5 million deal which was first announced 6 months ago,
makes Evergreen the nation's third largest radio broadcaster with
34 stations. Pyramid's CEO Richard M. Balsbaugh, who began Pyramid
with WXKS 107.9FM back in 1981, made about $30 million from
this sale. Balsbaugh is vowing to get back into the Boston radio
business. But dont look for Richie anytime soon. That's because
as part of a non-compete clause included in the final sale of his
stations, Balsbaugh has to wait at least 1 year before he can look
for any kind radio work in 13 markets where Evergreen now owns stations :
Boston, Los Angeles, New York, Chicago, San Francisco, Washington, D.C.,
Dallas, Philadelphia, Houston, Detroit, Miami, Charlotte and Buffalo.

Even after a year in exile, Balsbaugh's re-entry
into the Boston market as an independent operator will be close to
impossible. Boston is now a corporate playground for such
heavyweights as Infinity, Greater Media, Granum, CBS Radio,
American Radio Systems and now Evergreen. Most of them already
doubled up on the FM dial. In Evergreen's case, it expects to have
a triopoly in Boston once the new federal law relaxing ownership is
passed and the $34 million acquisition of WCLB 105.7FM from Fairbanks
can be completed.

No immediate format/on-air changes are planned for both
WXKS 107.9FM and WJMN 94.5FM which in the just released fall
Arbitrons for Boston were the top 2 stations in 18-34 demo.
However, Kiss 108 kept losing listeners across the board while
Jamn 94-5 continued to grow...As far as management goes, for now
Matt Mills stays on as the General Manager for both WXKS and WJMN...

* 50,000watt Correction : In my previous BRW update(1/10/96), I said
that Fairbanks' WKOX AM 1200 already received the FCC approval
for its power upgrade to 50.000 watts. As of now, that is not
the case -- 'KOX is still awaiting FCC's decision, though station's
management doesnt expect any roadblocks.
[Next Boston Radio Watch will include the results of
Framingham Selectmen's meeting scheduled for next week to
review WKOX's plan for power upgrade]

* American Radio News :

Boston-based American Radio Systems, keeps making more news off
the air. On January 12th, the company, which went public last June,
has filed a registration statement with Securities and Exchange
Commission covering its proposed public offering of over 5 million
Class A Common Stock. ARS will use proceeds from the stock sale
to pay off its outstanding debts. Some of that money will also
go to acquire more stations in markets where ARS already owns
radio properties, including Boston.
Here, ARS has an option to buy all business WBNW AM 590 from
Back Bay Broadcasting.

Also, as December was coming to a close, ARS also announced that
it was pulling out of a potential deal with another Boston-based
company, Marlin Broadcasting. ARS and Marlin had a complicated
a stock swap/land deal on the table as the result of which ARS
was going to end up with Marlin's classical music station in Philly
and Detroit. That deal is officially dead.

* Programming Notes :

- CBS Radio Group chose Ted Jordan from its owned+operated
Pittsburgh's KDKA to become the new General Manager at WBZ AM 1030.
Earlier this month, former 'BZ GM Ed Goldman left that position to
head CBS' AM stations group. Jordan, who starts on January 29th,
got his start in radio at WBZ-AM back in 1975....

- WBZ is not the only station with new GM. Crosstown rival WRKO AM 680
also got a new boss in the house. And, he is no stranger to the market
either. ARS brought up Brad Murray from its Baltimore AM/FM stations
to fill a vacant GM spot at the all-talk station. Murray was with
the old WHDH AM 850(new WEEI) back in the late 80's.

- The new permanent morning man at 70s Hits WEGQ-93.7FM is finally here.
Gary Craig, a veteran of Hartford radio scene(WTIC-96.9FM and WKSS 95.7FM)
now wakes up Eagle 93-7 listeners every morning with 'Eagle Morning
Crew'(yeh, very original title...:-)

Speaking of other related WEGQ-93.7 stuff. That station has been
running promos for its sister AM station -- all sports WEEI AM 850 :
"For 70s hits it's Eagle 93-7, for all sports it's SportsRadio 8-50".

Speaking of 'EEI, the station's overall numbers came out flat
in just released Arbitrons. However, its target audience -- males
25 to 54 -- is up in every part of the broadcast day : Imus is
#1 in the morning; the midday combination made up of ESPN's
Fabulous Babe(10am-12pm) and 'EEI's own A-team with Dale Arnold
and Eddie Andelman is now #3 overall(#1 on AM dial; it beats
Jerry Williams and Rush on WRKO); And, the Big Show with PD Glen Ordway
during afternoon drive is ahead of Howie Carr Show on sister talk
station WRKO AM 680 among all males 25-54....

-Mark

769. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: manos@rust.net
Message-ID: <4e1u8k$m6j@vixen.cso.uiuc.edu>
Source record: 26782

> Re: Top of Hour Beeps
>
> richwood@commspec.com
> 20 Jan 1996 22:08:31 GMT
> Not Specified
>
> Newsgroups:
> rec.radio.broadcasting
> GF>The best time tone ever was WNEW-AM in New York. Can someone who
> GF>remembers it explain the tone?
> Geoff,
> The only "tone" I remember was the news sounder. One of the best
> ever. However, I'm still sentimentally partial to WTIC's "dididididah"
> (Morse code "V" for Victory).
> Rich

WNEW's news sounder was a single-pitched warbly tone, as if the phase were oscillating. If I were to mimic it with my voice it would sound like were saying AH-OO-AA-OO ... at about 2 cycles per second.

I would love to hear it again. Actually I have it on tape somewhere, but finding it will be a chore.

Emmanuel Demetris

770. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dperry@uiuc.edu
Message-ID: <4e1u8m$m6n@vixen.cso.uiuc.edu>
Source record: 26783

References: <4dp4lo$jpo@vixen.cso.uiuc.edu>

In article <4dp4lo$jpo@vixen.cso.uiuc.edu> Anthony Craine <acraine@interaccess.com>
writes:
>From: Anthony Craine <acraine@interaccess.com>
>Subject: Re: Top of Hour Beeps
>Date: 19 Jan 1996 22:06:48 GMT

>References: <4d8aa4$231@vixen.cso.uiuc.edu>

>In article <4d8aa4$231@vixen.cso.uiuc.edu> Brendan Cosgrove,
>kevinc@awod.com writes:
>>Just wondering how many staions still use beeps at the top of the hour
>>besides the stations that carry CBS network news

>I'm pretty sure WGN in Chicago still does. I don't listen to the station
>all that much except for Cub games, but I know I always hear the tone
>during those. I don't know if it's the exact same tone they've used over
>the years, but I do know that when I hear it, I can remember very
>distinctly hearing the tone some 25 or 30 years ago -- again, during
>ballgames -- while riding in the back seat of my old man's Dodge station
>wagon as a very little kid. It's kind of a nice tradition, I think.

Maybe it's an Illinois thing ;-) because we have automatic beeps at the top
of the hour on WILL-AM-FM in Urbana, Illinois.

Denise Perry WILL Radio
Internet: dperry@uiuc.edu 810 S. Wright St. Rm 228
Phone: (217) 333-0850 Urbana, IL 61801

"We're public broadcasting; we put the 'fun' in dysfunctional!"
- PBS President Ervin Duggan

771. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4e1u96$m7g@vixen.cso.uiuc.edu>
Source record: 26784

References: <4drp3p$el8@vixen.cso.uiuc.edu>

ron.jordan@nashville.com (Ron Jordan) wrote:

>Thank you! I mention this format to programmers of my acquaintance and
>they laugh, mentioning that you'd have to play (here they wince, as if
>they'd punched firmly in the stomach) "DISCO!" Plus, they say nobody
>ever wants to hear "such bubble-gum crap" as Paper Lace and Bo
>Donaldson and the Heywoods. I say they're wrong... comments anyone?

I'd say that they aren't totally right, anyway. I have been consistently surprised when friends who identify their musical taste as "current alternative music" get excited when they hear an old 70's pop song. You wouldn't expect an alternative rock fan to get excited upon hearing "I Can See Clearly" by Johnny Nash, but it does happen. Whether these folks exist in large enough quantities to make a station playing old disco and pop music is another matter. But unless someone is willing to try, I don't think we'll ever know. Who knows? Maybe the next big music format will segue old Carpenters songs into the latest by Oasis...

Tom Desmond

772. Re: Why WXRK going alternative is good

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4e1u8j$m6h@vixen.cso.uiuc.edu>
Source record: 26785

richwood@commspec.com wrote:

: AI>WXRK-92.3 NYC's switch from classic rock to alternative could be
: AI>a positive, if they do things right. IMHO doing things right means that
: AI>they only air songs that fit the 'alternative' description, however broad
: AI>that has become.

: I've gotta tell ya, this is confusing. What's alternative? And ... if
: it becomes more mainstream, do stations have to stop playing it? If an
: alternative band uses a non-alternative style as part of its repertoire
: does it violate some sacred rule? If Pearl Jam goes platinum are they
: traitors to the genre?

: I was with 91X (XTRA-FM) in the early 80's. We were "new wave" with
: shaved heads and blue, pointy hair. Our biggest fear was a level of
: success that would destroy the "alternative" feel of the station and
: attract people who wore ties.

I grew up with KROQ in L.A., which cloned 91X in San Diego/T.J., and they are still struggling with that issue. Understand the P.D. from KROQ is now also doing WXRK, now that they've switched formats. The key to an "alternative feel" is that the listeners want the sense they are on the cutting edge of the newest rock. These listeners love Alanis Morisette until she hits the top of the charts. Oh yeah, we'll still listen to the CD we bought of her, but it's old-hat on the radio now ...

KROQ made it's reputation by breaking music before any other stations would touch it; THAT'S what alternative listeners want!!! If too much of the music becomes mainstream and the station doesn't move on, the listeners will ...

Dan

773. AMAX Web Page

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Alfredo E Torrejon <aet7350@cs.rit.edu>
Message-ID: <4e1u8k$m6i@vixen.cso.uiuc.edu>
Source record: 26786

We're putting together an AMAX World Wide Web page, and we'd be quite grateful for any information or suggestions that anyone can provide. The URL will be http://www.cs.rit.edu/~aet7350. Any information available on WJDM would also help us out.

Many thanks...and keep listening to AM,
Alfredo & Brian

Rochester Institute of Technology
Rochester, NY

774. This is a test...BEEEEEEEEEEEEP

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4e1u8v$m76@vixen.cso.uiuc.edu>
Source record: 26787

>Speaking of tones....years..er.....decades ago when I had an airshift
>at Clemson University (WSBF-FM) I did a " At the tone it's 8 PM
>BEEEEEEEEEEEP . (A perfect little tone with my mouth).
>
>The person standing behind me had whispered ...but---but we don't HAVE
>a tone.
>
>Yes we DID.
>
>He fell on the floor laughing.....
>
>
>Powell

Hmmm...I recall doing this once, in a way. Except I had to do my
BEEEEEEEEEEEP when the EBS Test didn't go just right :) Interesting to say
the least. And the station shall remain nameless :)

Ron Schoedel
Mgr., KRUP-FM Dillingham, Alaska

775. CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4e1u93$m7d@vixen.cso.uiuc.edu>
Source record: 26788

References: <4drp3o$el6@vixen.cso.uiuc.edu>

jgbennie@freenet.vancouver.bc.ca (Jim Bennie) wrote:
>
>Well, as long as it's not modelled on the UNsuccessful
>Toronto operation of CKO. <rip>

CKO did that everywhere! I went to the toronto office one night to see a friend who was operating the board. They had about a dozen carts, one for each market, with the local spot for that station. The guy hits one big TAKE button and they all start simultaneously
Talk about a strange setup! As for the format, 680 is VERY different from cko. Think of it as a local version (on radio) of CNN's headline news. 20 Min. rotating cycles of local, regional, national news with drop ins of business, traffic, wx, etc. I like it (but I'm biased)
and many folks i've talked to like it as well but they all complain at first about the 20 min
cycle, saying its "monotonous, and the same news over and over again".
I keep telling them YOUR NOT SUPPOSED TO LISTEN TO IT CONTINUOUSLY
ALL DAT! Its ment as a service. You tune in, get the news and tune back out.. several times a day maybe. As for hiring local talen, when they went to this forma, 680 kept most of their
existing news staff and picked up LOTS of experience from other local stations around town and from across the country. Takes lots of people to run this kind of operation...this is, of
course if Rogers plans on doing the exact same format as in TO.

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\
----

776. Re: NYC RadioWatchers Report 1/21/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: gds@best.com
Message-ID: <4e1uht$mjt@vixen.cso.uiuc.edu>
Source record: 26789

In article <4du8q0$6jd@vixen.cso.uiuc.edu>, <TRRadio@aol.com> wrote:
>Suave 93 is on the air. [...]
>(Listening for a little bit - a mix of both Spanish and English hits, plus
>Spanish versions. It was interesting to hear Janet Jackson's 'Come Back To
>Me' in Spanish, followed by brother Michael's 'You Are Not Alone' in english.

Hmmm. I'm surprised other NYC stations haven't been doing that. In the
SF and LA areas, I've heard Spanish versions of popular songs for at
least ten years.

--gregbo

777. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4e1uat$me8@vixen.cso.uiuc.edu>
Source record: 26790

The one tounge twister that I have to deal with is when I fill in for the morning man at WBAZ, Southold. It's a live spot for Sofa Express. The line goes, "even if you don't need a sofa or armoir..." the last three words always come out sounding like "sof-am-wa" I tried to convince the higher ups that having the words "You don't need a sofa" in a spot was really bad copy in an attempt to get them to change it but I was informed that the sofa express people are really sticklers for their copy and that's the way they like it. Sigh.

One other weird slip I made one day was when trying to say "some drizzle possible" in a weather forecast. I coined the new word "drizzable." I already copyrighted it so each time you use drizzable on the air please send me five cents in royalties, thank you.

778. Used broadcasting equip. sources sought

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: toigo@oasys.dt.navy.mil
Message-ID: <4e1uat$me9@vixen.cso.uiuc.edu>
Source record: 26791

Greetings!

I am seeking sources that sell used broadcasting equipment, primarily
AM/FM radio equipment. Any information is appreciated.

Thanks in advance! Steve Toigo toigo@oasys.dt.navy.mil

779. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e1ub5$mei@vixen.cso.uiuc.edu>
Source record: 26792

References: <4drp51$enl@vixen.cso.uiuc.edu>

Craig Warner <cwarner@wcnet.org> wrote:

>References: <4dp4me$jr0@vixen.cso.uiuc.edu>

>Obviously to do a show. Denny Schaffer's morning show in Toledo is number
>one in the 26-54 age group. Pretty impressive for a Top-40 radio station.

>-Craig

There are alot of number one morning shows out there, but that doesn't
mean he can do talk. It also doesn't mean he can't. But I don't think
he's coming here or someone would have said something.

jay
jmarvin@well.com
jmarvin@igc.apc.org

780. wNEW VIN SCELSA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: kenorian@li.net
Message-ID: <4e1ub5$mej@vixen.cso.uiuc.edu>
Source record: 26793

After being told by KROCK (NY) that he would have to compromise his artistic expression in order to stay on the newly formatted station, Vin announced on 1/21/96 that he would be moving to WNEW (NY) effective Sunday 1/28/96 at his old time of 8 p.m. to 2 a.m. (ish).!!!

Quoting Vin: "I am happy to accept this offer for several reasons. First, it affords me (and you) the opportunity to continue what I do best: play around in the airwaves unfettered by restrictions. But on a larger scale, WNEW's interest in me bodes well for the future of the station and New York radio. By hiring me and making the kinds of music choices they're doing now, they are evidencing a real desire to become a truly adult, intelligent, variety-based radio station - maybe even the station we've all been hoping for!"

BTW anyone interested in an mailing list inspired by "Idiot's Delight" should e-mail: idiots-delight@netcom.com with the word subscribe in the first line of the message.

781. Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4e1u9e$m86@vixen.cso.uiuc.edu>
Source record: 26794

Johnny Donovan WABC-NY <ru@i-2000.com> wrote:

>I have grown to believe that except for the obvious difference between
>AM and FM that most people don't notice how a station sounds from an
>acoustic point of view. I don't think the idea even occurs to most
>people that stations can sound different. The do however notice how
>big a station sounds. They hear it as being closer and therefore more
>local when it is big and loud. As much as it hurts my ears I would
>play the odds and go for loud if I were a programmer.

ABSOLUTELY RIGHT!!

I have had this debate with the Chief Engineer of a NYC "Light" radio station. Programmers of these formats continue to hold that keeping the compression down helps listeners stay tuned longer. They claim the compression encourages passive listeners to reach for the volume and turn it down.

Nonsense.

Unless you are a classical music programmer, all you do by backing it down is make your station sound weak. And, weak IS the word. If the station does not sound loud, average listeners will keep going to the next "strong" signal.

In NYC compare the sound on WPLJ and WMXV. MXV has sounded low and hollow (due to lack of compression) for years (new P.D. Steve Weed seems to be changing this..but..). Scott Shannon at PLJ has always been a believer in compression. Now, I realize there is a difference in music, but there is also a huge amount of overlap in their playlists. Who do you think the average listener will pick given a choice (most likely from their car). A strong sounding station or a weak sounding station. Its a no brainer!!!

Keep the compression UP!!!

Allan Sniffen
asniffen@computer.net

782. Re: Canadian WWW Radio Sites Plea

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: frederico@cunha.com
Message-ID: <4e1u92$m79@vixen.cso.uiuc.edu>
Source record: 26795

References: <4du8q6$6jn@vixen.cso.uiuc.edu>

In article <4du8q6$6jn@vixen.cso.uiuc.edu>,
David Youngberg <davidy@cdx.net> wrote:
>
>
>Hello everyone!
>
>I am a student studying radio broadcasting at Mohawk College in Hamilton. I
>have been assigned the task of preparing a demonstration of the net to
>impress upon local broadcasters the importance of having a web presence.
>
>My plea: Would some kind soul mind posting a list of Canadian radio station
>url's? I have several already, but assume there must be more out there.

Check out Yahoo at http://www.yahoo.com/Regional/Countries/Canada/Media/Radio
You'll find all the Canadian stations there.

Cheers,

Fred

Big Kahuna Productions
frederico@cunha.com
http://www.inforamp.net/~fcunha

783. Re: Can I Brag????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1u8u$m75@vixen.cso.uiuc.edu>
Source record: 26796

References: <4drp3l$el2@vixen.cso.uiuc.edu>

jay marvin wrote the quoted material below:

" Just got the hour by hour breakouts in the last ARB. In adults 25-54
" I'm number #3 in town behind two black FM's!!! Not bad for an openly
" left-wing talk show host!

Congratulations! Though I've never heard you (though could have sworn you once were a rock DJ at KFRC in SF), I'm happy that things are working out. It would be nice if someday you'd come out to California and provide some balance to the wackotalk which seems to have invaded these parts. PS: It's sunny today and it's about 55 outside.

--
(c) 1996 General Foods first rejected frozen foods saying that
David Kaye no housewife would serve something so undignified

784. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1ual$mds@vixen.cso.uiuc.edu>
Source record: 26797

References: <4du8qt$6kr@vixen.cso.uiuc.edu>

Donna Halper wrote the quoted material below:

" I'm a radio consultant, and
" a former talk host too, and I realise you need a 'shtick' to succeed,

I disagree. I can think of many radio talk show hosts who succeeded without schtick, and did so for years. Sally Jessy Raphael, Tom Snyder, Gil Gross, Larry King, etc. Sally was on NBC Radio's Talknet from 1980 until the early 1990s I think, then moved to ABC Radio for a few years, did a good show, was usually carried in good time slots, and did nicely for herself. Dean Edell is on 600 stations and he doesn't have schtick. Nor do Laura Schlessinger or Joy Browne. Weekend financial host Bob Brinker (Money Talk) doesn't use schtick either.

It seems that schtick is used mostly by marginal people who don't last very long, the Morton Downey Jrs. of this world. The only successful schtick artist I can think of is Rush Limbaugh.

--
(c) 1996 A calorie is a unit of heat measure, not food value
David Kaye

785. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: dk@crl.com
Message-ID: <4e1uak$mdq@vixen.cso.uiuc.edu>
Source record: 26798

References: <4du8qt$6kq@vixen.cso.uiuc.edu>

richwood@commspec.com wrote the quoted material below:

" It's tame. The real New York Bob Grant would have said: "Get off my
" phone, you scumbag." Or made reference to an Arab taxi driver as a
" "towelhead." Or, muttered some pejorative in Italian. He used to refer
" to David Dinkins, a black former New York Mayor, as "a washroom
" attendant."

For generations we San Franciscans looked to New York as our guiding light. We wanted our opera to be as good as New York's. We were overjoyed when the New York Giants baseball team came out to live in SF, not because they were any great team, but because they were from New York. We have so long compared ourselves to NY, and then suddenly one day NY fell apart.

People from SF go to NY and say how terrible NY TV news is, how awful the talk shows are, how the streets all smell of urine, and how the place has a scary hate-filled core to it now. It's really so sad to know this is happening to what was once the premiere American city.

It may be that our political activism is what is saving us from the same fate. If a hate-talk host were to call someone a towel-head you could bet that boycotts would be organized, pickets would march, and the station would get rid of the bum. Not idle threats, our political activism has indeed brought a lot of change to the landscape. Hate radio just doesn't make it out here, perhaps because people here realize that it's a stupid tactic designed to divide people. WABC may be #1 with their hate radio format, but co-owned KSFO here is way down at #30, and they've been easing away from their hate talk little by little.

Let's hope that across the rest of the country people begin to realize that the corporate interests that fuel hate talk see it as a cheap way to get listeners; and let's further hope that more people don't take these shows seriously, or the rest of the country will become as nasty as New York.

--
(c) 1996
David Kaye

786. Beeps at Top of Hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1u8o$m6s@vixen.cso.uiuc.edu>
Source record: 26799

EC>I remember WWWE buying an expensive, tone generating digital clock
EC>module that received WWV signals on shortwave (to make sure our "tone"
EC>was on the money). A couple of months and one P.D. later, it was decided
EC>that the tone was difficult to use with delay -- and also interrupted
EC>talk hosts who would talk past the top of the hour :-) So, the tone was
EC>turned off -- and remains off today, after a very short life.

Ed,
Ahh, a sign of the times. Once upon a time, jocks took pride in
being able to meet a clock.

Rich

787. Thank You Wyatt Cox!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e1ubb$mfn@vixen.cso.uiuc.edu>
Source record: 26837

Just want to say thank you to Wyatt Cox for letting me know that there were people out there who were dumb enough to think because of one jerk's post on Usenet who thought I had lost my job at WLS. Wyatt and Bob Smith were the only ones who asked. The irony of this all is that I have given Wyatt a ton of shit in numerous posts yet here's a guy who never held it against me and had concern enough to ask. Wyatt thanks and thanks to Bob Smith too!

Jay
jmarvin@well.com
jmarvin@igc.apc.org

788. Vin Scelsa

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: gbrook@pipeline.com
Message-ID: <4e1ub6$mek@vixen.cso.uiuc.edu>
Source record: 26838

Just got word, Vin Scelsa, NYC radio icon, formerly of KXRK (K-ROCK), has just been hired to do his same Sunday night show on WNEW-FM, where he previously worked from 1973 - 1982.

All fans of his intelligent freeform, non-playlisted format say YAY!
--

George Fiala

789. Re: WPAT Update

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4e1ub6$mem@vixen.cso.uiuc.edu>
Source record: 26839

References: <4drp55$enr@vixen.cso.uiuc.edu>

On Jan 20, 1996 22:08:37 in article <WPAT Update>, 'FFORTEJR@drew.edu'
wrote:

>About 1am Saturday when I checked, the station was in its Spanish format,
>playing softer music. They gave their ID in Spanish, and no call letters
>were said. Are they keeping WPAT, or are those changing also? They only
>identified themselves as "Suave 93.1 FM" (in spanish).

Not true... they DO id themselves in English near the top of the hour in a
female voice as "WPAT-FM Paterson"

--

Michael Luper <luperm@pipeline.com>

790. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jt4rigs@best.com
Message-ID: <4e1uas$me7@vixen.cso.uiuc.edu>
Source record: 26840

References: <4d8ac9$2aa@vixen.cso.uiuc.edu> <4dj2j6$rap@vixen.cso.uiuc.edu>

In article <4dj2j6$rap@vixen.cso.uiuc.edu>
nostalgia1@aol.com (NOSTALGIA1) writes:

>My radio friend told me about a tag he had to give after the traffic
>report. "This traffic report is brought to you by blount Ferry making
>hourly stops at Wood's Hole and Martha's Vineyard. " One day he heard
>himself saying "Wood's Vineyard and Martha's ...." You get the idea.

** delurk **

I recall hearing a not dissimilar accidental anatomical announcement
when I was a kid. The station was a 500 watt AM daytime in Arkansas.
Don't recall the call letters. It was a bread spot, which was supposed
to conclude:

"Get the best in bread. . ."

George, who just does noncommercial volunteer radio, but listens to all.
--
Opinions expressed above are NOT those of APAN, Inc.
If you don't like these opinions, make some of your own.

791. Intelligent Discourse (Was: Rude talk show hosts)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: marc@world.std.com
Message-ID: <4e1uam$mdu@vixen.cso.uiuc.edu>
Source record: 26841

References: <4du8qt$6kr@vixen.cso.uiuc.edu>

In article <4du8qt$6kr@vixen.cso.uiuc.edu>,
Donna Halper <dlh@ultranet.com> wrote:
>I wonder what chance we have for a return to intelligent conversation
>on the air...

I hear intelligent conversation Monday through Friday on NPR's
"Talk of the Nation" and on the WBUR's (Boston) "The Connection,"
hosted by Christopher Lydon. Did I hear/read that the latter was
going to try to go national?

_Marc

792. Secondary Audio Programming (SAP)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: bmm1@freenet.scri.fsu.edu
Message-ID: <4e1uao$me1@vixen.cso.uiuc.edu>
Source record: 26842

I am looking for a receiver for SAP, specifically channel 15. I can
tune it in on a scanner but I get both the primary and secondary and
it is not understandable. I have a television with SAP capability but
would like an audio only, portable unit if one is available.

Thanks
Bruce.
--
Bruce M. Marshall bmm1@freenet.fsu.edu voice 423 481 0990 fax 423 481 8039

793. Used Radio Equipment?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1uau$meb@vixen.cso.uiuc.edu>
Source record: 26843

dig@idirect.com wrote:

DI> I'm looking for a piece of broadcast radio equipment and wondered
DI> where I might look for the article? Are there any industry rags that
DI> have classifieds that include previously used stuff? If so could you
DI> please e-mail the publications' names and where I might find them?
DI> I'm looking for a SEDAT receiver and if anyone personally knows of
DI> a station looking to get rid of one please contact me.

Dan,
Used digital receivers are very expensive. You can buy a new
Scientific Atlanta or Satellite Systems receiver for considerably less.

Rich

794. DAB Capability?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: jbird@mindspring.com
Message-ID: <4e1u9i$m8u@vixen.cso.uiuc.edu>
Source record: 26844

Could anyone tell me what would be invovled in making a standard broadcast AM station cabable of DAB? What's a "ball park" figure of the cost?

795. Re: Digital Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: ron@musicchoice.com, <>
Message-ID: <4e1u9i$m8v@vixen.cso.uiuc.edu>
Source record: 26845

References: <4drp3s$elf@vixen.cso.uiuc.edu>

As of today, Music Choice [formerly known as Digital Cable Radio] is only available via cable and the DIRECTV digital satellite system. We're always looking for different avenues of distribution and are currently working on a bunch of them.

Bill, as for the seperate DMX receiver, you can get a DSS setup, for the same price as the DMX box. Then you have to add in the cost of the C-Band antenna [providing you have the space]. Sure, there may be more formats up there but is quantity better than quality, particularly if a lot of the formats are ones that you'll never end up using?

Regards,

Ron Yurman
Senior Manager - Broadcast Operations
Music Choice
ron@musicchoice.com

[Moderator's Note: Ron, my main reason for saying that DMX is a better service is not because there are more formats (although that is a good point too) but because of their DJ remote that lists the titles and artists of the selections. On an 'announcerless' service like yours and DMX, that is important, IMHO. Bill]

796. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: Douglas Herman <hermand@delphi.com>
Message-ID: <4e1u9j$m90@vixen.cso.uiuc.edu>
Source record: 26846

References: <4co4bg$5om@vixen.cso.uiuc.edu> <4d8aan$27o@vixen.cso.uiuc.edu>

RE the old midwest (Chicago/Milwaukee) dragstrip spots which ran on WLS, the late, great WCFL, WOKY, etc: Those (for Great Lakes Dragaway, Union Grove, Wisconsin) were produced at WOKY/Milwaukee in the late '60s and early '70s. The voices were Bob Betts (WOKY News Director) and Gene Johnson (a WOKY part-timer and old Storz guy). They used to disappear in to the production room every week and yell their guts out. The results were classic (and the out-takes were even more classic). I was a news guy at WOKY at the time (under the name Doug Harmon), and worked for Betts.

797. Re: Blind People in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4e1u8s$m72@vixen.cso.uiuc.edu>
Source record: 26847

References: <4drp41$eln@vixen.cso.uiuc.edu>

I worked with a jock in Dayton, Ohio (WDAO) about 25 years ago named Long John Silver (I forget his real name) who was legally blind. He could see, but not well enough to get a drivers' license. We used to type copy for him on old-fashioned speech typewriters and he still had a hard time seeing it, but he sounded great on the air. He went on to work at WOWO in Ft. Wayne and, I believe, did a stint in Chicago before going back to WDAO. I last talked to him about nine years ago...he was still working there (although the station had wound up on a crappy little AM signal after a frenzy of buying and selling in that market.)

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

798. Re: Radio Tongue Twisters- Jessica Savitch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e1uar$me5@vixen.cso.uiuc.edu>
Source record: 26848

JH>Jessica Savitch- early in her career while working part time for WBBF in Roc
JH>saying Rochester Red Wings- came out "Wochester Wed Wings". Must have been p
JH>several members of the team were going to sign autograpghs at a store on Wes
JH>be appearing at such and such a store on West Widge Woad."

Jeff,
Remember, Elmer Fudd made a killing with that approach.

Rich

799. RADIO ADVERTSING COPYWRITER WANTED

Newsgroup: rec.radio.broadcasting
Date: 1996-01-23 00:00:00 UTC
From: ian@metrocp.ace.co.uk
Message-ID: <4e1u9q$ma5@vixen.cso.uiuc.edu>
Source record: 26849

Following recent acquisition of the requisition Metro Radio Group,
EMAP RADIO now own and
operate 17 major FM and AM stations across the UK.

To develop the already considerable creative resources of the enlarged
group, they now need a number
of excellent full-time RADIO ADVERTISING COPYWRITERS.

To develop your creative career in an expanding team within the
country's fastest growing radio group
send your CV and showreel today to
Mike Bersin
Creative Director
EMAP Radio
Newcastle
NE99 1BB

or call +44 (0) 191 420 0971

Salary negotiable plus benefits commensurate with a major radio PLC

800. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: bryanshot@aol.com
Message-ID: <4e3vtq$pv3@vixen.cso.uiuc.edu>
Source record: 26716

David Kaye wrote:

>I disagree. I can think of many radio talk show hosts who succeeded
>without schtick, and did so for years. Sally Jessy Raphael, Tom Snyder,
>Gil Gross, Larry King, etc. Sally was on NBC Radio's Talknet from 1980
>until the early 1990s I think, then moved to ABC Radio for a few years,
>did a good show, was usually carried in good time slots, and did nicely
>for herself.

If you will notice, these people are not on the air anymore. The medium is changing from stodgy, guest-oriented radio to slicker, personality (and ego) oriented radio. The medium seeks to engage the listener, to polarize them. Today, a good host lets his opinion on a topic be known instantly, and then has to defend it. The days of being able to sit in the middle on a topic (with very few exceptions) are over.

>Dean Edell is on 600 stations and he doesn't have schtick.
>Nor do Laura Schlessinger or Joy Browne. Weekend financial host Bob
>Brinker (Money Talk) doesn't use schtick either.

All of these hosts have specialty shows, and their audience is not as large (and ravenous) as someone like Rush. Dean Edell, for example, is part of the Rush Limbaugh package. Most often, if a station wants to carry Rush, then they have to carry Edell as well. That kind of package would boost anyone's numbers.
Bob Brinker is part of the ABC network, and I know that the only reason the station that I work at takes his show is because it is cheaper (and easier) than filling a time slot on the weekends.

>It seems that schtick is used mostly by marginal people who don't last
>very long, the Morton Downey Jrs. of this world. The only successful
>schtick artist I can think of is Rush Limbaugh.

I must disagree. As a talk radio producer myself, the schtick is an act used to draw attention to yourself when the airwaves are over-crowded with a million gabbers. You need to do something to get the attention of the audience, then they can decide whether or not to keep listening.

--Bryan C. Schott (BryanShot@aol.com)
"Although it is not true that all conservatives are stupid, it is true that most stupid people are conservative"

http://www.geopages.com/TheTropics/2023

801. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: lscanlon@netcom.com
Message-ID: <4e3vtq$pv5@vixen.cso.uiuc.edu>
Source record: 26717

References: <4e1uai$mdl@vixen.cso.uiuc.edu>

I'd like to nominate Oliie North to the list. If someone calls in with a differing opinion, Ollie lets the caller speak his mind for a bit, then jumps in with his own, often verbose, opinion, then ends the call. (Often finishing off with, "Because *I'M* Oliver North.") The caller is never given the chance to respond.

Leo

[Moderator's Note: That is also Rush's trademark. Ollie probably learned it from the master. Rush fades the caller out and makes his points, then often goes to break. You almost never hear a caller say goodbye, unless it is a gushing female or a caller that agrees with Rush. Bill]

802. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4e3vtv$pvv@vixen.cso.uiuc.edu>
Source record: 26718

References: <4dfn5h$i56@vixen.cso.uiuc.edu>

On 16 Jan 1996, Ray Dennis wrote:

> The drive-in movie systems
> use carrier current transmission through wiring in the park and only
> transmit a few feet from these lines. This type of system used to be used
> a lot in college dormitories.

And here in the UK, it still is, with varying degrees of success. Many closed-loop stations suffer interference from free-space stations on the same frequency.

Gavin

803. Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Roberts99J@aol.com
Message-ID: <4e4017$q88@vixen.cso.uiuc.edu>
Source record: 26719

I'm currently transcribing an interview, and need to verify a few broadcasting-related facts. It's an old interview and, because of the quality (or lack thereof) of the tape, it's especially difficult to hear the calls and tell which letters are being said. I'm hoping some of you will be able to confirm some of the below information. All references are from the late-40s and early- to mid-50s.

The subject of the interview refers to a Hartford, Connecticut-area school where he learned broadcasting in 1947. Sounds like it might be the "Randall School." Anyone know of this school and the correct spelling of the name?

He refers to a Hartford, Connecticut station: WCCC. I just need verification on that call.

He says the above station was in a hotel. It sounds like it might be the Hotel Bond, but I can't be sure. I know the hotel was destroyed many years ago.

Here's a tough one. He says the above station was owned by brothers who were jewelers in the Hartford area. The Savid Brothers? The Sabit Brothers? I figured I'd toss this one out to see if anyone knew; if not, the reference will be edited out.

Refers to a radio station in the Greensboro (or Burlington), NC area: WFNS. I just need verification on the call letters.

Says he worked in the "tri-city area in upstate New York for the first Lowell Thomas station which was a UHF network, WCBA, -B, and -C." I just need verification on the middle letters of that sequence. CB? CV? ZB?

Thanks for any help you may be able to offer.

Regards,

Jason Roberts
roberts99j@aol.com

804. Inquiry re Kid's Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Kathy O'Connell <oconnell@pobox.upenn.edu>
Message-ID: <4e4022$q90@vixen.cso.uiuc.edu>
Source record: 26720

Sorry if I'm responding late to this thread, but I've been on away on vacation...
I've been doing children's call-in radio since 1983, when the original hosts of WNYC's Small Things Considered walked off in a snit 15 minutes before airtime. The local Small Things Considered begat the national Kids America, heard in 26 markets through (then) American Public Radio, then cancelled on Christmas Eve, 1987 for lack of funding from the Corporation of Public Broadcasting (and lack of commitment from WNYC).

On January 4, 1988, KID'S CORNER was born on WXPN in Philadelphia. It's a daily, live, one-hour call-in show for kids. Following a 3-month test period, the show has been financially solvent and a moneymaker for WXPN. Our funders (remember...this is public radio) have included McDonald's, banks, the Philadelphia Phillies baseball team, local realtors, and listener contributions, among others.

Does children's radio work? You bet it does. KID'S CORNER has been a ratings grabber among adults and continues to rake in bucks for the station. Would it work on a national basis? I believe so. Would it work on commercial radio? In a heartbeat.

To follow yet another thread (the one on rude talk shows), the greatest joy about talking to kids on the radio is that they aren't prepared to be confrontational. The callers are seeking information, sharing information, and are genuinely interested in the guests.

It seems that others are looking at the potential for kids' radio as well. If you're in the DC area, check out the Radio Zone stations. These are Radio Ahhhs affiliates with a huge local identity, thanks primarily to a brilliant morning show that appeals to all ages.
Kathy O'Connell
WXPN-FM/88.5
Philadelphia, PA

805. Broadcast Audio Quality

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4e3vtb$ps6@vixen.cso.uiuc.edu>
Source record: 26721

> } Keep the compression UP!!!
>
> OK, but keep the distortion DOWN!!!
>
> Quality audio *will* attract quality listeners.
>
>
> William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)

Jim Schulke, who ran the most successful beautiful music syndicator in the 60's and 70's, always maintained excessive compression was a fatigue factor which decreased time spent listening. In fact, equipment specs and settings were written into many of his station contracts.

With TSL levels dropping practically everywhere except in ethnic radio, he may have been on to something.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

806. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4e3vtc$ps8@vixen.cso.uiuc.edu>
Source record: 26722

References: <4e1u9e$m8i@vixen.cso.uiuc.edu>

Bill P <rrb@clm.aiss.uiuc.edu> wrote:
Again, I know there is a place for compression.. Especially with
>rim-shot signals and such where loudness can compensate for a weaker
>signal to some extent. I know that psycho-acoustic processing can
>make a station sound fuller and richer, and that the radio environment
>requires some help to overcome noise and such. But I do not believe
>that there is anything to gain distorting and squashing the music to the
>point where it sounds like a 1960's transistor radio turned up all
>the way. And the assumption that those cattle out there listening are
>unable to tell the difference is absolute arrogance.
>
>} Keep the compression UP!!!
>
>OK, but keep the distortion DOWN!!!
>
>Quality audio *will* attract quality listeners.
>
>
>William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
>Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
>Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
>Let me design your unique web presence. Excellence on a budget!
>

What are "quality listeners"? The yuppies with $3000 car stereos in
their Lexuses? Why would a station prefer to attract them at the expense
of the great unwashed with their tinny factory stereos, or at best some
cheepo Clarion? Granted, there are limits to compression, and the larger
the market the more these limits seem to be exceeded. Uncompressed
audio, while sounding good at home on an audiophile system sounds AWFUL
in the average car. Why? Road noise, traffic noise, loud passages too
loud, soft ones inaudible. Ditto for work environments, listening at the
beach or even working in the yard.

Lotsa people have gone broke programming for the audiophiles. I think
the average GM would rather see a 5 share of average listeners than a 1
share with "quality" listeners. Whoever they may be.

STeve
one of the great unwashed, pass the Right Guard

807. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4e3vt7$prs@vixen.cso.uiuc.edu>
Source record: 26723

References: <4du8r4$6l9@vixen.cso.uiuc.edu>

In article <4du8r4$6l9@vixen.cso.uiuc.edu>,
abonita@buttercup.cybernex.net (Anita Bonita) wrote:
>References: <4d8aa4$231@vixen.cso.uiuc.edu> <4dp4md$jqt@vixen.cso.uiuc.edu>
>gfox@ix.netcom.com (Geoff Fox) wrote:
>>The best time tone ever was WNEW-AM in New York. Can someone who
>>remembers it explain the tone?
>
>Do you refer to the legendary "Beetle," the wobbly sounder which
>preceded the news (and which prompted a bunch of staffers to scamper
>like cockroaches every time the cart got lost)?
>

WNEW did have a time tone before the sounder, (which is still in use on Juke Box Radio, 103.1). It disappeared sometime in the 1970's when they stopped simulcasting the news on WNEW-FM. The time tone was used as the cue for the FM to cut in since it was never heard on FM. There was always this 1/2 second gap between the tone's end and the sounder, and the FM would still cut in late most times. Had it not been for the simulcast, the tone would have been dropped years earlier like all other stations did when WU stopped providing their time service.

WNEW-TV also had a time tone during the 1950's. I vaguely remember that it was never in perfect sync with the tone I heard on the radio my mother would be playing in the next room. It lagged or led by 1/4 to 1/2 a second and was a hair longer than any other radio or TV station's tone. It had an electronic siren type of quality, so it could have been a squared or triangular wave. It sounded like 400 Hz.

One weeknight, I guess it was the fall of 1958, I think I was 10 years old, the tone went on at 7:00:00 as expected, but then it began repeating at :00:01, :00:02, :00:03, :00:04, :00:05 and by :00:06 the board op faded it out, never to be heard again on channel 5.

I imagine today that it probably was controlled off a sycronous clock motor turning cams and hitting the appropriate switches wired in series, probably with one going at 60 RPM so you could control the duration of the tone. The 1 RPM contacts must have jammed.

I do remember it well, I know I was sitting on the floor in front of our 1953 vintage Freed-Eissman TV, which we dumped in the early winter of 1958-59.

--
< ^^>

< "Big Steve" Coletti >
< Shortwave Listener, Ex-Broadcaster, Computer Consultant >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Notice: We no longer have a Fidonet Netmail address. >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

808. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4e3vt7$prv@vixen.cso.uiuc.edu>
Source record: 26724

References: <4d8ab9$28m@vixen.cso.uiuc.edu>

Marc LoPonte wrote:

> BTW....K-Rock's classic rock format had one of it's
best books in a long time in the Fall 95 survey... Go Figure

Not only that; I just saw a list somewhere (on the web) of
the 10 top _billing_ stations in the _country_, and it was
in the upper half of those! (No modern rock -- alternative --
station was on that list. The top billing station listed was
WFAN NYC -- sports, right? One or two oldies stations, like
KRTH(FM) LA, also made the list.)

-- Stefan Daystrom, 75300.3331@compuserve.com

809. Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e3vto$puo@vixen.cso.uiuc.edu>
Source record: 26725

Has anyone ever noticed that right-wing talk show hosts and their politicians can bash the poor, pick on women, children, the very old, gays, and anyone else they deem to lack values and it's all Ok. But when a left-wing talk show host gets on the air (myself, Tom Leykes) and stands up and says enough and prove what your saying OR gets down and dirty we're rude!

Well I hope those of you out there who are so infected with ideological sickness that you can't see the shore out of the fog better know that things are changing and people are starting to wake up. I am number ONE in my time slot adults 25-54 AND I'M LEFT-WING and I'm in this country's third largest market. And even if I wasn't number one it wouldn't matter because heap enough crap on people and they have a tendencey to stand up and fight back. It's radio and nothing more, but sometimes it cuts very close to life, and I'm sick of the right-wing hate mongers and animals who do nothing but complain.

YOU MADE THE RULES LIVE WITH THEM.

Jay Marvin
WLS 890 AM Chicago
jmarvin@well.com
jmarvin@igc.apc.org

810. Re: Remember WENN

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: chaden@aol.com
Message-ID: <4e3vu1$q01@vixen.cso.uiuc.edu>
Source record: 26726

Though the AMC station is fictional, it's amusing for us in Birmingham,
AL, for right here we have an FM with those very call letters.
And it's urban contemporary!
Courtney Haden

811. Re: Steve & DC Simulcast

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4e3vtt$pvf@vixen.cso.uiuc.edu>
Source record: 26727

References: <4dg2pu$pfu@vixen.cso.uiuc.edu> <4e1uaq$me4@vixen.cso.uiuc.edu>

In article <4e1uaq$me4@vixen.cso.uiuc.edu>, dc1051@aol.com (DC 1051) wrote:

> The Zimmer station in Cape Girardeau is a hot country station and the
> Carbondale, ILL station is either country or oldies.....How will they
> carry Steve & DC on these formats? Q104/StLouis and the one in Columbia
> are the only Zimmer stations that are CHR.

Actually, KCMQ's format flip was (from Country) to AOR. Prior to being
Country, it _was_ CHR.

812. Rude Talk Show Hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: SNOWMAN <jlsnow@fcseng.frco.com>
Message-ID: <4e3vtr$pv7@vixen.cso.uiuc.edu>
Source record: 26728

Ed Nielson wrote about the rudeness of some talk show hosts. To which I say:

Yes, some are extremely rude. In some parts of the country, I think rudeness is a way of life; actually entertaining to people. They are rude themselves and so don't feel upset when someone is rude to them.

I think Bruce Williams is rude. He starts off very nicely and, usually, by the end of the conversation, he is using an obviously condescending and impatient tone of voice. He must just have good practical insights or I would think he would be history by now.

Other rude offenders include liberal windbags such as Tom Leykis, Larry King and the guy on WLS late at night. Never listened long enough to get his name. His on-air presentation is so obnoxious and sarcastic that I have never stuck around long enough to figure out his real message.

Rush, on the other hand, is not rude. He IS outspoken and opinionated, but I've never heard him hang up in a huff. He is engaging with those who disagree with him. He really tries to win people over to his opinion. That, in my view, is constructive.

My own politics are an odd mix of both sides, and I know there are exceptions to any generalization one might make, but I have noticed that obviously liberal hosts have a tendency to be more emotional and discourteous with callers who don't agree with them. Hmmm... an interesting phenomenon.

Jim Snowbarger

813. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4e3vu1$q02@vixen.cso.uiuc.edu>
Source record: 26729

References: <4e1ub2$meh@vixen.cso.uiuc.edu>

In article <4e1ub2$meh@vixen.cso.uiuc.edu>, dcleveng@pen.k12.va.us
(Deborah Stafford Clevenger) wrote:

|: Was just wondering if there was any alumns from WERS at Emerson
|: College out there and what they are up to? I am a current Host
|: on the radio station. Looking forward to seeing what kind of
|: hellians 'ERS has released on the radio industry.

Music director, 1968; Program director, 1969.

Currently producing network and major-market promos for a bunch of
clients; consulting on product design for Orban, Eventide, others; writing
monthly audio column for Digital Video magazine; officer of AES.

_Every_day_ I'm using the stuff I learned at Emerson, and loving it. Even
the weird phonetics and voice/articulation things they had to force down
my seventeen-year-old disk jockey throat.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

814. Philly Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: scottk99@aol.com
Message-ID: <4e3vtt$pv9@vixen.cso.uiuc.edu>
Source record: 26730

And while we're on the topic of 1960s Philly radio...I was speaking to my boss about the wonders of the Internet and how I subscribed to a couple broadcasting news groups. I told him what a wonderful exchange of information they were and how many times people are locating and/or attempting to locate jocks from years past.

He was interested in this aspect and asked that I try to locate/find out what happened to some people in Philly his father used to work with. My boss' father is the late Joe Conway, Sr., who managed WIBG for many years. His son - my GM, Dan - is interested in tracking down a couple of his father's old jocks: Joe Niagara, Hy Lit and Bill Wright, Sr. Anybody know what happened to these fellas?

I appreciate your help!

Scott James, PD
KUAD Fort Collins, Co.
ScottK99@aol.com

815. Re: Car giveaway promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: hoges@central.co.nz
Message-ID: <4e3vt8$ps2@vixen.cso.uiuc.edu>
Source record: 26731

References: <4drp3n$el4@vixen.cso.uiuc.edu> <4du8q7$6jo@vixen.cso.uiuc.edu>

In article <4du8q7$6jo@vixen.cso.uiuc.edu>, qualitec@aol.com says...
>
>
>Here's how 2 local stations do car giveaways. Give away a key an hour
>for an extended period of time. Then have all of the winners show up
>for a "Listener Party"...

... and try their key in the lock.
Having done this one a couple of times. 1: The lock won't handle to intense forcing... get yourself a rope, plastic covered chain or similar, and use a heavy duty padlock. 2: Try all keys first yourself to ensure only one key fits... it happened to GM in NZ with launch of Holden Vectra, potentially cost them 10 cars, not sure of the final outcome however. 3: Hope that the lock doesn't open for the first or second contestant. Fate, or the Fairy God of Radio Promotions, generally intervenes and the prize will last... at least it did twice for us.

As well as phoing in to register for the draw for a key... make registrations possible at sponsors store/business, plus have the car on display at their store for a day. Client involvement and ad schedule helps offsets cost of car, and promotion creates foot traffic, have to go in store to register for the draw to win a key and a chance at the car, so sponsors are happy, everyone is happy 8-)

Hoges

816. Suggestions for a mid-life change?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: GOLDP@WCUVAX1.WCU.EDU
Message-ID: <4e3vta$ps4@vixen.cso.uiuc.edu>
Source record: 26732

After nearly 30 years announcing and programming in North and South Carolina, I picked up an MA and began teaching the biz at a university. I later got my Ph.D fromn the Univ. of Kentucky so that I could keep my job. After a mild heart attack a couple years back, it seems the school doesn't want me around anymore--which is just fine because I yearn to get back into the radio business. I am no egghead and am well aware that degrees don't impress--even scare away the powers that be in the industry. Market choices are up in the air although small and medium are (were) my forte. Any ideas on how to break back into the work I really love? I'm here for another year if I like, but I can make a break soon with contract renewal. Another thing--I'm not naive--I know that the bottom line is what counts. Thanks for any input--I'm 55.

Paul Gold
(704) 293-7111
GOLDP@WCUVAX1.WCU.EDU

817. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: cpeterc@aol.com
Message-ID: <4e3vta$ps5@vixen.cso.uiuc.edu>
Source record: 26733

Since XTRA 104 in Washington was cited as an example of how the 70's format can work, I must point out that WXTR has a 1.2 share !@+ and a 1.4 share in Adults 25-54 in the current Arbitron. Meanwhile Classic Rock leaning rrow 94.7 had a 3.0 share in Adults 25-54. It may not be in the top ten but it has DOUBLE the audience of XTRA. Bo Donaldson and Paper Lace records??? You MUST be kidding. They didn't call it DISPOSABLE Pop for nothing.

Peter Clough
Arrow 94.7FM
Washington DC
"By the way, among White Males 35-44 in middays in select suburban counties We're #1!"

818. Searching for a long lost radio friend

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: ehelvey@crosslink.net
Message-ID: <4e3vth$pte@vixen.cso.uiuc.edu>
Source record: 26734

Hi ! I'm looking for an old friend from back in my Air Force days (during the end of Vietnam). His name is Dave McAlary. I'm not sure of the spelling, but I think it's close. While we were in San Antonio together, stationed at Lackland AFB he worked part-time at a SA c/w station with the air name of Tom Wayne, I think. He's originally from the Boston area.

If anyone knows Dave, or knows of him, or if he happens to be on the Internet. I'd really like to find him after all these years. I can be e-mailed at ehelvey@crosslink.net or called at (540) 869-8470, ext. #5.

Thanks to anyone who can help me find Dave.

Ed Helvey

819. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4e3vtk$ptt@vixen.cso.uiuc.edu>
Source record: 26735

References: <4e1u9u$mal@vixen.cso.uiuc.edu>

In article <4e1u9u$mal@vixen.cso.uiuc.edu>,
Charles A. Kunz <drchuck@netusa.net> wrote:
>
>
>How many radio shows out there showcase local bands? Here on Long Island,
>we've got Locals Only on 94.3 & 103.9 WRCN. Last I heard, there was Street
>Beat on WMMR in Philadelphia. What others are there, and how many?

Here in Static Island, NY we get WHTG-FM (Eatontown, NJ).

Besides being a better modern rock station than all the "me too"
stations in NYC, they have a show called Local Licks, featuring NJ bands.

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

820. Lost DJs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Blake Lawrence <blake@deejay.com>
Message-ID: <4e3vtl$ptv@vixen.cso.uiuc.edu>
Source record: 26736

Gary Bryan has been doing mornings at Oldies KFRC here in
San Francisco for a few years now.

821. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4e3vu0$q00@vixen.cso.uiuc.edu>
Source record: 26737

References: <4d8ac9$2aa@vixen.cso.uiuc.edu>

I had to read a story about an industrial dispute in a hospital. It included the words 'anaethsetist' and 'anaestheseologist' twelve times in about fifteen lines. The first eleven went OK, but by the twelfth incident of the word my co-reader had collapsed in silent laughter on the floor. I did get it out, eventually, but it's not a recording I put on my demo tape.

Gavin

822. Looking for used audio recorder

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: RC MEDIA <rcmedia@insync.net>
Message-ID: <4e3vto$pud@vixen.cso.uiuc.edu>
Source record: 26738

I'm looking for a used, functioning audio recorder for
use in production of narration. A portable machine
would be perfect - something along the lines of a
Nagra or Sony. Will consider DAT, if the price is right.
EMAIL me if you have something in a decent price range.
--Thanks

823. Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Blake Lawrence <blake@deejay.com>
Message-ID: <4e3vtu$pvo@vixen.cso.uiuc.edu>
Source record: 26739

Scott D. Green wrote:

>btw, is there any other news station in the country that's still using
>Teletype sfx under the anchor full-time????

I think you can still hear that on KNX in Los Angeles. Where it *really*
seems hokey is on TV, and KTVU-Ch 2 (fox) here in the Bay Area uses a canned
teletype sound through their entire 10 O'clock News. (Apparently it doesn't
hurt their ratings; they brag about being the "#1 prime time newscast in the
country.")

Really now, when was the last time you saw the type of machine that made
these sounds in a broadcast facility??

824. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4e3vu3$q05@vixen.cso.uiuc.edu>
Source record: 26740

References: <4e1ub5$mei@vixen.cso.uiuc.edu>

In article <4e1ub5$mei@vixen.cso.uiuc.edu>, jmarvin@well.com (jay marvin) wrote:

> There are alot of number one morning shows out there, but that doesn't
> mean he (Denny Schaefer) can do talk. It also doesn't mean he can't. But
I > > > don't think
> he's coming here or someone would have said something.
>
> jay
> jmarvin@well.com
> jmarvin@igc.apc.org

Denny's morning show at WVKS isn't particularly music-intensive...but it
is a bit more morning-zoo-like than one would expect WLS to be interested
in. A bit of a jump from Toledo. Plus, WVKS had good numbers _before_
Denny. And his career has been mostly CHR and AOR, including Grand Rapids
and Minneapolis (WLOL/CHR).

825. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4e3vt5$prq@vixen.cso.uiuc.edu>
Source record: 26741

References: <4dp4lp$jpp@vixen.cso.uiuc.edu>

In article <4dp4lp$jpp@vixen.cso.uiuc.edu>,
jgbennie@freenet.vancouver.bc.ca (Jim Bennie) wrote:
>References: <4dj2i8$r8f@vixen.cso.uiuc.edu>
>
>When I jocked at CHWK Chilliwack in 1975, our top-hour
>tone was not automatic. We had to press a button on
>our board that emitted a tone similar to one you
>hear when testing equipment. Sometimes it would get

WMCA manually used a gong. They tried to do it in sync with the WU clock,
but later they just waited for the record to finish or the announcer to
finish the station ID. The gong then became the news attention signal,
they would ring it 5 or 6 times fast for a news bulletin interruption.

WMCA continued to used the gong even after WABC created their "chime time"
gong after every record, (actually a recording of the boxing ring bell at
Sunnyside Garden arena).

--
< ^^>
< "Big Steve" Coletti >
< Shortwave Listener, Ex-Broadcaster, Computer Consultant >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Notice: We no longer have a Fidonet Netmail address. >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

826. Job Opening: National Director, NACB

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: "Michael Black...WEOS-FM" <BLACK@HWS.EDU>
Message-ID: <4e401h$q8j@vixen.cso.uiuc.edu>
Source record: 26742

Job Search reopened:

Executive Director/CEO: National Association of College Broadcasters. Small non-profit, est. 1988. Proven fundraising, management, marketing record. Leadership/motivational/organizational skills. Supervise conferences/publications/programming. Tap external resources. Media industry knowledge/contacts desired. Macintosh-based office experience a plus. Salary mid 20's + bonus, full benefits. Resume/detailed cover by 2/12: CEO Search Com., NACB, 71 George St., Providence. RI 02912-1824. Start 3/4.

Michael Black
WEOS-FM
Geneva, NY

827. Re: Used Radio Equipment?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4e4029$q9c@vixen.cso.uiuc.edu>
Source record: 26743

References: <4du8r7$6ld@vixen.cso.uiuc.edu>

Two publications that have extensive used equipment classified ads are Radio World and Radio Shopper.

Radio World
IMAS Publishing
5827 Columbia Pike, Suite 310
Falls Church, VA 22041
phone +1 703 998 7600
fax +1 703 998 2966
email 3027776@mcimail.com

Radio Shopper
511 18th Street SE
Rochester, MN 55904
phone +1 507 280 9668
fax +1 507 280 9143
email radio@broadcast.net
www http://www.broadcast.net/radio/rshome.html

In addition, Hall Electronics and Harris Allied have used equipment inventories.

HALL Electronics, Inc.
706 Rose Hill Drive
PO Box 7732
Charlottesville, VA 22901
phone +1 804 984 4255
fax +1 804 984 3299
e-mail sales@halls.com
www http://www.halls.com

Harris Allied Broadcast Equipment
www http://www.broadcast.harris.com/

Harold

--
Harold Hallikainen email hhallika@slonet.org
Hallikainen & Friends www http://slonet.org/~hhallika/
141 Suburban Road, Building E4 phone +1 805 541 0200
San Luis Obispo, CA 93401-7590 fax +1 805 541 0201

828. Morning Show wants to Move!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: wirelesscd@aol.com
Message-ID: <4e3vtn$pu7@vixen.cso.uiuc.edu>
Source record: 26744

Check out our web page at http://www.kopower.com/mb/
The Morning Breath Morning Show is looking for a change of market!!!

829. Re: PHOENIX FALL '95 ARBITRONS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: Virtual Dog Entertainment <vdog@198.4.75.47>
Message-ID: <4e3vtn$pu8@vixen.cso.uiuc.edu>
Source record: 26745

References: <4dp4lo$jpn@vixen.cso.uiuc.edu>

Looks like KZON might win the alternative battle. Any comments?

830. Pitch vs. Speed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-24 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4e3vtr$pv8@vixen.cso.uiuc.edu>
Source record: 26746

With all this talk about speeding up music and pitch... if my understanding on this is correct, any tape deck, turntable, CD player and DAT machine with pitch control, WILL change the pitch...

My understanding is that Pitch and Speed are actually two seperate aspects of audio, even in the digital domain.

As I understand it, if you want to increase speed without affecting pitch, you'd need a pitch shifter...

Radio Shack sold a portable cassette recorder that had both pitch control and pitch shifter, which would allow you to speed up the audio and maintain perfect pitch at the same time.

If I am wrong about any of this, someone please correct me.

Now, I have one last question.... why is it that everytime I listen to a song, after I wake up in the morning... the song always sounds faster than it should be, even though the pitch is fine? I mean, I get this effect on any song I listen to, on any source (radio, tapes, CD's, etc...)

Anyone else notice this, or is it just me? <grin>

[Moderaor's Note: Maybe your brain is just in slow motion that early and everything seems fast. That is the case with me, at least <grin>. Bill]

831. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: duke@interlog.com
Message-ID: <4e7ibo$5i9@vixen.cso.uiuc.edu>
Source record: 26600

References: <4drp3o$el6@vixen.cso.uiuc.edu>

jgbennie@freenet.vancouver.bc.ca (Jim Bennie) writes:

> A year after CKO Vancouver signed on, management in Toronto decided to
> save $$ by ending all local evening and weekend programming, laying off
> all kinds of news people and replacing it with a feed from back East
> featuring announcers finding creative ways to say 'Nanaimo' and
> 'Esquimalt'.

I miss CKO, especially because I used to listen to Ted Tevan and Pat
Burns. Being from Montreal, I remember those voices all too well from my
youth!

I op at CHWO Oakville. I normally work Earl Warren's Saturday monring
show but occasion I get to work with Jimmy Tapp (another ex-Montrealer,
and voice from my youth - Hercules!). Last time I was talking to him,
Jimmy told me that Ted's back at 600 in Montreal, but he hadn't heard from
Pat in a while. Is he still out in Vancouver?

--
Tim Meehan - Toronto - Canada - M3A 2P5 | "The lesson out there is follow your
duke@interlog.com - ah635@torfree.net | leader. The lesson ought to be: take
tim.meehan@utoronto.ca - +1(416)449-2369| your life into your own hands."
http://www.interlog.com/~duke/index.html| --Noam Chomsky

832. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7ibt$5ig@vixen.cso.uiuc.edu>
Source record: 26601

References: <4dfn52$i4c@vixen.cso.uiuc.edu>

In article <4dfn52$i4c@vixen.cso.uiuc.edu>, transvox@crl.com (Mark S. Roberts) writes:

>Well, in an oldies or classic rock
>format, by definition, no new product is coming in. Oldies stations get
>around this problem by keeping fairly wide playlists and working a fun
time
>Shakey's Pizza kind of look. Classic rock stations don't have this option
>in most cases; besides, most have opted for a somnolent presentation
>reminiscent of the mainline Protestant church services of my childhood.

I don't think the aim of either format is or should be to be foreground entertainment the way a CHR, Hot AC or even AOR/Modern/Alt station is. By being a steadfast, reliable and ultimately familiar place, you can rack up tons of funds by being everybody's second or third favorite button. Sure, they'll spend a big chunk of time with the leading stations, but when they want something familiar, the CR and Oldies stations are always there, and the listeners know they'll hear something familiar and likeable.

Also, one way I've heard CR's getting around the new product thing is by doing "then and now" double-shots. It seems to work well, and - unless the artist has changed substantially - it doesn't stick out like a sore thumb. New Tom Petty blends very nicely with old Tom Petty. As long as "classic" artists are still producing, the format can keep freshening up this way.

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

833. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7ibt$5ih@vixen.cso.uiuc.edu>
Source record: 26602

References: <4dg2pd$pf1@vixen.cso.uiuc.edu>

In all the debate (if you can call it that) over the problems plaguing Classic Rock, nobody has mentioned the fact that soon - if not already - CR will be able to expand its playlist a few years. Or maybe it will be a sub-catagory of Classic Rock like the Arrow was supposed to be. Before too long, I see hair bands as acceptable on Classic Rock stations. (After all, they're dead too!)

People now in their late 20s to mid-30s were in the formative late-high school to early-college years (the Glory Days - which is what CR and Oldies are built on) in the early- to mid-'80s. Bands like Missing Persons, 'Til Tuesday, The Motels and many, many more could be heard on AOR. So could Journey, Clapton, Styx, Kinks, etc. So could the early hair bands.

As the older demos begin to drop off the Classic Rocker's palette, they should be replaced (and augmented by, now) the younger end. That's just not happening.

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

834. Compression (revisited)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: csp@w3eax.umd.edu
Message-ID: <4e7ibv$5ii@vixen.cso.uiuc.edu>
Source record: 26603

If compression sounded so damn good in all listening locations/
situations, then it would be a *default* in all tapes/CD's recorded...
Unless you really think that the recording industry is not aware of how
listeners absolutely ...love compressed sound (_and_ the fact that a lot
of listeners listen to in their noisy cars, beach etc), so somebody has to...
tell them! :) [cuz they are 'stupid'!]

Of course, some compression is present in the master recordings (eg. vocals,
guitar bass) but not to the incredible extent that some stations do it!
I'm especially talking about multi-band compression that *constantly*
destroys how the songs were originally intended to sound (by the artist/
producer)

I'd like to hear some feedback on what you think!

Chris

--
csp@w3eax.umd.edu

835. Re: Compression!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: cuttedge@aol.com
Message-ID: <4e7ic1$5im@vixen.cso.uiuc.edu>
Source record: 26604

Bill & Allan:

You guys are going at it so hard I don't know where to insert my "quoter"!

Gentleman, I think what you guys are haggling over is actually tied into the characteristics of what causes the audio to sound SO compressed! With a little understanding here, both of you might be able to have a better understanding.

While it is commonly understood that heavy compression creates a "squashed" sound. We should look at what factor is causing the "squashing." I've recently embarked upon some very intend research on this very subject! As a designer of broadcast processors, I went out to hopefully find the "holy grail" of processing answers.

Basically, it's almost all in the deriving of the time constants. Now I'm not saying how much attack versus how much release time is needed. I'm talking about how much attack is needed based upon a change in gain trajectory of a signal, and then also how much release is needed based upon the same principle.

In almost every processor available today, analog or digital, all of the time constasnts operate on a set static set of time constants. Sure, some of them might have a two tired release slope, i.e. Optimod, Unity, but these time constants are basically set for a "generalized" program characteristic. They are not optimized for varying characteristics of program material. This is the tricky part.

So, what's happening in the present form of processors, is that these time constants are being pushed into an area where they don't operating optimally anymore and the I.M. increases in a very big way! I've been able to produce this affect quite easily with our own product, as well as our competitors. (all of them!)

So now the goal is to find a method to have smater time constant algorithms that will provide better quality while at the same time maintain a higher RMS level. This would give both of you guys what you're looking for. Quality and loudness! Stay tuned processing fans for more details on this.....

For further info on this subject contact me at the following e-mail address:

Frank Foti
Cutting Edge
e-mail: frank@zephyr.com
Frank Foti

Cutting Edge
e-mail: frank@zephyr.com

836. Teenage Disk Jockeys

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: smutt@diversicomm.com
Message-ID: <4e7ic4$5ir@vixen.cso.uiuc.edu>
Source record: 26605

Hello. I'm 17 years old and I am a DJ for a 100,000 watt radio station in Gulfport, Mississippi. I started out in radio about two years ago at a 6,000 watt FM station. I stayed there for a long while learning the ropes. I was then hired at the station I am employed at now. It's format was, at the time, CHR, but then switched to hot country. I quit there and went to work for a 50,000 watt TOP 40 station. I stayed there for a while, but quit and am back where I used to be.

I have been in radio now for a little over two and a half years. I've still got lots to learn, but I am wondering if there's any pros out there who can give me some tips or some "reassurance" that I will get better over time. I'm not the best, but I am pretty good.

My main problem is that I work in a small market and will be leaving for Atlanta, Georgia within the next 6-7 months and was wondering if there is anyone in the Atlanta area who can tell me about the stations there. I know I won't get hired for an on air shift at this time, but I'm just wondering about how long it takes to move up from doing a syndicated show to a part-time shift. The reason I say syndicated is because I don't have a whole lot of experience, and in a larger market, that's probably where I'll have to get my foot in at, which isn't all that bad to start out.

Also, are there any other teens in radio who are trying to get their foot in the door? I'd like to email you and talk about how you got your gig and what you're doing to improve your show.

-Greg

837. Re: Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4e7ic5$5it@vixen.cso.uiuc.edu>
Source record: 26606

References: <4e4017$q88@vixen.cso.uiuc.edu>

Roberts99J@aol.com writes:

>I'm currently transcribing an interview, and need to verify a few
>broadcasting-related facts. It's an old interview and, because of the
>quality (or lack thereof) of the tape, it's especially difficult to hear the
>calls and tell which letters are being said. I'm hoping some of you will be
>able to confirm some of the below information. All references are from the
>late-40s and early- to mid-50s.
[snip]
>Says he worked in the "tri-city area in upstate New York for the first Lowell
>Thomas station which was a UHF network, WCBA, -B, and -C." I just need
>verification on the middle letters of that sequence. CB? CV? ZB?

That would be the three-station TV network operated in conjunction with
WROW, Albany. The original station lineup was WCDA-TV 41 Albany, WCDB-TV
29 Hagaman (Amsterdam), and WCDC-TV 19 [originally WMGT-TV 71] Adams,
Mass. WCDA later moved to the VHF dial as channel 10, WTEN-TV (after
a somewhat prolonged battle with other stations on channel 10, WHEC/WVET
Rochester and WJAR Providence), and WCDB then shut down. WCDC continues
to this day as a translator of WTEN, serving most of western Massachusetts
and a chunk of southern Vermont from atop Mount Greylock.

I don't know that Lowell Thomas was ever involved, but WCDA/B/C was the
first station in the Capital Cities chain, which has of course moved
on to much bigger things :-)

Oh, and there is indeed a WCCC in Hartford.

-=Scott Fybush - fybush@world.std.com=-

838. Online Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4e7icg$5jc@vixen.cso.uiuc.edu>
Source record: 26607

There's a great article in the January 1996 issue of Internet Underground Magazine (available at most news-stands) about Internet Online Radio. It covers all the player (content and technical.)

It's got some excellent info for anyone who is curious.

G. J. Goldwyn
iRock.Communications, Inc.
http://www.iRock.Com/

--
This is my sig. It's not much, but neither is this account.

839. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Jim Grey <jimgrey@iquest.net>
Message-ID: <4e7icq$5jt@vixen.cso.uiuc.edu>
Source record: 26608

Jay Marvin wrote:
>Has anyone heard the rumor some station in Indy dumped Limbaugh
>because of a bad book?

I've heard no such rumor. Rush continues to be on WIBC-AM (1070) weekdays,
tape-delayed, 1 to 4 p.m. He was there yesterday.

If he disappears from this spot, I'll post.

Peace,
jim
--
jim grey |beebeebumbleandthestingersmottthehoopleraycharlessingers
jimgrey@iquest.net|lonniemackandtwangin'eddiehere'smyringwe'regoingsteadyta

840. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: afn09595@freenet2.freenet.ufl.edu
Message-ID: <4e7icr$5jv@vixen.cso.uiuc.edu>
Source record: 26609

References: <4e1uam$mdt@vixen.cso.uiuc.edu>

In <4e1uam$mdt@vixen.cso.uiuc.edu>, jmarvin@well.com (jay marvin) wrote:

: Has anyone heard the rumor some station in Indy dumped Limbaugh
: because of a bad book?

..don't know. What I CAN tell you is that stations are sick
and tired of EFM's increasing "station compensation"
requirements, and have gotten a few of those to switch.

Wyatt Cox, Affiliate Relations, People's Radio Network
....way down upon the Suwanee River in White Springs, FL

--
Wyatt Cox - People's Radio Network - White Springs, FL
NEW EMAIL Address - afn09595@freenet.ufl.edu
snail mail - Telford Hotel, White Springs, FL 32096
...way down upon the Suwannee River....

841. Talk Shows, the real town hall

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: SNOWMAN <jlsnow@fcseng.frco.com>
Message-ID: <4e7ics$5k1@vixen.cso.uiuc.edu>
Source record: 26610

Truly, the nature of talk radio has changed dramatically and continues to do so. Typically, hosts now have a definite political agenda; an individual with a cause on a 50KW soapbox. Others in this thread observed that the very nature of politics is changing and that change is reflected on the airwaves. The change is that the country is becoming increasingly polarized between left and right. As this process proceeds, people feel an increased threat from the "other side" and seek assurances from their own kind. That may mean hearing someone say what you have always thought yourself. Typically, conservatives listen to conservative hosts while liberals listen to liberal hosts to obtain that feeling of assurance and companionship. Rarely, if ever, do they tune in the other side seeking moderation. The days of moderation and compromise are past. We are now in the throws of a struggle to the death for domination between two fundamentally competing ideologies.

That war is being waged on the airwaves today with ever increasing volume. Competing factions typically mis-characterize and outright distort the viewpoint of the other side. For example, it has been stated in this thread that conservatives hate women, children and the poor; that, if you're not Steve Forbs (wealth) you're dragging the rest of us down. I have listened long enough and carefully enough to know that the conservative agenda for example, is NOT against poor people; it is against poverty. There is an important difference. If I am poor, and you give me benefits that make it more comfortable for me to be poor and then tell me that you are on my side because you are my advocate, you lie. The result of your action has been, rather, to enable my poverty and remove the impetus to take responsibility for myself and work to improve my own conditions. If someone proposes a tax system that would let me get a job earning up to $36,000 per year and pay NO TAXES WHATSOEVER, and you oppose and villify that effort so you can collect more money and hand it back to me, you are not my friend. If you encourage my dependence with excuses about how I am disabled or disadvantaged and therefore have been victimized and therefore can't be expected to perform well enough to elevate myself, you enable and support me in my weakness and I greatfully give power to you as my savior. But, you are NOT my friend.

You ARE my friend if you let ME keep more of what I earn so I can take care of MYSELF. But then, you would have less power over me would you not..... If I am self-sufficient rather than beholden to you for providing my benefits, is that not better for me?

THE LIBERAL AGENDA WANTS TO TAX AND RE-DISTRIBUTE BENEFITS.

THE CONSERVATIVE AGENDA WANTS TO ENABLE BY LETTING ME KEEP MINE.

WHO IS MY REAL FRIEND?

N O V E M B E R I S C O M I N G

Jim Snowbarger

842. Lowest powered night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4e7ida$5km@vixen.cso.uiuc.edu>
Source record: 26611

I was looking at some of the nightime power levels on the station database and am amazed at some of the low powered authorizations used by some of the former daytimers..

How did the FCC arrive at these power levels?

I noticed that a station that I worked at many years ago WERK 990AM in Muncie, Indiana operates at "one" watt at night. I wonder how well they do with one watt?

Does anyone know of any station with lower power than one watt?

Ray Dennis

[Moderator's Note: Access the AIRWAVES/FCC AM-FM radio station database at http://radio.aiss.uiuc.edu/~rrb/fccdb.html to search for USA and Canadian stations by call, city, state/province, frequency or region. The output resembles the old Whites Radio Log, and includes the ability to view a map of the transmitter location (lower 48 USA states only) . It's Free, 24 hours a day. Netscape Enhanced. Bill]

843. WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7idb$5ko@vixen.cso.uiuc.edu>
Source record: 26612

DC>Was just wondering if there was any alumns from WERS at Emerson
DC>College out there and what they are up to? I am a current Host
DC>on the radio station. Looking forward to seeing what kind of
DC>hellians 'ERS has released on the radio industry.

Scott,
I'm not sure the radio station can claim credit for us hellions,
but the college sure can. As a broadcasting graduate of Emerson, I put
in my time at the station. When I was there, the only proper format for
a college station was classical. The antenna was atop the main building
at Beacon and Marlborough Streets.

Rich
Director - WOR Radio Network

844. disabled in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4e7ibk$5i1@vixen.cso.uiuc.edu>
Source record: 26613

The response has been tremendous. I want to thank all of the folks who have been mailing me, and posting to the group. Just to update you, my radio project is on simmer. I feel that the project has potential, but needs to be strengthend, and the only way to do that is to study the radio sector, people with disabilities, educational structures, and the role of government. Someone asked if my radio project, called THE NATIONAL DISABLED RADIO BROADCASTERS TRAINING PROGRAM, was strictly a Canadian effort. At this point yes, however! if I see that this could be done in the U.S. I will definately come down, and work with whomever wants to hire me to develop the initiative.

In fact I wonder if it might be better to start down south? I also wonder how many stations to date have modified their facilities to accomedate persons with disabilities, in the U.S., and Canada? i'd be interested to hear how it was done, and when.

Keep up the positive work, and feel free to contact me at any time. I am interested in developing a top flight program that will place people, and stations together in solid working relationships down the road.

I expect to have the pilot up, and running in a year, for now I need to number crunch.

Cliff Tooher
ctooher@freenet.hamilton.on.ca
--

845. French Student Seeking USA Internship

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: S&#65533;bastien ANTOINE <santoine@pratique.fr>
Message-ID: <4e7ic9$5j2@vixen.cso.uiuc.edu>
Source record: 26614

References: <4e1u8m$m6n@vixen.cso.uiuc.edu>

Re: Top of Hour Beeps

Hello,

I 'm sending you this message, because I'm searching for
an internship in an american radio for next summer.
My name is: S=E9bastien, I am a 22 years old french boy from
Paris and I'm a student in an engineer school, in Computers,
Electronics and Telecommunications.But I'm a radio speaker in a
parisian radio too: I do a daily talk-show.
As I must find a two months intership in the US,I'd like very
much to get one as a technician in a cool radio, if possible for
young people.
I hope you perhaps will be able to help me in my search.
You can contact me on my E-mail: santoine@pratique.fr

Thanks a lot by advance.

Sebastien ANTOINE

846. Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4e7ice$5j9@vixen.cso.uiuc.edu>
Source record: 26615

In Dallas-Fort Worth, KRLD-AM dropped the all news format in favor of "News-Talk" during all but Monday-Friday "drive time". Is mine the only majormarket without a true 24 hour news station? While I enjoy talk radio, there are some times when I want to know "now" what is going on in the world, and it's not allways at the top of the hour.

I guess I was spoiled on a recent trip to San Francisco when I could listen to KCBS-AM. This is what I want back here in Dallas.

Alan Balthrop
KC5PDJ
balthrop@airmail.net

847. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7icg$5jd@vixen.cso.uiuc.edu>
Source record: 26616

References: <4dg2pp$pfl@vixen.cso.uiuc.edu>

In article <4dg2pp$pfl@vixen.cso.uiuc.edu>, marty.tabnik@tsbbs.com (Marty Tabnik) writes:

>RR> Frankly, I am really surprised that there is not more concern among
>RR> radio people, especially non-owners and small-signal owners. What
>RR> does this consolidation mean to you?
>
Insert here Marty Tabnik's response that it has absolutely no effect on him because it's content that counts, not ownership. (There's one way to make sure you won't get mega-flames...copyright that sucker and disallow editing. And here I thought I had seen every moronic little thing in my lifetime...)

My reply:

What, you've never been fired - or not hired - simply because someone doesn't like you? In Chi-town, the right someone can effectively lock you out of half or more of the market! As far as good content being your security blanket...you'd better stay in bed. "Good" is in the eye of the beholder. Your definition is almost positively not your bosses! And even if it is, one hint of someone with better content and you're out of there! And there....and there...and there...

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

Absolutely no copyright claimed. If you can edit this and make a buck, God bless you.

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

848. Payscale Research

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4e7ich$5je@vixen.cso.uiuc.edu>
Source record: 26617

I'm doing some payscale research on a certian job position in radio, to propose to my employer (and no, it's not "how much do DJ's make?") <grin>

The position I want to get this info on, is Production Engineer. This of course is the position where the person delegated to that duty, transcribes spots to carts, mixes show theme music with voice tracks, mixes levels during interview tapings, etc...

Whats the average pay rate for this position? Particullarly if the station is in the top 20 market? How about at small town stations? And what about non-com stations? (does this position even exist in non-com radio?)

Does the fact that the station is FM or AM determine the pay rate?

Anyone who is in this postion or who has hired someone at their station for this position, please drop me some e-mail. Ballpark figures are fine, I don't necessarily need exact dollar ammount.

thanks in advance!

Rob Bass

849. Re: Rude Talk Show Hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: bigd@mail.atw.fullfeed.com
Message-ID: <4e7icp$5js@vixen.cso.uiuc.edu>
Source record: 26618

References: <4e3vtr$pv7@vixen.cso.uiuc.edu>

In article <4e3vtr$pv7@vixen.cso.uiuc.edu>,
SNOWMAN <jlsnow@fcseng.frco.com> wrote:

>Other rude offenders include liberal windbags such as Tom Leykis,
Larry King
> and the guy on WLS late at night. Never listened long enough to get
>his name. His on-air presentation is so obnoxious and sarcastic that
I have
>never stuck around long enough to figure out his real message.

That person is Jay Marvin, who wrote in this very newsgroup:

"Has anyone ever noticed that right-wing talk show hosts and their
politicians can bash the poor, pick on women, children, the very old,
gays, and anyone else they deem to lack values and it's all Ok. But
when a left-wing talk show host gets on the air (myself, Tom Leykes)
and stands up and says enough and prove what your saying OR gets down
and dirty we're rude!"
Well Jay, it's time for YOU to put up or shut up! Prove what you
say is true, instead of re-hashing the old lines learned from Central
Liberal Casting. It's very easy to call names instead of giving
substance. It's also very easy to accuse others you don't like as
"Hate Mongers" or "Hate Speach", but in the half hour that I was able
to stomach your show, I heard more of that from you than anyone I have
ever listened to.

>Rush, on the other hand, is not rude. He IS outspoken and
opinionated, but
>I've never heard him hang up in a huff. He is engaging with those
who
>disagree with him. He really tries to win people over to his
opinion. That,
>in my view, is constructive.

I can just see the flames now. :)

Liberals-Out of step, touch, and time. But not yet out of our schools.

850. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4e7ics$5k0@vixen.cso.uiuc.edu>
Source record: 26619

David A. Kaye (dk@crl.com) writes:
>
> I disagree. I can think of many radio talk show hosts who succeeded
> without schtick, and did so for years. Sally Jessy Raphael, Tom Snyder,
> Gil Gross, Larry King, etc. Sally was on NBC Radio's Talknet from 1980
> until the early 1990s I think, then moved to ABC Radio for a few years,
> did a good show, was usually carried in good time slots, and did nicely
> for herself.
She wasn't too bad on the radio, but when she hit TV, she became just
another tabloid airhead. . .

> Dean Edell is on 600 stations and he doesn't have schtick.

He does step over the line between medicine and politics (advocating
drug legalization, discouraging circumcision, etc.) and often takes up
much time twith his opinion on these things.

851. Arrakis console For Sale

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Garysice@Tiac.net
Message-ID: <4e7icu$5k2@vixen.cso.uiuc.edu>
Source record: 26620

A year ago I set up a production studio that's hardly been used.....saneness has prevailed, and I am selling the following:

Arrakis 12000 radio console (has one mic and 13 line modules, one monitor module w/talkback and 4-ch DA module - perfect condition

Crown 75watt studio monitor amp,

Gentner SPH3 phone hybrid/coupler,

Gentner pre-wired patch bay (60 point) with "66" blocks attached

2 Harris compact criterion stereo cart playbacks w/3 tone boards

1 Tapecaster 701RP mono cart record/play.

e-mail me at: Garysice@Tiac.net.....I'll be heading down the east coast in the next 10 days - I could drop off anywhere along I-95 (Mass to Florida).

852. wNEW VIN SCELSA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7id8$5kl@vixen.cso.uiuc.edu>
Source record: 26621

KE>After being told by KROCK (NY) that he would have to compromise his
KE>artistic expression in order to stay on the newly formatted station,

Gosh, I've never heard that one before!

Rich

853. Joey Reynolds

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Peter Kemp <kemp@k12.wcsu.ctstateu.edu>
Message-ID: <4e7ibf$5hl@vixen.cso.uiuc.edu>
Source record: 26622

Joey Reynolds, one of radio's "bad boys" is back on the air. He has just signed a two year contract with WOR-710 in New York. WOR has been trying to change their tranditional demongraphics to a younger audience. Joey hosting an All Night show will certainly be an experiemnt for this "traditional" station.

Rock On!
Pete

854. Re: Smooth Jazz in Macon Ga

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4e7ibh$5ht@vixen.cso.uiuc.edu>
Source record: 26623

References: <4du8r1$6l1@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

>I think we need a glossary that allows multiple definitions of
>"alternative."

Rich:

Are you suggesting an alternative definition of "alternative"? <g>

Anita Bonita

855. Re: Can I Brag????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e7ibm$5i5@vixen.cso.uiuc.edu>
Source record: 26624

References: <4e1u8u$m75@vixen.cso.uiuc.edu>

dk@crl.com (David A. Kaye) wrote:

>Congratulations! Though I've never heard you (though could have sworn you
>once were a rock DJ at KFRC in SF), I'm happy that things are working out.

Thanks Dave I worked at KSAN back in the early 80's.

Jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

856. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7ibo$5i7@vixen.cso.uiuc.edu>
Source record: 26625

References: <4dfn5a$i4r@vixen.cso.uiuc.edu>

In article <4dfn5a$i4r@vixen.cso.uiuc.edu>, senator@well.com (Covell)
writes:

>Is there a requirement that the ID be in English? I recently heard a
>Spanish-language station do its hourly ID in Spanish only, and beyond
>inferring that it was their ID (because it was the only spoken bit
>between two music pieces at the top of the hour), I couldn't tell what
>their call or their city was.

It occurs to me that letters are letters (albeit pronounced a little
differently) and cities are cities. How do you say Los Angeles in
Spanish? (Hint: It IS in Spanish!) Proper names don't change with
language. When I lived on the border, we did our call letters in both:
K-A-Y-N and Kah-Ah-Eegrey-eNeh. But the city of license can't be
pronounced differently, except maybe with a little accent.

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

857. Re: Digital Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Ron Yurman <music@shore.net>
Message-ID: <4e7ibo$5i8@vixen.cso.uiuc.edu>
Source record: 26626

References: <4e1u9i$m8v@vixen.cso.uiuc.edu>

> References: <4drp3s$elf@vixen.cso.uiuc.edu>
>
> [Moderator's Note: Ron, my main reason for saying that DMX is a
> better service is not because there are more formats (although that
> is a good point too) but because of their DJ remote that lists the
> titles and artists of the selections. On an 'announcerless' service
> like yours and DMX, that is important, IMHO. Bill]
>
Bill-

Point well taken but Music Choice has had the Maestro remote control out for three years or so already. In addition to being a Universal remote that will control most audio and video gear, the Maestro has an LCD display that shows title, artist, album name and record label. Additionally, we transmit promotional announcements via the system as well. Prior to the introduction of the remote, we had a toll-free number which listeners could call to hear the song ID info for the current song as well as the prior two selections.

As a matter of fact, the next generation of cable boxes, the GI CFT-2200 when loaded with a Music Choice module will allow for song ID information on your television screen.

So, in effect we've had some sort of song ID info from day one and are continuing to develop new ways of getting the information across without disrupting the flow of the product! :-)

Regards,

Ron Yurman
Senior Manager - Broadcast Operations
Music Choice
ron@musicchoice.com

[Moderator's Note: Thanks, Ron, for the update on your service. With this new information, I now retract my statement that DMX is inherently a better choice than MusicChoice. I (sadly) cannot get either one (without spending a fortune on a receiver to hook up to my dish). Bill]

858. Re: on the viability of an all-disco station

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: glenn gutierrez <glenn@crworld.com>
Message-ID: <4e7ic4$5iq@vixen.cso.uiuc.edu>
Source record: 26627

References: <4e1u9a$m7m@vixen.cso.uiuc.edu>

San Francisco's KYLD (Wild 107.7) did just this over the last April 1st weekend. Of course it was a joke, but they claimed to have 'changed formats.' I have to agree with Greg, though. By the end of the weekend we all realized that there's only so much good Disco...about one weekend's worth. And there's no source of new material.

glenn gutierrez, vp creative services classified records
---
glenn@crworld.com p o box 908, union city, ca 94587-0908
http://www.crworld.com fax 510-475-5521

gds@best.com (Greg Skinner) wrote:
>
>In article <4du8r0$6kv@vixen.cso.uiuc.edu>,
>NROMAN125 <nroman125@aol.com> wrote:
>>I think that there is a market for an all DISCO station(even though
>>the thought is gutwrenching to most of us).
>
>I wonder if an all-disco station is really viable today. I think it
>would suffer the same problems as the classic rock and ARRO stations,
>in that there are only so many times you can hear "Shake Your Booty"
>or "YMCA" before you get tired of it. I don't think the majority of
>listeners would appreciate the wide variety of disco music available,
>being primarily interested in the biggest hits of the era, and after
>hearing them for a while they'd move on to something else.
>
>A number of 70s (and some AC) stations seem to be having success with
>playing disco on Saturday nights, however. Here in the SF bay area,
>KBGG and KSOL have Saturday night disco shows.
>
>--gregbo

859. Format consisting of 'world-services'?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4e7ic7$5j0@vixen.cso.uiuc.edu>
Source record: 26628

Does anyone think that there would be a market for a format composed entirely of International brodcasts such as the BBC, Duetche Welle, Radio Moscow, etc?

Alan Balthrop
KC5PDJ
balthrop@airmail.net

[Moderator's Note: There is such a thing. It's called "World Radio Network" and can be found on Galaxy-5 transponder 6 at 6.8 wideband audio. Features many world-services in studio-quality sound 24 hours a day. They welcome affiliates. Bill]

860. Re: English ID's?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4e7ic7$5j1@vixen.cso.uiuc.edu>
Source record: 26629

References: <4e1u9l$m9d@vixen.cso.uiuc.edu>

When you're my age, 1970 doesn't qualify as "many years ago". <g>

If English IDs were a brainchild of the ITU, no licensee need worrry. The ITU in that era couldn't enforce its terms of agreement with member nations let alone some "recommendation". I remember the hoops CKLW had to jump through to try to keep PJB in Bonaire from blowing them off the air as nearby as Toledo. PJB couldn't keep its pattern in and raised havoc with CKLW's signal all over the eastern part of North America at night. The ITU was no help at all.

Grant

(By the way, I knew a David A. Kaye some years ago. We crossed paths both in Chambersburg, PA and Fort Wayne, IN. By any chance are you the same gentleman?)

On 23 Jan 1996, David A. Kaye wrote:

> There might have been a requiment many years ago. I seem to remember
> seeing in the front of the Broadcasting Yearbook about 1970 or so, a
> mention of this in the citations of FCC requirements. Haven't seen it
> since. Perhaps it's not the FCC, but a recommendation by the ITU that
> the station ID be in the language of the country where the station is
> located?

861. Re: Modern AOR Format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7icc$5j7@vixen.cso.uiuc.edu>
Source record: 26630

References: <4dj2if$r8u@vixen.cso.uiuc.edu>

In article <4dj2if$r8u@vixen.cso.uiuc.edu>, KFXZ10A@prodigy.com (MR JOHN E SIMPSON) writes:

> Many AOR
>stations seem to dropping most of their classic rock playlist
>in favor of more "modern rock". Only a few older artists (Led
>Zeppelin, Jimi Hendrix, the Doors, etc.) remain on the playlist,
>while the bulk of '70s and '80s rock is totally ignored. This,
>at least, is what is going on in southwest Ohio. Is this trend
>taking place elsewhere?
>
This is taking place elsewhere. I think part of the reason we're seeing this is that for the first time in more than a decade, we have a glut of new artists and songs that are actually good! And many of them may actually have staying power. When the stream of talent dries out, radio relies more heavily on proven "classic" songs to fill the void. We're coming out of that now, but may be over-correcting in many places.

>Personally, I find this new "modern AOR" format hard to listen to.
>While I enjoy hearing a lot of new music, I find it quite
>irritating that I can only hear a limited number of "classic"
>artists, artists whose works are greatly overplayed, IMHO. Also,
>to my ears, the format just doesn't flow very well. You may have
>several new and recent songs played in a row, and then all of a
>sudden, a song that is nearly 30 years old and has been played
>over and over is played.

This is a symptom of a playlist that was not well edited. The different genres and generations can be made to work together, but it takes some work. For example, you don't go from Foo Fighters into Lynyrd Skynyrd. But you can go from Foo Fighters into Black Crowes into Lynyrd Skynyrd.

> IMHO, I would find a format that
>combines modern rock with the '70s and '80s rock (Journey, Genesis,
>Foreigner, etc.) that was dropped much more interesting to listen
>to.

I'd guess you're within two years of 30. I made this point in another posting regarding Classic Rock. Journey, Styx, Genesis, Foreigner...they're from the Glory Days of those who were in high school and college in the late-'70s through mid-'80s. We can't ignore this music. (This is my biggest gripe with our consultant!) Why do we play Green Day and "Layla" but not Journey and Styx? We're missing the middle here! If we're shooting for any demographic cell that includes people

25-34, we've got to be playing this stuff. Right, John?

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

862. Re: Pre-produced news features

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4e7icd$5j8@vixen.cso.uiuc.edu>
Source record: 26631

References: <4e1ua3$mb5@vixen.cso.uiuc.edu>

In article <4e1ua3$mb5@vixen.cso.uiuc.edu>, bobseybold@aol.com
(BobSeybold) writes:

>In Digest #171, Lisa Wheeler asks:
>
>> I'd like to know how many stations (with news departments)
>>use pre-produced news features (AP, CNN, PR or government agency
>>feeds) in their newscasts?. What makes you want to run these
>>"outside" features...topic, production-quality, etc...? On that note,
>>what makes you avoid them like the plague?
--snip--

> At WSPD
>Radio, reports from PR firms (i.e. News Radio Network) dressed up as
>courtesy news reports are offered to us on an almost daily basis. We
>refuse all such offers, because usually the news value is minimal, the
>topic already dated (or covered by a legitimate radio network report),
and
>-- most importantly -- the connection/plug for the advertiser is rather
>transparent.
>
>Taped reports offered by government agencies, industry groups, and others
>are also not used. The only exception to this rule is the use of material
>provided by several universities in the state.

At KUZZ/KCWR, we have the same policy, except that we don't even use
university feeds. In California, the party caucuses in the state
legislature hire ex-broadcasters who package wraps with the local Senator
or Assemblyman, very professionally done, but also very one-sided. We
don't use them either. One of the flacks made a very heavy-handed attempt
to get me fired for that policy about seven years ago.

Now that it's an election year, we are also getting calls from campaigns
offering sound bites of candidates. Some of these callers try to disguise
who they are working for. Our policy is not to use any tape of a
candidate that we did not gather and edit ourselves, or get from AP. We
do buy AP Radio and use a lot of their sound...but none of the feature
material. We do not have a commecial network affiliation.

Since we own a co-located TV station (which happens not to do news), we
also get dozens of faxes a week offering satellite-fed video news
releases. We have the technical capability to download any or all of this
stuff for sound, but we don't, except for the occasional _unedited_ raw
feed, for example the Governor's state of the state address. That way we

do the editing, not some partisan flack.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

863. WPLY Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ppplanet@epix.net
Message-ID: <4e7ick$5ji@vixen.cso.uiuc.edu>
Source record: 26632

As a follow-up to my question about the directional antenna and WNEW, I'm about 30 miles north of where I lose WPLY in the car. Maybe a good directional antenna can get that station too. However, it may not be worth getting if they play only the crap they mention on their Web-page playlist (Alanis, Silverchair, Live, Pearl Jam). If anyone listens to them, do you know if they occasionally play *true* alternative such as The Cure, Depeche Mode, Echo & the Bunnymen, The Smiths, and New Order?

864. Re: PHOENIX FALL '95 ARBITRONS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: pmsimon@wavenet.com
Message-ID: <4e7ick$5jj@vixen.cso.uiuc.edu>
Source record: 26633

References: <4e3vtn$pu8@vixen.cso.uiuc.edu>

Virtual Dog Entertainment <vdog@198.4.75.47> wrote:

>References: <4dp4lo$jpn@vixen.cso.uiuc.edu>

>Looks like KZON might win the alternative battle. Any comments?

What do you base that on- signal? In the Fall book, The Edge's two-signal combo and KZON were virtually neck and neck (remember, you have to add the shares for 106.3 AND 100.3, which get listed separately)... but The Edge has Howard Stern, which can't be underestimated, dual signal or not, plus they're a little more purely "alternative" (KZON leans a little more adult and a little more on older cuts, at least to my ears).

Anyway, it's WAY too early to declare a winner. At least fans of that format in Phoenix have a couple of choices.

865. Re: Rude Talk Show Hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4e7icp$5jr@vixen.cso.uiuc.edu>
Source record: 26634

References: <4e3vtr$pv7@vixen.cso.uiuc.edu>

SNOWMAN <jlsnow@fcseng.frco.com> wrote:

>I think Bruce Williams is rude. He starts off very nicely and, usually, by
>the end of the conversation, he is using an obviously condescending and
>impatient tone of voice. He must just have good practical insights or I would
>think he would be history by now.

>Other rude offenders include liberal windbags such as Tom Leykis, Larry King
> and the guy on WLS late at night. Never listened long enough to get
>his name. His on-air presentation is so obnoxious and sarcastic that I have
>never stuck around long enough to figure out his real message.

The "the late night guy" you're talking about on WLS is me. What talk
show do you host? You may not like what I do, but it works and I'm
only rude to those who want to call in and take it to a higher level
than at the start of the conversation. Of course the one thing I
always notice is if the talk show host is right-wing than making fun
of people of color, the old, the poor, Gays then the host is way too
cool, but if you're left-wing you're rude. I think I left a post about
this elsewhere in this group. You take a shot at Tom and call him a
windbag and you use the term "offenders" I think your guilty of being
RUDE. You talk but you don't do. Maybe you can't. I may offend you,
but you offend me with your keyboard shots. You say you never stick
around? Then how would you know what the show is really like? How
about this: get your own show and THEN do it your way and let's see
how well you fare.

Jay Marvin
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

866. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4e7id6$5kh@vixen.cso.uiuc.edu>
Source record: 26635

References: <4drp4v$enh@vixen.cso.uiuc.edu>

On 20 Jan 1996, Scott D Fybush wrote:

> I may have mentioned this before, but a small-market station at which
> I worked a few years back (calls will be omitted to protect the
> guilty :-) ran a top of the hour tone...that wasn't tied to any
> stable time source, just a (very) cheap digital clock. Sometimes
> the tone ran at 00:00...but just as often at 00:10, or 59:45, or
> 58:20!

Here in the UK, the BBC still regularly carry time tones (GTS = Greenwich Time Signal) regularly on many of its domestic networks as well as on World Service.

The time tones used to come from the Royal Observatory at Greenwich (outside which it is still possible to straddle the zero meridian). The original building is now a museum, and the 'working' part was moved to Herstmanceaux (sp?) in Surrrey many years ago. The time signals originated there for many years, but in the 80's they decided to stop originating them as a result of government cutbacks.

So the BBC now originates it's own atomically controlled time signals from Broadcasting House in London. Some of the distribution is done 'inverted'; ie tone is carried all the time on the circuit, except at 'the tone'. Sounds confusing, but at least it proves the circuit.

(The BBC also use the chimes of Big Ben regularly, and these _do_ come live from the clocktower in the Houses Of Parliament - which makes me wonder if anyone in the US does anything similar to that.)

Gavin

867. Re: Radio Tongue Twisters- Jessica Savitch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4e7id7$5ki@vixen.cso.uiuc.edu>
Source record: 26636

"Wochester Wed Wings...West Widge Woad."
---Jessica Savitch, 1966
Maybe she was just emulating her early role model,
Baba Wawa? :-)

Actually I remember her from 'BBF about 1966 or
so...used to listen to her when I was in high school.
She was actually very good as a CHR personality,
probably would've been happier if she'd stayed with it.
(Wasn't she always more of a personality than a
journalist anyway?)
Bob Smith, middays WXXI-AM 1370 Rochester NY

868. Re: Sports Radio in Phoenix

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4e7id1$5k8@vixen.cso.uiuc.edu>
Source record: 26637

References: <4du8r2$6l3@vixen.cso.uiuc.edu>

anthonyw@netzone.com (Anthony B. Wilson) wrote:
>
>
>
> I read that Pulizer Broadcasting is seeking to purchase a sister
> station to provide a home for ASU, Diamondbacks, Suns, and Coyotes.
> I' m wondering if there is any news on this.
>
> Wouldn't KUKQ at 1060 AM be a perfect outlet for KTAR's sister outlet.
>

Might be...though Sandusky's just launched a new format on KUKQ(now KUPD-2).
Other talk is that Pulitzer is pursing KOOL AM-FM, which is awaiting transfer from Compass to Par. Par is apparently open to the possibility of selling their new purchase.
Pulitzer would presumably keep oldies on KOOL-FM(94.5) and
either replace the simulcast on KOOL-AM(960) or supplement it with sports.

Michael Hagerty

869. Re: Chicago Sports Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: p000256b@pbfreenet.seflin.lib.fl.us
Message-ID: <4e7id1$5k7@vixen.cso.uiuc.edu>
Source record: 26638

References: <4e1u92$m7c@vixen.cso.uiuc.edu>

Jeffrey Kern (kerncom@ix.netcom.com) wrote:
: References: <4e0t0q$dps@ixnews7.ix.netcom.com>

: >Hello,
: >
: > I am originally from the Chicago area now living in Las Vegas,
: >Nevada, hoping someone on this ng could answer a question. Does
: anyone
: >know if WMVP AM 1000, or WSCR AM 820, will be on Real Audio 2.0 for
: >real-time broadcast over the internet any time very soon.
: > I am a HUGE Chicago sports fan, and miss listening to real
: homegrown,
: >and truly great sports talk, as I used to hear when I lived in the
: >Chicago area.
: > Thanks! And I hope someone would have inside info if this is to
: >happen. Someone please E-mail me or just post to this ng if you know
: >an answer to my question.
: >
: > -Jeffrey D. Kern at 'kerncom@ix.netcom.com'

Hi Jeff,

Try connecting to Audionet.com. they feature sports and talk radio from around the country. they also appear to be open to putting new stations on all the time. Perhaps you could write the management at either Chicago sports station and tell them about this service. --

Robin Plitt
p000256b@pbfreenet.seflin.lib.fl.us

870. Re: Jay Marvin going???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4e7ibn$5i6@vixen.cso.uiuc.edu>
Source record: 26650

References: <4e1u9t$ma8@vixen.cso.uiuc.edu>

>>> Why is it when the left is nasty the right gets so upset?<<<

When a "left" leaning host gets good numbers I salute them
(there are so few that do) way to go!

871. Re: classic rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Eric Leikam <ericl@eden.com>
Message-ID: <4e7ibr$5ic@vixen.cso.uiuc.edu>
Source record: 26651

References: <4dj2ie$r8p@vixen.cso.uiuc.edu>

"trapper" <trapper@talon.net> wrote:
>
>
>I am a midday air talent/production director at WRFY in Reading,
>Pennsylvania.
>
>In recent issues of Airwaves, and throughout our trade magazines, we
>keep getting hit with the "fact" that "Classic Rock Radio" is dead,
>or at least taking it's last breath. I'd like to suggest to everyone
>that it's not the music that's making listeners turn off...it's the
>programming of that music. Short playlists and a lack of attention
>to new rockers has created this stagnation.
>
>Many "professionals"have the belief that a playlist of only 200-500
>songs is allowed. Wrong. If all you're going to play is a few
>hundred songs, your TSL will hit the toilet, and your listeners won't
>come back eventually because they always hear 'the same old thing'.
>

AMEN BROTHER! You don't mention who (or what) consults your station, but I beleive that CR radio is being consulted to death. What's more, most CR radio sounds like it has no soul. I used to work as a jock at KZFX in Houston. I tried really hard to bring some personality into the fray and it was only until management knew the station was going to change did they let me get away with it. I really don't know why such stations are allowed to operate in such a way as to guarantee failure. Why would you brag about only playing 350 titles?

It's like that line in Don Henley's "The Garden of Allah"-- "I can get you any result you like, what's it worth to ya?" When KZFX was still alive, it was set up to be so totally familiar to commuters for the 20-30 minutes they would be "using" classic rock radio. Everybody else had to suffer. Eventually, they found out that they CAN get enough of your love. Classic rock had so much potential as a great radio format. Too bad it was reduced to a tiny jukebox with the personality of a chair.

Thanks for letting me vent.

Eric Leikam
http://www.eden.com/~ericl

872. re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4e7ibr$5id@vixen.cso.uiuc.edu>
Source record: 26652

I originally wrote:

72>CBS would have been smarter using its expertise in programming WCBS-FM in
>creating what is now known as "70s" oldies. These stations (D.C.'s "Xtra-10
>as an example) take the sound of the top-40 "legacy" stations of the 70s era
>and play a wide range of pop music, *including* some tunes that could fall i
>the narrow definitions of classic rock. Its the *variety* of music, and
>easy-on-the-ears presentation that will, in my opinion, help the 70s station
>endure where classic rock faded away.

and ron jordan (ron.jordan@nashville.com) replied to me:

>>Thank you! I mention this format to programmers of my acquaintance and
>>they laugh, mentioning that you'd have to play (here they wince, as if
>>they'd punched firmly in the stomach) "DISCO!" Plus, they say nobody
>>ever wants to hear "such bubble-gum crap" as Paper Lace and Bo
>>Donaldson and the Heywoods. I say they're wrong... comments anyone?

Ron, the problem with most consultants and programmers is that by definition, they have to take themselves entirely too seriously sometimes to make themselves believe the conclusions the "jump" to based on research, either on music, or any other aspect of radio programming.. I agree with you...they're wrong. Sure, no one wants to hear Paper Lace, or "disco" all the time on a 70s or hotAC station...but if featured on a weekend, or even a 'special' program, hey, its cool...similar to the more obscure rock n roll of the 50s and sixties that gets played on 'CBS-FM. And, hey, when all else fails, take the tack of Mix 107.3 here in D.C.: they're raking in the bucks with a show called "Retro Saturday Night", where they play lots of the pop, rock, and...shudder...DISCO...music of the 70s. The slogan you hear all through the show is "The Music You Love to Remember...but HATE TO ADMIT" <grin> Hey, its what the audience feels exactly about this music, we're all a bit embarassed to admit we danced and had fun to these tunes...so what? Big deal!

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com
}+{ "I cheer for the Washington Redskins, and ANY team playing the Cowboys!
}+{ Go Steelers!!!"

873. Re: classic rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7ibs$5ie@vixen.cso.uiuc.edu>
Source record: 26653

References: <4dj2ie$r8p@vixen.cso.uiuc.edu>

In article <4dj2ie$r8p@vixen.cso.uiuc.edu>, "trapper" <trapper@talon.net>
writes:

> Short playlists and a lack of attention to new rockers has created this
stagnation.
>
--snip--
>
>In Reading, PA...WRFY-FM is currently working a "Rock
>Hits" format, basically a 60/40 split of classic to new rock.
>

Doesn't sound much like Classic Rock to me. The Rock Hits idea isn't all
that original, Kevin. It's called AOR! We combat the Classic Rocker in
town by pointing out that being old doesn't make a song classic, and even
new songs can be classics. But we're no Classic Rocker. We play rock.
(Sorry, but Hits and Rock still don't go together in my book. Rock is
supposed to be anti-establishment and non-conformist. By its very nature,
nothing is more establishment and conformist than Hits.)

Classic Rock as a format has identified itself by playing a segment of
musical history. To add to that something with no history would be to
undermine the credibility of the format.

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

874. Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7ic5$5is@vixen.cso.uiuc.edu>
Source record: 26654

re: WCCC, Hartford.

RO>Here's a tough one. He says the above station was owned by brothers who wer
RO>jewelers in the Hartford area. The Savid Brothers? The Sabit Brothers? I
RO>figured I'd toss this one out to see if anyone knew; if not, the reference
RO>will be edited out.

Jason,
I believe WCCC's owners were the Savett Jewelers. I remember they
had a "piece of mind guarantee."

Rich

875. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4e7ic6$5iu@vixen.cso.uiuc.edu>
Source record: 26655

References: <4du8qh$6k6@vixen.cso.uiuc.edu>

Speaking of Larry Glick, what ever happened to some of the really unique overnight talkshows that used to be around? There was Larry in Boston, I remember Perry Marshall at KDKA, and in Philly overnights we had Bill Corsair and his rascals. No politics, no guests, nothing serious, just having fun at 2am!

Listening to these shows, I always felt it was just me and the host...and about a dozen other people who couldn't sleep!!

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

876. Re: New York City Radio Changes ?!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: drchuck@netusa.net
Message-ID: <4e7icf$5ja@vixen.cso.uiuc.edu>
Source record: 26656

References: <4dg2po$pfj@vixen.cso.uiuc.edu>

steve c walko ee stnt <scw1118@hertz.njit.edu> wrote:

> 92.3 WXRK, 100.3 WHTZ (Z-100), 102.7 WNEW , and 104.3 WAXQ (Q-104.3)
>
> How can four stations that play the same stuff all have high arbs and
>be successful? The answer is that it can't.

This brings back a memory from the 80's, when Top 40 was *the* format. There was a time (about 1984, I believe) when there were four stations doing that format:

92.3 WKTU, 95.5 WPLJ, 100.3 WHTZ, and 103.5 WAPP (now WYNY)

WAPP was the first to pull away from Top 40 and exclaim that "the rock is back." WKTU became K-Rock (and we all know where they are now).

Chuck

drchuck@netusa.net <-----------> http://www.netusa.net/~drchuck/
The "last chance gas station" on the information superhighway :)
Nothing must die only if failed to mend / So take care my love
my friend / Keep it precious - Melissa Etheridge

877. Re: Radio -- The Way It Used To Be

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4e7icl$5jl@vixen.cso.uiuc.edu>
Source record: 26657

References: <4du8qs$6ko@vixen.cso.uiuc.edu>

Ed - I agree with your comments. I think its a matter of making money
the easiest way possible. Listeners do not challenge stations to do
better radio.

Now I will go back to browsing 12 web sites in a row.

Bill
--

| BILL DILLANE |
| pcbill@iconn.net |
----

878. Reel to reel wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Jeff Linenberger <jlinenberger@spidome.net>
Message-ID: <4e7icm$5jm@vixen.cso.uiuc.edu>
Source record: 26658

Hello, I was wondering if anyone out there had a mint condition Tascam 32 machine for sale, my email address is jlinenberger@spidome.net...thanks!

Jeff

879. John Rhody

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Big KRAB <krab@lightspeed.net>
Message-ID: <4e7icn$5jn@vixen.cso.uiuc.edu>
Source record: 26659

Anyone know the whereabouts of John Rhody? I worked with him in Seattle
in the mid-80's and I think he's back in Dallas.

Mike Bell
KRAB
1100 Mohawk Suite 280
Bakersfield, Ca. 93309

email: prodgod@bak2.lightspeed.net

880. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7icn$5jo@vixen.cso.uiuc.edu>
Source record: 26660

DK>People from SF go to NY and say how terrible NY TV news is, how awful the
DK>talk shows are, how the streets all smell of urine, and how the place has
DK>a scary hate-filled core to it now. It's really so sad to know this is
DK>happening to what was once the premiere American city.

David,
You certainly paint with a broad brush. To suggest that hate radio represents New York City is foolish. If the leading practitioner has a 5 share, it means the vast, vast majority of New Yorkers aren't listening to it. I also take serious issue with the "scary, hate-filled core" characterization. As dangerous cities go, New York is far down on the list. Your chance of being hurt here are very slim. Most of the murders (New York had nearly 1,000 fewer murders last year and has always been far down on the list as a percentage of the population) are committed by family members or "friends."

My street doesn't smell of urine. New York has the same homeless problem every US city has, including San Francisco. New York still has some of the finest architecture in the world. It has theatre no other city can match. It has a level of excitement to be found nowhere else, 24 hours a day.

You are correct in your comment about radio here. It's boring. The risk of experimentation is too great. However, before you label New York as being the worst, listen to Talk Radio in a few other cities. Listen in Phoenix. You'll hear hate that wouldn't succeed in New York. Listen in Colorado Springs and a few other places where "towelhead" is a mild assault compared to the beyond-arch-conservative-superpatriot stuff.

Our biggest problem is that we're the world's entertainment capital. As such, the world sees New York as the backdrop of the most violent shows on the tube. My neighborhood in Greenwich Village is a major location for movies and TV (the bastards take all our parking spaces). That same neighborhood suffers from none of what's pictured in the films, yet the world believes it's a dangerous place.

I lived in San Diego for 8 years and felt more at risk there than I ever have in New York. Per capita, the San Diego murder rate is higher than New York. My car was broken into at least once a year. It's only happened once in 9 years in New York.

Come and spend some time here. You may not want to leave San Francisco to live here, but New York will show you one hell of a good time.

Rich

881. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4e7icu$5k3@vixen.cso.uiuc.edu>
Source record: 26661

References: <4e3vto$puo@vixen.cso.uiuc.edu>

Ita matter of expectations, isn't it? We don't EXPECT moderates (remember
them?) or liberals to be negative. Somewhere, we expect it from right-wingers,
and are even (guiltily) amused by it. Syndicated columnist Molly Ivins blasted
Rush last year for on
ly knowing how to pick on people worse off than he.
Tom Taylor/Inside Radio

882. Word Processing in use

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Seth Morth <sm3915@acs.brockport.edu>
Message-ID: <4e7idc$5kq@vixen.cso.uiuc.edu>
Source record: 26662
Cross-posted to: rec.radio.broadcasting,alt.radio.uk

Please send me a brief note letting me know what Word Processing Software is favored by your station. We are upgrading, but are still a college station. This means we need to use what "Real" staions are using because we are a professional training ground. Maybe you've heard of us

89.1 FM WBSU Brockport, NY 7,000 Watts
Celebrating our 15th YEAR!
We also have a BE Digital cart sys. with server and 2 terminals. We aren't proud of this or anything.

We are programmed, have underwriting, and need what YOU use for software.

Check us out at http://www.acs.brockport.edu/~jh2149/wbsu

Or net search for WBSU

```
/-----------------------------------------------------------------\
| |
| Thanks for playing SM3915@ACS.brockport.edu Album out soon. |
| Soon to be released album http://www.acs.brockport.edu/~sm3915 |
| |
\-----------------------------------------------------------------/
```

BOOM ch BOOM ch BOOM ch BOOM ch BOOM ch BOOM ch BOOM ch BOOM ch BOOM

883. Re: Speeding up music?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4e7icu$5k4@vixen.cso.uiuc.edu>
Source record: 26663

References: <4du8r1$6l2@vixen.cso.uiuc.edu> <4e1uap$me2@vixen.cso.uiuc.edu>

In article <4e1uap$me2@vixen.cso.uiuc.edu>, talk1370@aol.com (Talk1370) wrote:

|: Correct me if I'm wrong...but with today's digital recording
|: techniques (DAT and CD) can't you speed up the playback as fast
|: as you want WITHOUT changing the pitch of the song itself? No
|: more fear of the "chipmunk effect"...

Sorry. Speeding up the playback on a DAT or CD _does_ raise the pitch as well as the speed. And you can't do it as "fast as you want": the most I've seen on DAT or CD players is +/- 12%.

(Besides, changing the speed also changes the output sample rate. You can't connect digitally from a varispeed CD to another box unless it's particularly agile.)

Changing the speed _without_ changing the pitch requires intelligent sample manipulation, either through a non-realtime file process (most workstations and PC editors) or some heavy-duty DSP (Eventide DSP4000 UltraHarmonizer, for example). Since the samples are being read faster than they were created, some algorithm has to decide
a) which samples (or parts of samples) can be eliminated, and
b) how to splice around the deleted ones without artifacts.

A good workstation or modern dsp box should be able to go any random speed + or - 25% without any noticible glitches. This is pretty darned amazing, when you think about it: you're throwing away some non-integral amount of data, as much as one sample out of every four. (Older technologies, like the Eventide H3000B, started to fall apart at seven or eight percent.)

----------Jay Rose's Digital Playroom----------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

884. Re: Steve & DC Simulcast

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: c667645@showme.missouri.edu
Message-ID: <4e7id1$5k9@vixen.cso.uiuc.edu>
Source record: 26664

References: <4dg2pu$pfu@vixen.cso.uiuc.edu> <4e1uaq$me4@vixen.cso.uiuc.edu>

>"The Steve & DC morning program is now simulcast on KTGR-KCMQ.Plans are
>for
>the show to be picked up on other Zimmer stations in Central Illinois &
>Capee Girerdeau,MO."

>**********

>The Zimmer station in Cape Girardeau is a hot country station and the
>Carbondale, ILL station is either country or oldies.....How will they
>carry Steve & DC on these formats? Q104/StLouis and the one in Columbia
>are the only Zimmer stations that are CHR...Are tyey going to change
>formats in either markets?

>Doug

The format of the station doesn't make a difference. During the simulcast,
four to five minute breaks are given to the local stations where the insert
local spots, music, etc. Garth Brooks or Hootie and the Blowfish could be
stuck in there.

885. Radio & TV Web Survey

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: peter1@grove.ufl.edu
Message-ID: <4e7id3$5ka@vixen.cso.uiuc.edu>
Source record: 26665

Hello,
My name is Peter DiGiorgio. I am doing an online survey on the uses of radio Web sites on the Internet. If you check out radio Web sites on the Internet I really need your input. You won't receive junk mail or solicitations as a result of replying.
The survey is at http://grove.ufl.edu/~peter1
I used to work in radio (WGNE-FM in Daytona Beach, FLa) so help out a fellow D.J.

886. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4e7id3$5kb@vixen.cso.uiuc.edu>
Source record: 26666

References: <4e3vtu$pvo@vixen.cso.uiuc.edu>

In article <4e3vtu$pvo@vixen.cso.uiuc.edu>, Blake Lawrence
<blake@deejay.com> wrote:

|: Really now, when was the last time you saw the type of machine that made
|: these sounds in a broadcast facility??

A CD player (or turntable) playing one of the Electra sfx disks. That's
what everybody seems to have used for the classic background sound.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

887. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Douglas Herman <hermand@delphi.com>
Message-ID: <4e7id3$5kc@vixen.cso.uiuc.edu>
Source record: 26667

References: <4e3vtu$pvo@vixen.cso.uiuc.edu>

That's correct ... KNX/Los Angeles does still use the old 110 baud teletype in the background. None just one, but a whole bunch of 'em! Sounds like the radio version of "The Front Page." Of course, a computer newsroom system with laser printers just doesn't have the same impact ....

Doug Herman / KCBQ / San Diego

888. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Paul Marshall <radiogai@tiac.net>
Message-ID: <4e7ida$5kn@vixen.cso.uiuc.edu>
Source record: 26668

References: <4e3vu1$q02@vixen.cso.uiuc.edu>

Former WERS air personality John Marino is currently a murder suspect in Boston.

Not a burn...just the truth.

889. Highest Billing Stations in US (repost)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: guest@lehigh.edu
Message-ID: <4e7ibj$5i0@vixen.cso.uiuc.edu>
Source record: 26669

References: <4e3vt7$prv@vixen.cso.uiuc.edu>

Stefan Daystrom <75300.3331@CompuServe.COM> wrote:

>Not only that; I just saw a list somewhere (on the web) of
>the 10 top _billing_ stations in the _country_, and it was

Here ya go, dude:

-- Begin quoted post --
WFAN-AM/New York $38.5 million
WGN-AM/Chicago $36 million
WXRK-FM/New York $30.5 million
WLTW-FM/New York $30 million
WINS-AM/New York $30 million
WCBS-FM/New York $29.5 million
KIIS-FM/Los Angeles $29.2 million
KGO-AM/San Francisco $29 million
KABC-AM/Los Angeles $28.9 million
KRTH-FM/Los Angeles $28.6 million

Tripp Rogers
-- end quoted post --

Don't thank us, thank TRRadio@aol.com.

CHRIS

890. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4e7ibv$5ij@vixen.cso.uiuc.edu>
Source record: 26670

Hi Bill (and everyone else reading this):

First, let me compliment you on your well thought out and logical response. Not that I agree with a lot of it (as you will see), BUT..... IMHO this is what makes for interesting newsgroups and newsletters. Now, in the words of Kasey, "On with the countdown":

>} At Tue, 23 Jan 1996 19:17:37 -0600, Bill P wrote:

>There is a big difference between
>musical taste, as it applies to what selections are being played, and
>the audio quality of that music. I don't believe that one follows the
>other. By selecting a musical format, we carve a niche out of the
>pool of available radio listeners. By presenting that music in the
>cleanest, most natural (as it appears on the recording we are playing)
>way, we allow those with a better ear to appreciate that selection of
>music and those without the better ear will hardly know the
>difference.

"Hardly"? They WILL know the difference if it is not as loud as the competition.

>This is the reasoning behind CD's. Sure the $49.00 K-mart
>boom box will not provide the same quality as a Dennon or even a
>higher-end consumer deck, but the CD itself is recorded to a higher
>standard so that the source is capable of taking advantage of whatever
>level of equipment is being used.

Ok Bill. Is not the goal for radio to attract as many listeners as possible? The goal of a CD or DAT is to reproduce the music as precisely as possbile. These are NOT the same things. Yes, clearly there is tremendous overlap between the two objectives. But stating "the reasoning behind CD's" as the reason we should strive to present the music in its "cleanest, most natural way" is not necessarily in the best intersets of a radio station. If, to reproduce that response, you have a signal that can't achieve a descent signal to noise ratio on most car stereos, you are not programming your station properly.

>} Average radio listeners are not radio geeks like we are.
>
>Here is where I have the problem, Allan. Does it follow, in your
>mind, that because someone may not be a 'geek' that we should assume
>that they are without the ability to recognize quality, low-distortion
>sound? Are there only 'geeks and fools' out there?

It is not a question of "ability" to recognize quality. It is a question of whether they will bother. As I said before, most listeners don't make a project out of this even though many (possibly most) have the ability to.

They turn on the radio, hear something they like or don't like and either stay or move on. That first impression is what counts. If the station is not loud, they will move on. Sure, if you confront them with an anylasis of audio, they will see the advantages you are describing. BUT, I am telling you, MOST listeners will never get that far.

>It depends upon what one considers the advantage. Loudness is not the
>only deciding factor in creating the competitive advantage. If it
>were then the recording industry would not be producing the high
>quality sound that they do. If loudness were all that matters, the
>CD's would all be compressed to death as most FM radio is today.

Different goals here. The recording industry is selling CD's and we are selling radio. When you buy a CD ALL of the things you refer to are important and I agee with all of your points. BUT..... we are selling radio. In radio, loudness (perhaps unfortunately) counts for a lot. I don't care about selling CD's. I care about attracting listeners.

>There is a 'loudness mania' out there that *is* causing listener
>fatigue and burnout. Not just for 'radio geeks' but for a large
>and increasing portion of the listening audience that is somewhere
>between tone-deaf and audiophile.

Nonsense. We will never agree on this point. Yes, the discriminating ear can tell the difference. And, I suspect most readers of this newsletter/newsgroup fall into that category. BUT.... Most people will simply never take the time or effort to determine this. That does not mean that I am "underestimating" my listeners. It's not a question of ability. It is a question of relative importance. After working all day at whatever an individual does for a living, this is not something he or she is going to worry about when they turn the car radio on to drive home. BUT... They will CERTAINLY change the station if they can't hear it!

>There are many programmers (and I use that term to include anyone
>involved with the production of the final radio product) who worship
>loudness even at the expense of quality. Who assume that there are
>two kinds of listeners, a few audiophiles and the masses who cannot
>hear or recognize anything other than brute-volume. That is simply
>not the case.

Really! How do you know that? Let me appropriately rephrase that question without the infammatory adjectives: How do you know that most people are concerned with too much volume on radio stations?

>These people, remind me of that scene in the movie
>'Spinal Tap' where the band has an '11' on their amp's volume control
>because "10 is just not loud enough". I learned years ago, Allan,
>that turning up my portable radio past a certain point didn't really
>increase listenable volume, it just made the sound distorted.

That is not an anology here. Turning up volume on a portable radio is not compression.

>} No one is suggesting distortion. High compression does NOT equal distortion.
>
>Perhaps not in the definition of the words, but in real-life practice,
>sadly it does mean that more often than not. And I believe that the
>reason it often means the same thing is *because* of the attitude that
>"the listener can't/doesn't know the difference"

Don't use the word "can't" and "doesn't" in the same sentence. I have never said "can't" tell the difference. "Doesn't" tell the difference is the correct word. I am not insulting the audience which is the crux of your disagreement with me. There are many things in life we all choose not to make a study of. That does not mean we "can't".

>In other words, like the portable radio analogy, Ill turn it up as
>loud as I can without clipping the sound. Instead of the VU meter (or
>perhaps in addition to it) I would use a spectrum analyzer to see
>where I was weak and where I was strong and attempt to use my
>multi-band compression/limiter to create as pleasing and full of a
>sound as I could. It is all in how much credit you are willing to
>give the listeners you are targeting.

You can give them all the credit you want (and, I agree, you should). But if you are programming against a station with a similar format and all this technical tweaking makes you sound lower than your competitor, I promise you, you will have a problem.

>When you decide what music you will play you are targeting a certain
>taste. When you downgrade the sound quality you are assuming that the
>listeners in that taste-group are dummies who don't know any better.

Again, WRONG. That is your prejudice not mine.

>You are forcing those who do care, to listen at the level of those who
>don't.... *or* (and this is a BIG or) you are inviting them to abandon
>you in favor of other delivery methods such as Digital Cable Music
>(and the nearly free cassettes that can be made from sources like
>that) or to the CD store where, for a few bucks, they can bypass your
>opinion of their lack of musical appreciation (and the commercials you
>play to survive) totally.

We are programming against other radio stations, not the record (or CD) store. A true audiophile will do what you suggest no matter what an FM station does. Process it the way you want and they still won't listen. That's a demographic you are sure to lose IF you are only going to attract them for audio reasons. Hopefully there are other programming considerations that will hold them even though they acknowledge the inherent "poor" quality (from their perspective).

>I would rather over estimate the intelligence of my listeners, and
>take the chance that the tone-deaf ones wont notice my *good* quality,
>rather than take the opposite tack and under-estimate my listener's
>intelligence and assume that they wont notice my 'poor' quality.

Hold on.... Not in commercial radio. If you work for NPR maybe you have that luxury. Number of listeners is what counts here. Of course you want to make everyone happy. But, ultimately, this is not a business to show off our technical prowess. It is a business to attract as many listeners as possible. If your station isn't loud enough, you have a problem. Period.

>I think people make decisions *first* based upon the style of music they like. But
>secondly I believe that an ever increasing number of people DO
>appreciate good sound.

Are you saying you believe a significant number of people are tuning out stations because of audio quaility? You will have to prove that. That is an opinion that is not borne out in any ratings/surveys that I have seen.

>As for the ability of the FM station to re-produce CD quality, while
>it cannot 'duplicate' CD because of the limits of analog transmission,
>it can come very close in most cases.... as LOT closer than the
>average station ever comes.
>
>We have an AC station in our market KGBX....
>
>Oh, they do very well in the ratings too, as does their co-owned
>country KGMY which also has marvelous sound.

I can't comment without hearing these stations. If they are loud and clean, that's perfect. If the are successful I'll bet they have plenty of volume.

>And if you are smashing their favorite song with too much compression
>and clipping, they will tire of it and tune out anyway.

Debatable. If it really is distorted, you're right. But you can do a lot of compression before that happens. How long do you think most listeners stay tuned anyway? Listener fatigue for audio reasons should be your biggest problem!

>Allan, I think you and I are not that far apart. The main difference
>that I see is that I give the listener more credit for having a brain,
>and using that brain than I feel you do. I may be wrong in that
>perception, Lord knows I have been wrong many times. But I keep
>hearing that you see listeners as some sort of monolithic block that
>doesn't know what it is doing or why it is doing it.

You keep tying this into some kind of intelligence thing. Look Bill, to use an analogy most of our readers will identify with: When I turn my computer on, I want the software to run. I don't care whether the code is clean or well written. If it does what I want it to do, I'm happy. Does that mean I don't "have a brain". I "choose" not to dissect programming code. Casual radio listeners (the HUGE majority of who is listening) feel the same way about radio. It's just not a priority. As long as they can hear the station and it plays the music they want to hear, it's acceptable.

You know how hard it is to get listeners to remember station call letters, right? Does that mean they are stupid? Of course not. What is a priority

to you as an insider just is not important to casual listeners.

>Yes, Allan, I do believe that the public is more savvy
>than you (and MANY others) give them credit for being. Call me naive
>if you want but I stand by the notion that if you offer quality
>*within* your designated format you will attract quality listeners who
>are a more valuable demographic (IMHO) than those who don't know any
>better.

In commercial radio that "valuable demographic" better have numbers.

>} You are making the classic programming mistake.
>} Using your personal preferences to rule your programming decisions.
>
>Who are we programming to, Allan? Are you not using *your* personal
>opinion when setting your compression?

No. Most successful commercial FM stations are using a lot of compression as I realize you know from your "MANY others" comment above. It is not just a "personal opinion". They do this because it works (objections from audiophiles noted).

>We are not programming to consultants, programmers or engineers. We are programming to people..

Exactly.

>And the schism between you and I is not so much a programming
>philosophy difference, it is more a difference in how we view people.
>You (apparently) view them in a much less favorable light than I do.
>Therein lies the rub. If you saw your listeners as more intelligent
>and discerning, you would program that way. But (in my view) you see
>them quite a bit differently.

As I stated above, this is not an intelligence thing. But, I think your mistake is that you believe all people have the same priorities as you do. You care about technical details most people don't (and you should as a radio insider). That does not make a casual listener a lesser person as I stated above. You, however, should not assume everyone has the same priority you do with respect to audio.

>There are many successful programmers who don't underestimate their
>listeners intelligence and do very well, thank you. And they are not
>all classical stations either. KGBX is a prime example and there are
>many others.

Ok. But, I go back to my original post. In most, (if not all) situations where you have direct competition between stations in format, your station better NOT sound lower or "weaker" than your competitor. You will lose.

As I said before:

>} Quality is good. Number of listeners is better.
>

Allan Sniffen
asniffen@computer.net

891. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4e7ic0$5ik@vixen.cso.uiuc.edu>
Source record: 26671

} In our last episode, "Allan M. Sniffen" <asniffen@computer.net>
} wrote
}
} Hi Bill (and everyone else reading this):
}
} First, let me compliment you on your well thought out and logical response.
} Not that I agree with a lot of it (as you will see), BUT..... IMHO this is
} what makes for interesting newsgroups and newsletters. Now, in the words of
} Kasey, "On with the countdown":

Thanks Allan I am glad you understand that while I dispute some
of your assertions, I am not flaming you, personally. I also
realize you are not flaming me. Intelligent disagreement on such key
issues is a rare and welcome thing. Thank you.

That having been said (I guess I like that phrase, huh?), I wont go
through and repeat all of the things I have already stated,
because we all know where I (and you) stand on those matters. Like
all other holy wars, we are not likely to convince each other to
change our position. Pretty soon we will occupy an entire AIRWAVES
issue just in our debate <g>.

I would love to hear other people's opinions, both from the 'programmer'
and 'listener' points of view. How important are matters of loudness
and compression versus cleanliness and lack of undue distortion?
Please feel encouraged to participate, regardless of where you come
down on this issue.

Now back to our show...

} Ok Bill. Is not the goal for radio to attract as many listeners as possible?

Well, sure. But that opens up an entirely new kettle of fish as to
quantity and quality of those listeners. Heavy Metal stations often
attract very high numbers (for such a niche format). But those
numbers are very heavily skewed toward 16 - 24 y/o males who don't
really make much money They *love* the format and are very loyal, but
you can't sell them much beyond concert tickets and CD/Cassettes (this
according to friends in the biz who have run heavy-metal formats).

Another similar format are the Adult Standards (Music Of Your Life)
formats. Big, loyal, listener base, can generate good numbers, but
agencies sometimes have trouble selling the format because of the
perception that the demographic is 'set in their ways' or other
generalizations that hamper the selling of these formats despite loyal
listeners and (sometimes) good numbers.

So there is more to this than raw 'numbers of listeners'. I can't speak for you, but I would prefer to have a 3 share of affluent professionals driving BMW's and Altima's with Bose stereos than a 5 share of Fast Food cashiers who barely break even, driving their 10 y/o Chevy with a bad Delco OEM stereo. That is just how *I* feel about it. You are certainly entitled to differ with me, as you most certainly do.

} The goal of a CD or DAT is to reproduce the music as precisely as possible.
} These are NOT the same things. Yes, clearly there is tremendous overlap
} between the two objectives. But stating "the reasoning behind CD's" as the
} reason we should strive to present the music in its "cleanest, most natural
} way" is not necessarily in the best interests of a radio station.

There are large numbers of people out there who have, for the most part, given up on radio as their main source of music entertainment, opting for their own collections of music on cassette and/or CD. I am not foolish enough to believe that all of the people in this group would be brought back to radio by turning down the clipping (which is the part of the audio chain that introduces the most distortion), But I do believe that over-processing is one of the factors that will drive more people to join those ranks of radio-refugees.

} If, to
} reproduce that response, you have a signal that can't achieve a descent
} signal to noise ratio on most car stereos, you are not programming your
} station properly.

In my perception, Allan, you seem stuck in an 'all or nothing' mode.

You seem to me to be saying that we either pipe the CD player into the transmitter raw, or process the living heck out of it. As I said in my first missive, I do believe that a well adjusted limiter/multi-band compressor which is tailored to the type of music, average signal strength of the station (the stronger the signal the less is needed) and is adjusted by someone who is technically competent enough to do it right, can make a station sound fuller, and can mask some of the multipath and other problems associated with mobile VHF reception.

} >} Average radio listeners are not radio geeks like we are.
} >
} >Here is where I have the problem, Allan. Does it follow, in your
} >mind, that because someone may not be a 'geek' that we should assume
} >that they are without the ability to recognize quality, low-distortion
} >sound? Are there only 'geeks and fools' out there?
}
} It is not a question of "ability" to recognize quality. It is a question of
} whether they will bother.

We will never come to terms on this core issue, Allan. But I did want to clarify that I include the concept of 'willingness to' when I used the term 'ability to'.

In the sixties, TV stations used to (and some may still) run their
aural information at slightly less than 100% modulation. Then the
commercials were pumped up to a a full 100% with a lot of compression
to make them come across louder than the program audio. Ad people
thought that viewers would not notice, but they did.. and complained.

I agree (unfortunately) that there are a lot of listeners who wont
notice bad sound. They are on one end of the graph. On the other end
are the audiophiles who will notice *anything* we do to the sound.

In the middle are people who may not be able to put their finger on
what is wrong, they probably can't say "Gee I wish they would not use
so much clipping"... But they do react, albeit unconsciously, to
overly clipped sound.

} >There is a 'loudness mania' out there that *is* causing listener
} >fatigue and burnout. Not just for 'radio geeks' but for a large
} >and increasing portion of the listening audience that is somewhere
} >between tone-deaf and audiophile.
}
} Nonsense. We will never agree on this point.

While I agree that we will not agree, I hardly think it is nonsense.
It just makes sense on a different level (no pun intended).

} an individual does for a living, this is not something he or she is going to
} worry about when they turn the car radio on to drive home. BUT... They
} will CERTAINLY change the station if they can't hear it!

I think you are going off the deep end here, Allan. Even a station
with NO processing can be 'heard'. What we are debating is how 'well'
it is heard and what determines that level of 'how well it is heard'.

} >There are many programmers (and I use that term to include anyone
} >involved with the production of the final radio product) who worship
} >loudness even at the expense of quality. Who assume that there are
} >two kinds of listeners, a few audiophiles and the masses who cannot
} >hear or recognize anything other than brute-volume. That is simply
} >not the case.
}
} Really! How do you know that? Let me appropriately rephrase that question
} without the inflammatory adjectives: How do you know that most people are
} concerned with too much volume on radio stations?

I don't think I said that in that paragraph, Allan. All I claimed is
there are more than the two kids of listeners mentioned above.

} >Perhaps not in the definition of the words, but in real-life practice,
} >sadly it does mean that more often than not. And I believe that the
} >reason it often means the same thing is *because* of the attitude that
} >"the listener can't/doesn't know the difference"
}
} Don't use the word "can't" and "doesn't" in the same sentence. I have never
} said "can't" tell the difference.

Immaterial. Whether it is a can't or won't the results are the same.

} You can give them all the credit you want (and, I agree, you should). But
} if you are programming against a station with a similar format and all this
} technical tweaking makes you sound lower than your competitor, I promise
} you, you will have a problem.

That is where superior programming comes into play. And (for the umteenth and final time) I am not suggesting that you lower the volume. I am suggesting that after a certain point, additional audio simply becomes distortion, not more loudness. It takes skill (and decent processing equipment) to achieve a high-volume, low-distortion audio path, but it can be done, and it is done successfully in a lot of places.

} >When you decide what music you will play you are targeting a certain
} >taste. When you downgrade the sound quality you are assuming that the
} >listeners in that taste-group are dummies who don't know any better.
}
} Again, WRONG. That is your prejudice not mine.

Allan, it is not a matter of cosmic 'right or WRONG' (emphasis yours). It is a matter of differing philosophies. There have been successful stations who have done it both ways. It would be good to remember that this is not brain surgery, it is the entertainment-business.

} >You are forcing those who do care, to listen at the level of those who
} >don't.... *or* (and this is a BIG or) you are inviting them to abandon
} >you in favor of other delivery methods such as Digital Cable Music
}
} We are programming against other radio stations, not the record (or CD)
} store.

That is just not true anymore, Allan. You are most definitely competing with all of those mediums, if you are a music station. To believe otherwise is to place your head in the sand. And don't blink, cause when you do you will find another medium just waiting to snatch a few percent of your ever-so-precious listener base away.

Network (over the air) TV found this out. Cable, satellite, DBS and VCR's have taken a huge bite out of OTA TV viewership. If your ratings included those people who listened to their cassettes and/or some satellite music service, you might be shocked as to how much competition that really is. Also Noncomm radio is HUGE in many markets, but is excluded from the same ranking scale as commercial stations by Arbitron. In some markets those number actually out-rank the #1 commercial station.

} A true audiophile will do what you suggest no matter what an FM
} station does. Process it the way you want and they still won't listen.

Again there is that black and white approach. One is either an audiophile or he doesn't care.

} That's a demographic you are sure to lose IF you are only going to attract
} them for audio reasons.

I don't think I ever suggested that.

} Hopefully there are other programming
} considerations that will hold them even though they acknowledge the inherent
} "poor" quality (from their perspective).

Why add another reason to tune out? I believe in good programming AND
good audio. My marketing professor told me to 'eliminate as many
negatives as possible'. Don't give then any *more* reasons to leave
than they may already have.

} >I would rather over estimate the intelligence of my listeners, and
} >take the chance that the tone-deaf ones wont notice my *good* quality,
} >rather than take the opposite tack and under-estimate my listener's
} >intelligence and assume that they wont notice my 'poor' quality.
}
} Hold on.... Not in commercial radio. If you work for NPR maybe you have
} that luxury.

I totally disagree that it is a luxury. And as stated above, in many
markets NPR dominates. It's just that the Arbs don't release that info
to the general subscribing audience (read: commercial stations).

} Number of listeners is what counts here. Of course you want
} to make everyone happy. But, ultimately, this is not a business to show off
} our technical prowess. It is a business to attract as many listeners as
} possible.

Agreed. Never claimed otherwise.

} If your station isn't loud enough, you have a problem. Period.

We already have discussed that point to death.

} Are you saying you believe a significant number of people are tuning out
} stations because of audio quality?

Yes, I believe it is one factor in a large composite picture.

} That is an opinion that is not borne out in any ratings/surveys that
} I have seen.

If Arbitron or Accuratings said it would you then believe it?

Maybe it is time to re-think the conventional wisdom. There was a
time when successful radio was forged by visionary programmers who
created new things. Now we just clone the same old thing and wonder
why people tune out.

} >We have an AC station in our market KGBX

[...]

} >Oh, they do very well in the ratings too, as does their co-owned
} >country KGMY which also has marvelous sound.
}
} I can't comment without hearing these stations. If they are loud and clean,
} that's perfect. If the are successful I'll bet they have plenty of volume.

They have sufficient volume to be heard well (despite the fact that
they are class C2's in a market dominated by full class-C's). But
their sound is open and clean, as well as being loud. Oh, yeah, they
also are well programmed.

} You keep tying this into some kind of intelligence thing. Look Bill, to use
} an analogy most of our readers will identify with: When I turn my computer
} on, I want the software to run. I don't care whether the code is clean or
} well written.

Bad analogy. A better one would be whether the user cares if the
monitor is of high-definition and 'flicker-free'. It is a well known
fact that cheaper, 'interlaced' monitors have a higher fatigue factor
than higher-quality 'non-interlaced' monitors. Also the resolution
(dot-pitch) of the monitor determines how clearly the graphics and text
are presented.

The quality of the software is analogous to the quality of your
programming, while the video quality of the monitor determines how
well that software looks, just like the audio quality determines how
well your programming sounds.

} In commercial radio that "valuable demographic" better have numbers.

Ask Chicago's WNUA (NAC) and WLUP (entertainment talk) whether there are
numbers. Both score in the top 10 and WNUA has among the cleanest
sound in the market (second only to classical WFMT).

} As I stated above, this is not an intelligence thing. But, I think your
} mistake is that you believe all people have the same priorities as you do.

And you believe that they have the same ones as you (via the research
you choose to follow) do. Simple matter of philosophical differences,
Allan.

Let's hear from some other voices on this matter. Don't be shy.

Bill
--

William (love that loud, clean audio) Pfeiffer
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
Let me design your unique web presence. Excellence on a budget!

892. Re: MiniDisc storage

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: csp@w3eax.umd.edu
Message-ID: <4e7ica$5j5@vixen.cso.uiuc.edu>
Source record: 26672

References: <4e3vtl$pu1@vixen.cso.uiuc.edu>

In article <4e3vtl$pu1@vixen.cso.uiuc.edu>,
Dangerboy <smeyer1@ic3.ithaca.edu> wrote:
>
>
>Has anyone figured out a a good way to store MiniDiscs for broadcast
>playback? Our college station recently replaced carts with MiniDiscs,
>and the best thing we could figure out is to make up a binder. This
>would alternate regular page protectors (so we could slide in a cut
>sheet) and those pages with built-in 3 1/2" disc pockets. The pocket
>size is a little too big though.
>
> Anyone have a better idea? Any comments would be much appreciated.
>
>Thanks,
>Sam Meyer
>Production Director
>WICB-FM, Ithaca, NY
>
>----------------------------
Sam

We are looking into it too. We switched to MiniDisk players as of Sept. 1995.
(WMUC-AM/FM, College Park, MD)

On a slightly different note, I hope MiniDisk - as a medium- really picks up;
That will get the prices lower... You have to pay $500 to get a portable
MD player/recorder and just about the same for Sony's car radio/MD unit..
(currently).

Chris

--
csp@w3eax.umd.edu

893. Re: MiniDisc storage

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: brianb73@aol.com
Message-ID: <4e7icb$5j6@vixen.cso.uiuc.edu>
Source record: 26673

I take apart an old cart, tear out the guts and the post , label the
remaining lower half of the shell and place the mini disk and case in it.
It is then placed in the same cart rackl we use for carts but in a
seperate section for mds. It works quite well, the old cart shell serves
as a drawer. Try it!!!!!!!
Brian Barton
WXLV-FM
Schnecksville Pa.

894. Rap the Vote...Chat!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Michael Beckner <michaelb@swnetworks.com>
Message-ID: <4e7ibg$5hq@vixen.cso.uiuc.edu>
Source record: 26674

Come participate in a celebrity-hosted chat to discuss RAP THE VOTE, an organization dedicated to encouraging urban minority youth to get to the polls and make use of their democratic right to vote.

On Thursday, February 8th, 1996 AT 11:30 ET, RAP THE VOTE chairpersons RUSSELL SIMMONS (CEO Rush Communications, Def Jam Records) and supermodel/writer VERONICA WEBB , along with former New York State Governor and current syndicated talk show host MARIO CUOMO; HEAVY D, President of Uptown Records; and outspoken rapper Q-TIP from A Tribe Called Quest will engage in an online chat at SW Networks' website, NetSpace <www.swnetworks.com>. The chat will adress the issue at the heart of RAP THE VOTE's mission-- namely, to empower urban minority youth to take hold of their future by going to the polls and getting their voices heard.

The online gathering will be part of 24 HOURS IN CYBERSPACE, the world's largest internet event to date. From the same group which produced A Day in the Life of America and Passage to Vietnam, 24 Hours is an international project to chronicle the effect of the digital revolution on everday life. 100 of the world's top photojournalists will cover the globe to document every facet of the online phenomenon.

The live chat will take place from 11:30 to 12:30 EST USA on Thursday, February 8, 1996. Check the SW Rap The Vote pages for more information. <www.swnetworks.com>

895. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4e7ibq$5ia@vixen.cso.uiuc.edu>
Source record: 26675

References: <4drp3p$el8@vixen.cso.uiuc.edu> <4e3vta$ps5@vixen.cso.uiuc.edu>

> Bo Donaldson and Paper Lace records??? You MUST be kidding. They
>didn't call it DISPOSABLE Pop for nothing.

Those of us who grew up during the 70's remember hearing these songs on our transistor radios and scratchy old 45's. We enjoy hearing them again, regardless of what the consultants, corporate bean-counters, and "focus groups" would have you believe.

BTW, both of the songs you mentioned went all the way to #1 on Billboard. If a station bills itself as playing "The Greatest Hits of the 70's", I would suggest that they play them.

-Drew in Charlotte-

896. Re: Classic rock STILL alive in New York!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4e7ibq$5ib@vixen.cso.uiuc.edu>
Source record: 26676

References: <4e3vt7$prv@vixen.cso.uiuc.edu>

Stefan Daystrom wrote:

> The top billing station listed was
> WFAN NYC -- sports, right?

Sports and Don Imus - that's his home base.

I suspect that Imus has more to do with it than sports.

Glad to hear that WFAN came out ahead of WXRK. Let's hope their lead
increases next book.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

897. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4e7ibt$5if@vixen.cso.uiuc.edu>
Source record: 26677

References: <4drp3p$el7@vixen.cso.uiuc.edu>

On 20 Jan 1996 22:07:53 GMT HeyKurtz (heykurtz@aol.com) wrote:
: In article <4dfn52$i4c@vixen.cso.uiuc.edu>, transvox@crl.com (Mark S.
: Roberts) writes:

: >Repetition works in CHR, new rock, and country
: >formats where new product is coming in. Well, in an oldies or classic
: rock
: >format, by definition, no new product is coming in. Oldies stations get
: >around this problem by keeping fairly wide playlists and working a fun
: time
: >Shakey's Pizza kind of look. Classic rock stations don't have this option
: >in most cases

: I find your comments about repetition interesting. Our experience is that
: Oldies and Classic Rock stations that expand their playlists when they are
: already concerned about developing repition images actually end up
: exacerbating those images. It appears that listeners develop repetition
: images for stations not so much from when they play the same songs over
: and over, but when they play bad (translation: poor testing) songs over
: and over.

That is interesting, but still....

Who determines what is good or bad?

RESEARCH!

Not that research is bad, just that it's often badly used. At the same time,
I'm glad that the Ten Commandments or the U.S. Constitution were not first
subjected to the charms of a focus group.

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

898. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: steve@zephyr.com
Message-ID: <4e7ic2$5io@vixen.cso.uiuc.edu>
Source record: 26678

References: <4du8qc$6k1@vixen.cso.uiuc.edu>

In article <4du8qc$6k1@vixen.cso.uiuc.edu>, maifm@i-max.co.nz (Mai FM
88.6) wrote:

> ISO MPEG layer 3 breaks down the spectral information to 128 subbands
> and the effects are a lot less noticable. I have tested many people on
> A B testing between 128 kbit layer 3 verses straight cd and the result
> is 50 50 , It seems unusual that it has not taken off.

Actually, the number of subbands for MPEG Layer 3 is 576. And in the US,
it has certainly taken off!

> Incidently TELOS produce a ISDN box that runs ISO MPEG layer 3 and
> sounds stunning at 128 kbit 44.1

Thanks!

--
Steve Church
Telos Systems
+1 216.241.7225

899. Fly 92 tape wanted...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jjgato@aol.com
Message-ID: <4e7ic7$5iv@vixen.cso.uiuc.edu>
Source record: 26679

I was listening to a wav file of the station and I loved it and I'm interested in lstening to a tape of the station (music, sweeps and all.) I anyone can help me out write to my e-mail JJGato@aol.com or JJGato@shadow.net. Thanks a trillion!

JJ Gato

Contenders beware! Warnings are up and I'm ready to destroy anyone who gets in the path of the 'HURRICANE'!

900. Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4e7icf$5jb@vixen.cso.uiuc.edu>
Source record: 26680

Since there seems to be so many radio historians here, maybe someone can answer this question:
What is the oldest radio show in the US?
My guess would be the Grand Old Opry on WSM, or Rambling with Gambling on WOR. I think they both went on the air in 1925, but which was on first? Or was another current radio show on first?

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

901. Philadelphia Talent

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4e7icj$5jh@vixen.cso.uiuc.edu>
Source record: 26681

> Subject: Philly Radio
> From: scottk99@aol.com (ScottK99)
> Organization: America Online, Inc. (1-800-827-6364)
>
>
>
> And while we're on the topic of 1960s Philly radio...I was speaking to my
> boss about the wonders of the Internet and how I subscribed to a couple
> broadcasting news groups. I told him what a wonderful exchange of
> information they were and how many times people are locating and/or
> attempting to locate jocks from years past.
>
> He was interested in this aspect and asked that I try to locate/find out
> what happened to some people in Philly his father used to work with. My
> boss' father is the late Joe Conway, Sr., who managed WIBG for many years.
> His son - my GM, Dan - is interested in tracking down a couple of his
> father's old jocks: Joe Niagara, Hy Lit and Bill Wright, Sr. Anybody know
> what happened to these fellas?
>
> I appreciate your help!
>
> Scott James, PD
> KUAD Fort Collins, Co.
> ScottK99@aol.com

All are still in Philadelphia. Joe Niagara does PM Drive on
nostalgia WPEN. Hy Lit is opposite him on oldies WOGL. Bill
Wright, Sr. does weekends and swing on WPEN.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

902. Re: Radio -- The Way It Used To Be

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4e7icl$5jk@vixen.cso.uiuc.edu>
Source record: 26682

References: <4du8qs$6ko@vixen.cso.uiuc.edu>

kgb012@aol.com (KGB012) wrote:

>In those days, radio stations like WPIX and WMEX used to "break" records
>before the "big" stations like WABC or WRKO would play them. Those
>stations acted, I believe, on instinct. They didn't have to hire a
>consultant to tell them whether they should play a song or not. If it
>sounded good, they played it.

>Several years ago, I talked to the music director of a Boston radio
>station (I forget the station) that was playing Soft-Rock at the time. I
>asked him why the station wasn't playing Tracy Chapman's "Fast Car". He
>told me the station's research indicated that it wouldn't fit into the
>format. That is the problem with so many radio stations today: cowardice.
> The business is filled with rogram directors and music directors afraid
>to make a move without being backed by the proper research.

Folks:

This is one of the things that made Scott Shannon a genius with a capital "G." We played some things you would never have expected on Z-100...like the day, way before anyone knew from New Age, someone called his attention to Ray Lynch's "Deep Breakfast" and the next thing I knew, I was editing it down to manageable length for broadcast on our airwaves. And I still maintain that a major reason behind Bobby McFerrin's CHR success with "Don't Worry, Be Happy" was that after I had moved to WNEW-AM and was playing it there, it was heard by someone close to me who worked in Z-100's music department, who told Shannon, and so on...

I can't speak for what goes on today at WPLJ, but in my four years at the Z, Shannon led with his instinct and everything followed from there. I learned more from him in that time than in the rest of my twenty years in broadcasting all together!

Anita Bonita

903. Re: Speeding up songs

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7icv$5k5@vixen.cso.uiuc.edu>
Source record: 26683

References: <4daiug$t8u@vixen.cso.uiuc.edu>

In article <4daiug$t8u@vixen.cso.uiuc.edu>, GVST01A@prodigy.com (Chris Passant) writes:

>All I was saying in the previous post (sections exerpted using the "CP" >ID above) was that there is a way to produce professional radio that is >entertaining and profitable, and some (if not many) of our current crop >of radio stations choose to disrespect their "product" time and time >again. Goofing with the speed of songs, walking over songs, and playing >versions other than the album versions of songs without acknowledging >such is sloppy, unprofessional, and disrespectful to the artists featured

>by that station.
>
First off, the artists featured are not our product. The product is the entire package presented on air. Artists are simply a means to attract people. Sure, I like them as much as the next guy - maybe more - but I'm in business for me, not them. Ultimately, if a station plays with the music too much, they'll get the biggest wake up call of all, and it has nothing to do with the artists - people will listen to someone playing the same songs in a way they like better.

As far as "respecting the artists"...how much respect for their song does an artist expect when I get a CD with FIVE different versions of one song? If they're changing the song to increase the odds of my playing it, why shouldn't I feel free to tweak it a little more? If it gets played, it gets played! If not, no sales. No sales, no next album.

>It is possible. I've heard such stations do it RIGHT, so I know it is a >viable alternative to the current portrayal of music these days.
>
There is no such thing as doing it "right." Your right is someone else's wrong. There are a million different ways to present something. The trick is finding one that is most acceptable to the most different people. Towards that end, programmers experiment, and so do artists.

Bob Gerhard

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

904. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7idd$5kr@vixen.cso.uiuc.edu>
Source record: 26684

References: <4d8acb$2ae@vixen.cso.uiuc.edu>

The first station I worked at was KAYN-FM. The owner was fairly
religious, and came up with this little gem in a promo designed to attract
new business:

"If you're trying to reach new customers, KAYN is able!"

If murder was legal, we'd have lynched him!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

905. Toledo RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4e7ibh$5hs@vixen.cso.uiuc.edu>
Source record: 26685

Ratings!

People 12-+, Monday-Subday, 6AM-Midnight
1. WVKS (92.5, KISS-FM)-12.9 CHR
2. WKKO (99.9, K-100)- 11.2 Country
3. WRVF (101.5, The River)-9.4 Soft-Rock
4. WIOT (104.7, FM 104)-6.3 Rock(AOR)
5. WWWM (105.5, 3WM)-5.6 Adult Contemporary
6. WSPD (1370 AM)-5.2 News/Talk
6. WRQN (93.5, Oldies 93.5)-5.2 Oldies
8. WBUZ (106.3, The Buzz)-5.0 AOR
9. WJR (760, Detroit)-4.0 Full service
10. WCWA (1230 AM)-3.1 News/talk/Music

Morning Drive. 6-10AM, People 12-+

1. WVKS (92.5, Kiss-fm, Denny & Tricia)- 16.2
2. WKKO (99.9, K-100, Mitch & Mary-Beth)-12.5
3. WRVF (101.5, The River, Steve Kendall)-8.8
4. WSPD (1370, Jerry Anderson/News/Traffic/Weather/Sports)-7.9
5. WIOT (104.7, Jeff Lamb and Mark Benson) 6.0
6. WWWM (105.5, 3WM, Mark & Wendy)-5.0
6. WRQN (93.5, Oldies 93.5, Bob Kelly & Dennis Staples)-5.0
7. WJR (760, News/Weather/Traffic/Sports/Interviews)-4.9
9. WBUZ (106.3 The Buzz, Music)-3.4
10WLQR (1470, Magic 1470)-3.0

** Note that 1470 has now acquired the call letters WLQR. 101.5 used to have call letters WLQR but switched them to WRVF after Noble Broadcasting Group bought them. **

==========
The Only The Only
Signature Signature
In Stereo In Stereo
==========

Craig D. Warner-Thank God I'm Me

906. Why only 12+ Numbers?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: crusso97@aol.com
Message-ID: <4e7ibj$5hu@vixen.cso.uiuc.edu>
Source record: 26686

How come you never post the 18-34 Numbers or 25-54 Numbers when Arbs are posted?? Who Cares About 12 + ? Give Us more Meat In That Sandwich.

Russo

[Moderator's Note: The reason for that is simple. Arbitron information is copyrighted and costs a LOT of money. The 12+ numbers, while still copyrighted, are fairly widely distributed to daily newspapers and various other sources. Arbitron usually looks the other way for these base numbers, probably because they offer publicity without seriously compromising the value of the entire package. Releasing other, more sensitive, numbers is strictly verbotten, and not fair to Arbitron, who (after all) has a big investment in this proprietory information which they sell to subscribing stations. Bill]

907. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: jimnuznoff@aol.com
Message-ID: <4e7ibj$5hv@vixen.cso.uiuc.edu>
Source record: 26687

My collection of station ID's has KCBS, San Francisco, KFYI, Phoenix, and WJR, Detroit all having 'gongs' at the hour. I recall KYW, Philadelphia using one in the past, too.

(BTW, I have e-Mailed the staff at WJR twice, requesting a copy of their gong for use on my Macintosh. Both requests have gone unanswered).

908. Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7ic0$5il@vixen.cso.uiuc.edu>
Source record: 26688

AS>I have had this debate with the Chief Engineer of a NYC "Light" radio
AS>station. Programmers of these formats continue to hold that keeping the
AS>compression down helps listeners stay tuned longer. They claim the
AS>compression encourages passive listeners to reach for the volume and turn it
AS>down.

AS>Nonsense.

Allan,
Hardly nonsense, since WLTW (Lite FM) has had killer numbers for
years. The lack of mashing hasn't had a negative impact on the station.
Their drop in ratings is due to significant format changes that intrude
on their turf.

AS>In NYC compare the sound on WPLJ and WMXV. MXV has sounded low and hollow
AS>(due to lack of compression) for years (new P.D. Steve Weed seems to be
AS>changing this..but..). Scott Shannon at PLJ has always been a believer in
AS>compression. Now, I realize there is a difference in music, but there is
AS>also a huge amount of overlap in their playlists.

There's also a huge difference in the feel of the stations, far
more than compression, or lack of it. Playlists as playlists aren't as
important as how the whole station is fashioned.

AS>Who do you think the
AS>average listener will pick given a choice (most likely from their car). A
AS>strong sounding station or a weak sounding station. Its a no brainer!!!

They'll choose the station that pleases them the most. This
argument is too simplistic to spend much time on. Radio stations are
far more than individual pieces.

AS>Keep the compression UP!!!

... and watch your TSL go down, especially with women.

Rich

909. Kiss 95.7 Hartford, Connecticut

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: scottg@nai.net
Message-ID: <4e7ic9$5j4@vixen.cso.uiuc.edu>
Source record: 26689

Hartford's Kiss 95.7 (WKSS) is now online! And you can listen to their audio live on the net in REALAUDIO! Check it out today

http://www.kiss957.com/

910. Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7icr$5ju@vixen.cso.uiuc.edu>
Source record: 26690

JM>Has anyone heard the rumor some station in Indy dumped Limbaugh
JM>because of a bad book?

Jay,
I believe it was a format change. Some of us are like vultures, hoping for the day the show will fail. Rush could lose 300 stations before he'd be in the same boat as the next lower level of network (or local) talk. The second (far distant) banana is probably Liddy with a very small fraction of Limbaugh's affiliate numbers. One station, even in a major market would be a minor dent in Rush's affiliate list. I guarantee someone else will pick it up. Not so for Liddy.

Any hope that Rush is on his way out is a non-conservative's wishful thinking. He's got a long run still ahead. If Rush loses stations, it'll probably be because of the fees they charge, not some political disagreement with his views or ratings. I converted a Rush station several months ago. Their reason was they couldn't sell the show, locally, and the fees were simply too high.

Yes, there has been a softening in the numbers. In my opinion, it because he's become a mouthpiece for the Republican party and is perceived as "one of them" in a climate that distrusts ALL politicians, regardless of party. If he were to get back to the olden days as an entertainer, the show would be a killer again. I don't hear the variety I used to hear and the constant dittohead compliments are predictable and boring. Rush is a great talent for radio who's begun to believe what he says. It's a dangerous trait.

Rich

911. Re: Time Management

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4e7id5$5kf@vixen.cso.uiuc.edu>
Source record: 26691

References: <4daiui$t95@vixen.cso.uiuc.edu>

In article <4daiui$t95@vixen.cso.uiuc.edu>, rentadj@ix.netcom.com (Pat Ryan) writes:

>3) don't be a perfectionist, you may spend a lot of time on a project
>that doesn't mean a lot to the big picture (ratings or revenue) to get
>it perfect. Settle for "really good", unless it counts!
>
>
This is the biggest piece of good advice I've seen in a long time. It's easy to develop tunnel vision. Just the other day, two of us spent 1-1/2 hours looking for "just the right piece of music" for a spot. In the end, that perfect piece of music occupied less than five seconds of air time, and half a dozen other things we found in the first five minutes would have had the same impact. As it is, the piece we finally used was "the closest thing" to what we were looking for. The lesson? There is no perfection. Don't waste hours looking for it.

Bob Gerhard

ZonieCat...the expatriate
AriZonie!

Bob Gerhard Program
Director, KBAT/KQIP
Midland/Odessa, TX Afternoon Drive at The Bat,
Pure Rock 93 KBAT

912. Re: Thank You Wyatt Cox!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: afn09595@freenet2.freenet.ufl.edu
Message-ID: <4e7id5$5ke@vixen.cso.uiuc.edu>
Source record: 26692

References: <4e1ubb$mfn@vixen.cso.uiuc.edu>

In <4e1ubb$mfn@vixen.cso.uiuc.edu>, jmarvin@well.com (jay marvin) wrote:

: I have given Wyatt a ton of shit in numerous posts yet here's a guy
: who never held it against me and had concern enough to ask. Wyatt
: thanks and thanks to Bob Smith too!

A good broadcaster ignores personal feelings (as opposed to
gut feelings) in search for the truth.

Wyatt Cox, Affiliate Relations, People's Radio Network
....way down upon the Suwanee River in White Springs, FL

--
Wyatt Cox - People's Radio Network - White Springs, FL
NEW EMAIL Address - afn09595@freenet.ufl.edu
snail mail - Telford Hotel, White Springs, FL 32096
...way down upon the Suwannee River....

913. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: forsling@iastate.edu
Message-ID: <4e7id6$5kg@vixen.cso.uiuc.edu>
Source record: 26693

References: <4e1u8m$m6m@vixen.cso.uiuc.edu>

In article <4e1u8m$m6m@vixen.cso.uiuc.edu>,
Jim Addie <addie@interaccess.com> wrote:
>References: <4dp4lo$jpo@vixen.cso.uiuc.edu>
>
>In article <4dp4lo$jpo@vixen.cso.uiuc.edu>, Anthony Craine
><acraine@interaccess.com> wrote:
>
>> I'm pretty sure WGN in Chicago still does. I don't listen to the station
>> all that much except for Cub games, but I know I always hear the tone
>> during those. I don't know if it's the exact same tone they've used over

(Snip)
>
>Yes, in fact WGN still uses a time signal. It is identical to the
>original signal you heard so many years ago, though has been generated by
>a solid-state device for last 25 years or so. There is a very interesting
>story surrounding that tone and what they did before it was generated
>electronically. I'll see if I can get my hands on a copy and post it if
>it's not too long.
>
>Jim Addie
>AddieTech
>

Jim,

If our moderator can stand _one more_ WGN time tone story, this is
mine and I hope it's not yours. Here goes (and I _swear_ that this is
true):

When the Chicago Tribune owner, Colonel Robert McCormack created WGN
back in (about) 1925...an announcer would formally announce the time
and a sound effects guy would strike a chime car on mic as exactly
as he could to signal the beginning of the hour. Ten years later,
engineers built an automated time tone connected by a relay to
Western Union, which provided accurate time. Some of us remember
the studio clocks controlled by a pulse from WU from our own early
days in radio.

Anyway, the Western Union triggered tone sounded every hour of the
day--with one exception. And here's where it gets _very_ strange:
Just before midnight each day, an engineer, announcer and sound
effects man were sent to the boiler room of the Tribune Tower
building in downtown Chicago in which WGN was located.* Colonel

McCormack had purchased and installed the original pair of steam whistles from the paddleboat "The Robert E. Lee." So, just before midnight, the announcer would say, "We chime in this day with the steam whistle of the paddleboat 'The Robert E. Lee.' The next sound you hear is the sound of the _actual_ steam whistle indicating the midnight hour."

The sound effects fellow would pull the cord that sounded the whistle and the announcer would say, "Serving the middle west, this is WGN Chicago."

WGN stopped blowing the whistle in 1955!

In 1953 at WGN, the engineers decided to construct a unique tone for the station...one composed of three frequencies to distinquish it from the tones used on the old Mutual Broadcasting System--of which WGN was then a part. So, the three-note tone has been in use at WGN for more than 40 years--tube-type oscilators in those days built into a "bathtub-type" chassis but solid state for the past many years.

The Colonel was a very interesting guy. And I hope you found this to be an interesting story.

*WGN radio eventually moved out of the Tribune Tower complex to the building housing WGN-TV at 2501 W. Bradley Place on the north side in, I think, the late 50's or early 60's, but they've been back in the Tower on Michigan Avenue for what?--10years now?

Cheers.

Don
--
Don Forsling "IOWA..Gateway to Those Large Rectangular States"
forsling@iastate.edu

914. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: lgenco@crl.com
Message-ID: <4e86ug$btg@nntp.crl.com>
Source record: 26694
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

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Archive-name: radio/old-time-faq
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Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ Edited by Lou Genco (lgenco@old-time.com))

Last Modified: 01/10/96
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

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Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the early 1960's. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes of OTR programs. A partial list can be obtained from my OTR WWW site or FTP address listed later.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at my WWW site.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested

various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at the archive site, and my FTP / WWW sites.

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info, or download STATIONS.OTR from my FTP site. If you learn of other sources, leave a note!

Julian A. Smith (jsmith@blues.epas.utoronto.ca), Frank Passage (passage@pluto.dss.com) and Bill Pfeiffer left the following information:

For AM listening, try the new National Radio Club's _AM Radio Log, 15th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price range: $20.00]

For FM listening, I'd suggest Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at 800-248-4242 or +1 212 473 4668 voice, or +1 212 473 4626 fax. The address is M Street Corp., 304 Park Ave S Floor 7, New York, NY 10010 USA. costs $29.95 + p/h,

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page or FTP site for a list of some of them.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119

Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices.

Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my FTP & WWW sites. While you are there, check the online libraries; some collectors have very complete collections of various serials, and they are listed by name or date in their listings. I am currently compiling a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series. At present, the dbf file exceeds 70,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items. It can be FTP'd as sou_pub.otr. (Thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a Netscape table of logs and log sources at my WWW site.

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions
to various programs. They are on file at his and my WWW/FTP sites.

Many of the local and national OTR clubs maintain informational
libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can
access for more information?

A16. Yes, there is a growing number of WWW sites, as well as FTP sites
and a Gopher. Each site contains different information, so you
might want to visit them all. The sites listed below are good
places to start, since the major OTR WWW pages have links or
pointers to each other. If you learn of any others, I'd
appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

FTP:
(under development)

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to radio.aiss.uiuc.edu,
directory: pub/AIRWAVES/OTR
GOPHER:
gopher radio.aiss.uiuc.edu 7070
(select "OTR")

World Wide Web URL:
http://radio.aiss.uiuc.edu/~rrb

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic
newsletter, mailed every night to subscribers. Traffic has
increased considerably, and the digest is usually mailed more than
once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use
old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

FTP: radio.aiss.uiuc.edu (directory /pub/AIRWAVES/OTR/)
GOPHER radio.aiss.uiuc.edu 7070 (select OTR)
Web http://radio.aiss.uiuc.edu/~airwaves/history.html#archive

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. To access this service, point your browser at: http://radio.aiss.uiuc.edu/~rrb/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This may lead to a greater loss of signal (particularly high-frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines, Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should not be confused with FM radio broadcasts. One of my customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies
with master tapes -- yes, you need a second cassette deck
and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette
decks for producing highest-quality cassette tapes, he does have
a few recommendations:

One of the BEST dubbing decks (if you must use one) is
made by Denon. Both sides can record at the same time
and both sides have pitch control, and both sides have
separate output jacks for connecting to other
equipment.... almost like TWO <click> TWO <click> TWO
DECKS in one. Tascam (Teac's pro division) also recently
introduced their model 303 double deck. If it's anything
like the 202 MKII, it's probably not worth it. You pay a
high price for the name, but still basically consumer
grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good
source for cassette copiers, and equipment servicing.
All the duplicators I have in use today came from this
company. They have all the major brands (plus their own
house brand), also tape decks, blank cassettes, etc.
Great service (same day usually available). They'll beat
anyone's price on cassette dubbers. 800-788-1122. Fax is
717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia,
MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel
tape recorder. (1) The tape edge may be rubbing against the
rim of a distorted take-up reel, or (2) the oxide may be
sticking to your erase (or other) heads. If the former, the
least frustrating alternative is probably a new take-up reel.
If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to
recover, I will be glad to send you more information
on how to do it. Just send me a stamped self addressed
10 envelope and I will respond. Send your request
to: Fred Korb, c/o Oldtime Radio Collectors and
Traders Society, 725 Cardigan Court, Naperville,
Illinois 60565-1202. I am willing to help you preserve
the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a
lubricating film can be automatically applied to the tape as it
is played. I tried it. Although temporary, it does indeed work!
I'd recommend it for those squeaky tapes that you wish to
re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at my WWW site. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s
- Avoids "ham" radio gear (the Boat Anchors group covers that)
- Has a -very- comprehensive FAQ that new folks should read

Several museum sites are available at my WWW page. The WWW site, "The Bellingham Antique Radio Museum" is also available directly via URL http://www.pacificrim.net:80/~radio/ This site contains info and GIFs on old radio hardware, as well as soundclips of OTR show intros.

The University of Maryland also has a WWW site entitled "Broadcast Pioneers' Library". This is an excellent resource for the serious / professional researcher. It can be accessed through my WWW site, or directly via the URL: http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware resources may also be found at my WWW site.

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via my WWW site.

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran plans with dimensions and number of turns, etc to build one of these antennas. I have built several and I'm no mechanic. If you (or anyone else reading this) would like a copy of the article and plans, drop me a stamped, self-addressed envelope: Dan Hughes, P.O. Box 933, Urbana IL 61801.

If you are interested in AM Broadcast Band reception, and technical artlcles related thereto, send a SASE to the following address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at my WWW site):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop?
http://www.thoughtport.com/tpa/non/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your FTP site?

A24. Maybe. There are several FTP-by-email servers. Contact one of
them for instructions.

ftpmail@decwrl.dec.com
with no subject line,
and two-line body with line one help and line 2 quit

ftpmail@grasp.insa-lyon.fr
(body: help) Please, European users only.

bitftp@pucc.princeton.edu
(body: help or ftplist for a list of anonymous ftp sites)

BITFTP@DEARN or BITFTP@vm.gmd.de
(body: help or ftplist for a list of anonymous ftp sites)
(Europe only)

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

WWW pages can also be retrieved by email. Contact
agora@www.undp.org for more information

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Most of the soundbytes can be downloaded, and played on your computer's sound card.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside

dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are:
Henry Brugsch <henry@g0gku.demon.co.uk> and
Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

915. Blind Radio Student

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: John Lovell <jwlovell@ix.netcom.com>
Message-ID: <4e7ibl$5i3@vixen.cso.uiuc.edu>
Source record: 26695

All,

The recent messages regarding blind and disabled broadcasters has been a great help to me and one of my current broadcasting students who is blind. We haven't been getting a great deal of assistance from the Division of Blind Services, who thinks she would do better in a more "traditional" job training program.

Our radio school is part of the Dade County Public Schools, Adult and Continuing Ed. Department, by the way. We've been teaching radio for over 20 years.

My student and I have been trying to figure things out as we go to discover ways to make it possible for her to use the equipment completely on her own. I've hooked up secondary VU meters with the covers removed, as an example, so she can feel the needle when it goes into the red. Braile labels are on the boards to help her learn their use and we've added braile numbers to the side of carts so she can practice running air shifts.

If anyone has additional ideas, or knows of adaptive equipment that might be used to assist her, I would be appreciative of hearing from you privately. Many thanks in advance.

John Lovell, Radio Broadcasting Instructor
Miami Lakes Technical Education Center
Dade County Public Schools, Miami, Dade County, Florida, USA
jwlovell@ix.netcom.com radioweb@webcom.com
Visit our Website: http://www.webcom.com/radioweb/

916. Re: DAB in the USA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: steve@zephyr.com
Message-ID: <4e7ic2$5in@vixen.cso.uiuc.edu>
Source record: 26696

References: <4d8aah$26u@vixen.cso.uiuc.edu>

> Rob Landry (umar@cybercom.net) wrote:
>
> : What can DAB do for
> : me as a consumer that FM can't be made to do? Where is the clear
> : advantage in convenience and ease of use that made the CD such a success
> : against the LP?

The big thing is that the quality is *consistent*. When it works, it works 100% - with no fading, multipath, cross-modulation, etc. And 7 kHz DAB sounds much better than AM for voice stuff.

Will the consumer care? I think it depends upon whether there is new content that people will want to listen to enough to buy a DAB receiver. New channels presumably mean new programming eventually.

A lot of people have cable TV in order to get more programming choices. Unless DAB is constrained to only simulcast content available on AM/FM, of course.

--
Steve Church
Telos Systems
+1 216.241.7225

917. Albany/Syracuse fall ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4e7ibe$5hi@vixen.cso.uiuc.edu>
Source record: 26697

Happenings in the #40 market:

*Going further afield...the 12+ ratings for Albany & Syracuse are in (courtesy of Radio & Records...http://www.rronline.com/ and Radio Online www.radio-online.com). I'm going to need some help with some of the stations(contact me off-line w/details). Ratings for the Utica/Rome and Erie,Penn.markets are also in,but that will come soon.

Albany:

```
# Calls/freq. Format/positioner(summer rank) Su95 F 95 +/-
-- ----------- ------------------------------ ---- ---- ----
1 WGNA-A/F Country(1) ! 9.8 11.3 +1.5
2 WGY/810 News/talk(Radio 810)(2) 9.2 9.5 + .3
3 WFLY/92.3 Contemporary hits(Fly 92)(3) 9.0 9.1 + .1
4 WYJB/95.5 Adult contemporary(B 95)(5) 7.2 8.2 +1.0
5 WQBK/WQBJ-F Modern AOR/Stern(The Edge)(7) 5.0 6.5 +1.5
6 WPYX/106.5 Album rock(PYX 106)(4) 7.6 6.4 -1.2
7 WABY/WEMX Adult standards(9) # 3.7 5.5 +1.8
8 WRVE/99.5 Adult rock(The River)(6) 5.9 4.6 -1.3
9 WKLI/100.9 Adult contemporary(K-Lite 101)(8) 4.8 4.0 - .8
10 WZRQ/102.3 AOR(Z-Rock)(10) 3.1 2.8 - .3
11 WEQX/102.7 Modern rock(T-14) $ 1.8 1.8 NC
WHRL/103.1 NAC/jazz(12) 2.4 1.8 - .6
13 WQBK/1300 Talk(13) 2.2 1.7 - .5
WROW/590 News(All News 590)(11) 2.5 1.7 - .8
15 WXLE/104.5 AAA(XL 104.5)(17) 1.1 1.6 + .5
16 WTRY/980 Oldies(98 TRY)(T-14) 1.8 1.3 - .5
WYXR/98.3 '70's oldies(Star 98.3)(T-14) 1.8 1.3 - .5
18 WJKE/101.3 AC(The Jockey) .9 .8 - .1
19 WWCP/96.7 ?(?) .9 .7 - .2
20 WDCA/96.3 ?(?) .7 .6 - .1
21 WCSS/1490 ?(?) .6 .5 - .1
WENU/101.7 ?(?) --- .5 + .5
23 WCKM-A/F ?(?) % --- .3 + .3
WLFH/WBUG-F ?(?) ^ .4 .3 - .1
WFAN/660 Sports;Mets/Rangers/Imus(S.R.66/The Fan)* --- .3 + .3
```

Key:
!:1460/107.7
#:1400/94.5
$:Manchester,VT
%:900,Saratoga Springs/98.5;Lake George
^:1230,Little Falls/101.1,Ft.Plain
*:New York City

Syracuse:

```
# Calls/freq. Format/positioner(summer rank) Su95 F 95 +/-
-- ----------- ------------------------------ ---- ---- ----
1 WNTQ/93.1 Contemporary hits(93 Q)(1) 10.3 13.0 +2.7
2 WSYR/570 News/talk(2) 9.8 11.3 +1.5
3 WYYY/94.5 AC(Y 94)(5) 8.2 9.5 +1.3
4 WBBS/104.7 New country(B-104.7)(4) 8.3 7.4 - .9
5 WAQX/95.7 Album rcok(95 X)(3) 9.0 6.3 -2.7
6 WSEN/92.1 Oldies(Oldies 92)(6) 5.0 5.0 NC
7 WKRL-A/F Album rock(K-Rock)(T-7) ! 4.2 4.2 NC
WTKW/99.5 Classic rock(TK-99)(10) 3.2 4.2 +1.0
9 WFBL/1050 Adult standards(T-7) 4.2 4.1 - .1
10 WHEN/107.9 Country(Hit Country 108)(9) 3.8 2.4 -1.4
11 WHEN/620 Talk/sports;Crunch(Talkradio 620)(11) 2.9 2.3 - .6
12 WFRG/104.3 Country(T-12) @ 1.8 1.9 + .1
WRDS/102.1 Urban AC(sat./The Touch)(T-12) 1.8 1.9 + .1
14 WTLA/????? Nostaglia(T-14) # 1.6 1.5 - .1
WNVE/95.1 Modern rock/Stern(The Nerve)(T-14)(Roch.) 1.6 1.2 - .4
16 WSCP/101.7 Country(sat./U.S.Country)(T-19) .5 1.0 + .5
17 WOUR/96.9 ?(?)(Utica)(T-17) .7 .8 + .1
18 WKLL/94.9 AOR(K-Rock)(Frankfort)(20) .3 .7 + .4
WSKS/102.5 Contemporary hits(Kiss 102)(T-17)(Utica) .7 .7 NC
WRCK/107.3 ?(?)(T-19)(Utica) .5 .7 + .2
WLZW/98.7 ?(?)(16)(Utica) 1.3 .7 - .6
22 WOLF/1490 Urban contemporary(22) .6 .6 NC

Key:
!:1200/100.9;simulcast of WKLL
@:Utica
#:freq.unknown

TTYL...

--
C.K.G. (((((*))))) "The puck sucks."
| -Toronto Star hockey writer Bob McKenzie,
|X| referring to the FoxTrax enhanced hockey puck
|X|
```

918. Boston Radio Watch 01-22-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4e7ibm$5i4@vixen.cso.uiuc.edu>
Source record: 26698

NH>* 50,000watt Correction : In my previous BRW update(1/10/96), I said
NH> that Fairbanks' WKOX AM 1200 already received the FCC approval
NH> for its power upgrade to 50.000 watts. As of now, that is not
NH> the case -- 'KOX is still awaiting FCC's decision, though station's
NH> management doesnt expect any roadblocks.
NH> [Next Boston Radio Watch will include the results of
NH> Framingham Selectmen's meeting scheduled for next week to
NH> review WKOX's plan for power upgrade]

Mark,
What business is it of the Framingham Selectmen? The power
increase is none of their business. What I think you mean is that the
upgrade requires a new tower site configuration. They're probably
deciding how additional towers fit zoning regulations.

Richg

919. Radio Shack directional antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ppplanet@epix.net
Message-ID: <4e7ic2$5ip@vixen.cso.uiuc.edu>
Source record: 26699

Radio Shack sells a directional FM antenna for only $20. Does anyone know if it's any good? I'm trying to pick up WNEW, which is 120 air miles away. Right now I can only pick it up in the car when I'm at a slightly higher elevation.

[Moderator's Note: They work pretty well, but there are much better ones available from regular electronic supply houses. The RS model is good for moderate distances and moderate F/B ratios. For more directivity and/or distance, you may wish to get a better (more elements) FM yagi. Bill]

920. Boston Radio Watch 01-24-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4e7ibe$5hj@vixen.cso.uiuc.edu>
Source record: 26747

* 16-year morning voice at 98.5 says good-bye....:

American Radio Systems' Hot AC WBMX 98.5FM and
its long-time morning voice, class-act Joe Martelle parted ways
earlier this week. Martelle, who's been off the air since late
November due to a complicated lung surgery, was apparently bought
out of his contract with the station. The deal had another 7 months
to run.

The buyout had nothing to do with Joe's illness but rather
with management's desire to boost station's ratings and bring
in a new morning personality as it battles crosstown rival
WMJX 106.7FM for Adult Contemporary throne. Also, Martelle
fully aware of management's plans was willing to part with 'BMX
on friendly terms. He hopes to be heard from at a different Boston
station later this year.

Martelle was part of one of the most dynamic morning teams
in Boston radio from 1979 to 1988. Along with Andy Moes
they made up 'Joe and Andy Show' on WROR 98.5FM. In addition, Martelle
had one of the most hottest Saturday night all-request shows
on 98.5FM.[While in college in Boston, I remember
leaving my radio dial set to 98.5 before going to bed on Saturday
night, so that I can turn on Casey Kasem's AT40 the next morning without
looking for the right frequency :-]

After WROR-FM(and its sister station WRKO-AM) changed hands
in the late 80s, the new owner, locally-owned Atlantic Radio(now
much larger American Radio Systems), dropped Moes from the morning
crew and Martelle was left working solo. [After a failed
attempt of hosting a morning show on the old all-sports WEEI AM 590
from 1991-92, more tamer Moes is now at all-talk WRKO AM 680 doing
2-6pm Saturday afternoon show]

In February 1991, the station switched formats. The old mix of
Top40/AC and WROR calls were history. A faster-paced Hot AC and
brand new calls WBMX("Boston's Mix") were introduced to Boston.
Station's ratings began a steady climb under the leadership of
a very talented PD Greg Strassel. By 1995, the WBMX was
at the top of the AC race in Boston and one the fastest growing
stations in the country. Last year WBMX was named AC station of the
year by Gavin Report. Also, Greg Strassel was named PD of the Year.
And Music Director was picked as the Best Major Market MD by Gavin...

Back in the spring of 1994, ARS management and Martelle were involved
in very sticky contract negotiations. There was some talk that

Martelle might move on to rival WMJX to fill a vacant morning spot(popular Tom Bergeron left to host AM show on F/X network in NYC). At the end, Martelle was signed to his current deal at WBMX while WMJX brought in Gary Dickson from Pittsburgh.
Recently, WMJX picked up some pace and according to most recent Arbitrons is now sitting pretty at the top of 25-54 demo. WBMX came in third.

[Ed.: Whatever the real reasons behind moving Martelle out of the WBMX picture might be, he'll be truly missed on this end....until he returns somewhere else on the Boston dial...:-]

-Mark

921. D.C. Radio Watch / 24 January 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4e7ibe$5hk@vixen.cso.uiuc.edu>
Source record: 26748

Heidy-ho, Airwavers! Here's a quick look at the radio news biz from the Nation's Capital, Warshington Dee Cee!

Item First: "Along the Ratings Rialto" -- Here are some of the headlines from the latest "Fall" Arbitron, as published by the Washington Post's "On the Dial" (radio) column. (the Post does not do a "chart" as most other publications do, so I'm going to try to reconstitute as best as I can, with numbers for the Summer where available.) This is the top ten, adults 25-54:

1) WHUR-FM (Urban Contemp) 6.5 (down slightly from summer)
2) WASH-FM (Adult Contemp) 5.7 (up from summer 5.4)
3) WMZQ-AM/FM (Country) 5.6 (down from summer 5.7)
4) WRQX-FM (hot AC "Mix 107.3) 5.5 (down from summer 5.6)
5) WJFK-AM-FM (talk, jazz) 5.2 (up from summer)
6) WPGC-FM (Urban Contemp) (no numbers published for
6-10 ranked stations...grumble)
7) WBIG-FM (Oldies 100)
8) WMMJ-FM (Oldies Soul/R&B)
9) WJZW-FM (Smooth Jazz 105.9)
10) WWDC-FM (Modern Rock DC101)

In morning drive, Donnie Simpson at WPGC-FM checked in at #1 with a 7.1 share in the 12+ survey, down from his 8.4 posted for the same period in '94. ABC O&O Talker WMAL-AM's Frank Harden/TimBrandt/Andy Parks came in second, with a 6.4, up from the summer's 5.7. Howard Stern over on WJFK tied with Cash&Murphy at WMZQ for third, and "Diamond in the Morning" on Mix 107.3 came in fifth.

Item Second: "Correctamundo" -- Speaking of Mix 107.3, Bert Weiss of "Diamond in the Morning" faxed the Post to correct an error: He had been hosting mornings on the station during the blizzard when co-host Jack Diamond's brand new 4X4 vehicle was buried in the snow drifts, keeping him off the air for three days.

Item Third: Shuffling the Deck Chairs -- Changes at all-newser WTOP-AM (1500): The station has begun plugging in portions of the Associated Press all-news feed into the weekday overnights, and weekend programs. News Director Hal Brown is quoted in the Post as saying anchors are to refer to it as the "WTOP National Desk" (yeah, yeah, whatever, Hal). Brown is now anchoring mornings along with former AP Radio/Sky Radio anchor Jill Cohen. Morning man Bruce Alan moves to middays, and Debbie Feinsten moves to afternoons, where she is co-anchoring with former WASH-FM morning newsman Bob Madigan. Veteran anchor John Lynker hosts overnights, and Bob Means has retired. Fired from WTOP: business reporter Larry Matthews (who won a Peabody for his commentaries over at WMAL, and also was a newsman for WWDC-AM when that station had a first class news department); news staffers Ann Cates, Mike Yardley, and Orla Reese.

Item Fourth: "Back in the Saddle Again" -- The Post reports that Al Santos, who used to do evenings and the "Sunday Jazz Brunch" on "W-Lite" (WLTT-FM) before CBS switched it to "Arrow", is back on the air again. Santos now hosts the "Smooth Jazz Sunday Jazz Brunch", 9am-2pm on WJZW-FM ("Smooth Jazz 105.9). In the interim, Santos had been at WBIG-FM (Oldies 100) doing nights, as well as doing some traffic reporting for Metro Traffic Control.

Item Fifth: "Go Play in the Traffic" -- Philly-based Shadow Traffic landed a big new affiliate in the D.C. market when it recently signed ABC O&O talker WMAL-AM for traffic reports. The Washington Post reports that this ends WMAL's 12 year relationship with Metro Traffic Control. WMAL joins WOL and WMMJ-FM as stations served by Shadow, which entered the D.C. market just two years ago. Shortly after coming into town, Shadow also had WASH-FM and WTOP-AM...but WASH moved to Metro in the Spring, and WTOP followed in the Fall. Metro traffic reporter Brooke Stevens, who stopped flying in a plane for WMAL within the last few months, will reportedly remain with Metro as a reporter, and is also negotiating with WMAL to become a swing-shift announcer, and a possible partner for afternoon driver Chris Core when his partner Bill Trumbull retires later this year as has already been announced.

Item Sixth -- The New Kid In Town -- Our next item comes to us from Airwaver Tracy Wood who reports via e-mail:

I just noticed a new sunrise-sunset station. The station specifics
are WWTL, 700AM, 5000 watts. Licensed to Walkersville MD it serves
the Frederick MD area and most of NW metro DC. For the most part it's
a relay of WTRM-FM in Winchester (Southern Gospel format) but has
occasionally local brokered programming.

So much for listening to WLW during the drivetime..... I think this
nixes the expired CP for WRES Reston with 250 watts.

Tracy Wood
tracy.woodic.cpcug.org
Sterling VA

Thanks, Tracy... I'll have to check this out on my next road trip to Hagerstown! Also of note: D.C. has one of those "Hertz Travelers Info" stations operating at 93.5 (is this the right frequency for this?) out of National Airport, providing what amonts to a long, repeating commercial for their rental car service. Although operating at very low power, the station can be picked up in portions of downtown Washington on any car radio, or a boombox.

That's it for now...more next time!

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com
}+{ "I root for the Washington Redskins...and ANY team playing the Dallas }+{ Cowboys! Go Steelers!"

922. St. Louis Radio Watch 1/23

Newsgroup: rec.radio.broadcasting
Date: 1996-01-25 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4e7ibh$5hr@vixen.cso.uiuc.edu>
Source record: 26749

KMOX RANK AND FILE MEET
THURSDAY WITH AFTRA;
EMOTIONS RUNNING HIGH

by Scott Simon
copyright 1996

ST. LOUIS --- On-air staff announcers, news reporters and editors of KMOX radio who are members of the St. Louis American Federation of Television and Radio Artists, will meet with union negotiators Thursday to determine a course of action to take regarding protracted negotiations for a new collective bargaining agreement.

Several members who wish to remain anonymous said that they would like for the union to either request arbitration to negotiate a new contract, file an unfair labor practice against CBS, owner of KMOX radio, or advise them if they have options to strike.

The disgruntled employees charge that KMOX is not negotiating in good faith, and that working conditions and assignments have deteriorated to where morale is at an "all time low."

Some members have questions to the status of their working classification and allegiance in a possible job action. KMOX reporters are paid an AFTRA fee of about $10,000 a year for their on air work, but also are paid $20,000 a year by CBS and classified as CBS employees, and receive health and pension benefits from the network. Full-time, on-air staff announcers are paid a scale starting at approximately $42,000 a year, and receive all health and pension benefits through AFTRA.

But then there's the case of overnight talk show host Dianna Proffitt. She works approximately 25 hours a week on air, is paid a per diem about $22 per hour under the AFTRA on-air announcing scale term, but is not a full time employee, and therefore, doesn't receive any health or pension benefits from either AFTRA or CBS. Her plight was documented last year by St. Louis Post-Dispatch gossip columnist Jerry Berger, writing a story when negotiations for a new contract first began.

One reporter questioned if AFTRA authorized a strike, would CBS fire them because they were employees who didn't report for work, even though they are AFTRA members.

Another member who is active in the negotiations, says that no final offer has been made to the rank and file by the station, and calls this current negotiation, "fairly standard," and says that

Thurday's meeting is informational, and not to vote on a job action.

One source said the station, "has made their final offer," and that it calls for takebacks. However, no specifics were given. They said the concern was over job security, in the wake of recent terminations of KMOX per diem personalities Gordon Curry, Tripp Frohlichstein, and Dave Finklestein.

The current agreement between the collective bargaining unit and KMOX was reached in 1992, and eleven negotitations have been held between the two sides. KMOX on-air talent continue to work under terms of that contract, generally known as a "evergreen clause."

That clause effectively prohibits the rank and file from striking, unless KMOX says it will no longer wishes to recognize the contract.

Eleven negotiating meetings were conducted between AFTRA negotiators and KMOX management, the last one a month ago before the Christmas holiday. Negotiating sessions also have been tempered by the long-awaited control of CBS by Group W, which assumed control earlier this month.

Coincidentally, Group W executives are scheduled to be at KMOX this Friday to meet with management and employees. A meeting on January 8 was postponed due to bad weather.

Other St. Louis radio notes, it's being reported that former KMOX automotive expert reporter Dave Finklestein has accepted a position for a two-hour weekend talk show at KSD-AM.

He was recently let go by KMOX radio. No word at press time what hours or day Finklestein will appear.

>
>KFNS HIRES FORMER TV GUY TIM VAN GALDER
>ALSO DEBUTS ITS WEB PAGE
>BOB BUCK DEAD AT AGE 58
>
>
>by Scott Simon
>
>
> ST. LOUIS -- All-sports KFNS-AM (590) replaced Bob Ramsey in
>afternoons with former TV sportscaster Tim Van Galder on Jan. 22.
>
> Van Galder, 51, last worked as a weekend sports anchor at
>independent KPLR-TV in 1992. The former St. Louis Cardinal backup
>quarterback from 1966-1972 is known for being the main sports anchor

at CBS affiliate KMOV-TV, Channel 4, from 1977 to 1986.
>
> It's not known at this time what plans KFNS has for Ramsey, a
charter member of the KFNS staff, known for being the play by play
broadcaster for the St. Louis University Billiken basketball team, and
also as play by play man for the St. Louis Ambush indoor soccer team.
>
> He was offered a contract by the station a couple of months ago,
>but sources tell me that it also included a provision that he would
>give up his other broadcasting assignments to avoid frequent absences
>on the air. It would have added up to a pay cut for Ramsey, who has
>worked in the market since 1985.
>
> Van Galder will be joined on the 4-7 p.m. show by Mike Claiborne,
>who also was Ramsey's co-hort.
>
> While Van Galder has a smooth and listenable style, he has been
>away from covering sports full-time for nearly nine years. His style
is laid back, and non-confrontational, and won't really help the
station's very anemic ratings.
>
> KFNS has finally debuted its Web Page, which can been seen at
>http://www.kfns.com/. A review of it finds it to be average, somewhat
>simple compared to Web Pages of other all-sports stations.
>
> One page had an interesting faux pax; a bio of an on-air
>personality who used to work for LASP radio. KASP-AM (1380) was St.
>Louis' all sports station from 1990-92, which "LASPED" into oblivion
>four years ago. And a link to another sports web page resulted in my
PC seizing up, the same reaction many get just listening to the
station.
>
> ----------
>
> Sadly, the world of sports mourns the death on Jan. 22 of Bob
Buck, younger brother of St. Louis Cardinals and CBS Monday Night
Football radio broadcaster Jack Buck.
>
> Mr. Buck apparently committed suicide at his Evansville, Indiana
>home. He was 58.
>
> Since 1985, Mr. Buck was the Sports Director for WIKY/WBKR in
>Evanvsille, which included play by play of University of Evansville
>football and basketball. Prior to that, he was a sportscaster for NBC
>Radio, and was Sports Director for KMOV-TV, St. Louis, from 1972-1979.
>
> Mr. Buck has undergone tragedy and personal setbacks in recent
>years. A spouse committed suicide in their home a couple of years ago,

>and last year, Mr. Buck had successful open-heart surgery.
>
> He is survived by his wife, Carole, a daughter, and three
>grandchildren. Mr. Buck will be buried in Lakewood, Ohio, where he
grew
>up.
>

KPNT-FM, "The Point" revived a tradition, hiring a female for its
morning drive slot.
She's Kris Kosach, who previously worked in Modesto and Omaha.
She replaced production director Jeff Burton who was filling in
after the departure late last year of the morning team of Mary Ellen
Owens and Sarah Clarke. Owens went to Dallas, Clarke to Philadelphia.

923. Receiving Argentina's SW broadcasts in Israel

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: praxis@actcom.co.il
Message-ID: <4ea06v$99e@vixen.cso.uiuc.edu>
Source record: 26550

I would like to know what are the short-wave frequencies that
are used to receive Argentinian radio broadcasts in Israel (or Middle
East), or where can I get that information.

Thanks ahead,

--Me.

(please send via mail)

924. Re: Classic Rock radio in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea074$99n@vixen.cso.uiuc.edu>
Source record: 26551

TR>Not that research is bad, just that it's often badly used. At the same time,
TR>I'm glad that the Ten Commandments or the U.S. Constitution were not first
TR>subjected to the charms of a focus group.

Actually, the Ten Commandments would be the perfect way to keep an audience. It's driven from the top down. Instead of having an audience dictate its wishes, the radio "God" (General Manager?) would command you to listen under the threat of eternal damnation. I know many GM's who would love that approach and have probably lobbied the NAB to lobby the FCC to adopt it. The downside is that there could only be one station and we'd all have to listen to it. I suspect Ralph Reed would be the General Manager, since he claims to have the fast track and the connections.

I also think you'll find that both the Ten Commandments and the US Constitution have been badly used.

Rich

925. Re: Classic Rock as a genre

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: jlauboro@community.net
Message-ID: <4ea076$99o@vixen.cso.uiuc.edu>
Source record: 26552

References: <4du8qa$6ju@vixen.cso.uiuc.edu>

In article <4du8qa$6ju@vixen.cso.uiuc.edu>,
davidtan@mci.newscorp.com (David Tanny) wrote:

> I wish to put in my 2 cents on this classic rock radio subject.
> Why doesn't the classic rock stations, at least the ones in my area, play
new
>classic rock?
> The Beatles, Tom Petty, Eric Clapton, The Rolling Stones, Van Halen, David
>Bowie, Aerosmith, The Pretenders, The Eagles, Rod Stewart.
> What do they have in common?
> They put out new albums in the 90s, yet these classic rock stations refuse
to
>play them as if the rock and rollers stopped making new records in 1987.
> These, plus Collective Soul, U2, Dave Matthews Band, Alanis Morisette,
>etc.etc. These new rock artists as well as the new albums the classic rock
>artists put out will easily fit in with the classic rock formats.
> Who says classic rock is restricted to just music of the 60s-80s?
> Maybe then there wouldn't be so much burnout of the old and so much
ignorance
>of the new.
> Even the album tracks (AOR) from the best-selling albums should also be
mixed
>in. That's how you program a rock station.

> Keep classic rock alive. Play new music!

That's what a local station here used to do, then it got wise and mixed in newer music. (The station is KRQR 97.3 in San Francisco). I lstened to it at work from time to time, but it got boring hearing the same old music over and over again (key word being old). But sometime in the last year, it started adding in newer rock. It was one of the best moves i've seen. They're playing newer stuff by bands that you mentioned, even throwing in occasional music from the various incarnations of alternative (REM, Morrisette) and newer rockers (Etheridge, Osborne). It's always been a popular station, but it's even more so now that people can also hear new music on it.

-Jason Lauborough
jlauboro@community.net

926. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4ea076$99p@vixen.cso.uiuc.edu>
Source record: 26553

References: <4e7ic0$5il@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

>AS>Keep the compression UP!!!

> ... and watch your TSL go down, especially with women.

Rich:

>From the bottom of my heart - and the inner of my ears - thank you.

This can probably start a whole new thread, but gentlemen, you just don't seem to get it: MEN are the ones who find those basso profundo voices ultra-sexy, not women...and we really, really hate it when you crank up the bass and/or compress things to within an inch of their life. (BTW: that was one of my roles at Z-100 at the start - to be the "test chick" whom they were trying not to blow off.)

I don't mean to be presumptuous enough to speak for all women...but I can certainly speak for myself and every other woman I've ever spoken to!

Anita Bonita

[Moderator's Note: Since I dont like it either, should I be questioning my manhood :-) ? Bill]

927. Re: Canadian WWW Radio Sites Plea

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: David Youngberg <davidy@cdx.net>
Message-ID: <4ea071$99j@vixen.cso.uiuc.edu>
Source record: 26554

A while ago I wrote:

>I am a student studying radio broadcasting at Mohawk College in Hamilton. I
>have been assigned the task of preparing a demonstration of the net to
>impress upon local broadcasters the importance of having a web presence.

>My plea: Would some kind soul mind posting a list of Canadian radio station
>url's? I have several already, but assume there must be more out there.

Thanks to all of you who responded. Extreme thanks to: Fred... Big Kahuna Productions... who mailed me this tasty url:

http://www.yahoo.com/Regional/Countries/Canada/Media/Radio

The presentation went well. It was held in the college's board dining room. I was one segment of the college's radio advisory committe's luncheon.

The board consists of representatives of local radio stations and faculty. For my demonstration of the web I created a web site for Oldies/K-Lite Hamilton. I used Fred's url's to create a page of Candian commercial and college radio stations and websites, and included a link to the website I had installed on the machine.

I am very new to htm coding. I've been at it about 80 hours now (much of that waiting on a slow 4 meg 486sx), but was able to create a customized site, complete with backgrounds, and scans. I believe that those in attendance were quite impressed.

==========
Dave Youngberg Hamilton, Ontario, Canada
==========

928. Career advice

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Jeff Linenberger <jlinenberger@spidome.net>
Message-ID: <4ea072$99k@vixen.cso.uiuc.edu>
Source record: 26555

Hello, I would like to get into radio production some time in the future, and I was needing advice on how to get there, I just got out of electronics school, and decided at the last minute that I wanted to go into radio produciton. I was wondering if radio production is really worth going into, and what are the roles of a production director.

Is there any radio production sources on the internet, not having the best of luck with that, anyway thanks for your time.

Jeff

929. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: keithw@bctv.com
Message-ID: <4ea074$99m@vixen.cso.uiuc.edu>
Source record: 26556

In article <4dg2pd$pf1@vixen.cso.uiuc.edu>,
Max Cacas <76476.2472@compuserve.com> wrote:
[
[
[KUZZ1 (kuzz1@aol.com) wrote on the subject of classic rock:
[
[> It's in big ratings trouble in a lot of places. The problem with it is
[> that it becomes very boring to hear the same few hundred cuts over and
[> over again. The format comes on strong, then burns out.
[
[As long as we're all "piling on" the corpse of the classic rock radio format, I
[thought I'd add my two centavos to the discussion, strictly for what its worth.
[
[I agree with the assessment that the music is a real burnout. The success of
[the 50s-60s flavor of "oldies" lies in the incredibly deep library potentially
[available to the oldies programmer.

Can't prove it by listening to the radio. I've got a better collection of
oldies than most stations seem to (I get the feeling that all of their CD's
have a label on the front: "As seen on TV")!

--

==
Keith Wood TV-18 News anchor (Camp Verde AZ)
Host/Producer, The Computer Program, FLYING TIME!, and Infinity Focus.
Gunsite (Orange) alumnus, Team OS/2, Parrothead, N7JUZ, AZ0237 but not a
number (I'm a FREE MAN!), creator of FIRE TEAM and HERO SEEKER

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930. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: larryv@crl.com
Message-ID: <4ea077$99q@vixen.cso.uiuc.edu>
Source record: 26557

References: <4e1u9e$m8i@vixen.cso.uiuc.edu>

: } Keep the compression UP!!!

: OK, but keep the distortion DOWN!!!

This discussion is funny...

If one defines distortion as a change from the original.. Then ANY compression/limiting/clipping is distortion.

When KSFO/KYA were simulcasting a while back and you switched from KSFO to KYA the quality difference was staggering. KYA wasn't exciting, but was head and shoulders above super compressed KSFO. I as a listener tuned OUT. So much for programming for the listener who is radios bread and butter!

[Moderator's Note: Just to keep the record straight, I do not define distortion as 'any change made to the original'. I define distortion as distortion. The sort of distortion that is a byproduct of overdriving an amplifier until the sound gets smashed. Clipping *is**, by its very nature distortion because it tends to create square waves instead of sine waves. Bill]

931. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: FFORTEJR@drew.edu
Message-ID: <4ea078$99r@vixen.cso.uiuc.edu>
Source record: 26558

Just a couple thoughts about this compression discussion:

1. How often do people tune in a station for its overall "sound" versus other factors like the music/programming, the personalities, the signal,etc.

2. In deciding how much compression a station uses, I think that the programming of the station plays a big role. I use the example of 2 NYC stations discussed here before: WPLJ and WMXV (or even WLTW). WMXV and WLTW are more music-oriented. Besides some drive time traffic and news, I almost always hear WMXV advertising "40 minute commercial-free music sets." My point is that there is very little talking. On the other hand, WPLJ, which is very compressed, is very talky, especially during drive time when people are in their cars faced with road noise, etc. The Rocky Allen Showgram on 'PLJ can easily go for 10 minute clips without breaking for music or ads. My guess is that the large amount of compression is necessary to make sure the words don't get garbled among the other sounds. Any thoughts on this idea?

Frank Forte
WMNJ 88.9 FM --The Voice of Drew University
Drew University, Madison, NJ

932. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea078$99s@vixen.cso.uiuc.edu>
Source record: 26559

RR>In the middle are people who may not be able to put their finger on
RR>what is wrong, they probably can't say "Gee I wish they would not use
RR>so much clipping"... But they do react, albeit unconsciously, to
RR>overly clipped sound.

Bill,
They do. They tune away after a shorter listening period and find it a less satisfying experience. Julian Breen made the point that Jim Schulke did a great deal of experimenting with both equalization and processing to determine what effects on audiences there might be. It was very clear that less distortion equalled less fatigue and greater TSL, particularly with women.

One thing we're forgetting is that FM has a very steep preemphasis curve at the high end. That means that high frequencies modulate the transmitter more than lower frequencies. If you increase the level, you decrease the highs to keep modulation within legal limits. Many processors have a circuit that chops anything that could drive the transmitter into overmodulation. When that happens, it sounds like hell.

RR>I think you are going off the deep end here, Allan. Even a station
RR>with NO processing can be 'heard'. What we are debating is how 'well'
RR>it is heard and what determines that level of 'how well it is heard'.

He's talking about relative levels. If a listener only listens to one station, he'll never know the others are louder or softer.

RR>That is just not true anymore, Allan. You are most definitely
RR>competing with all of those mediums, if you are a music station. To
RR>believe otherwise is to place your head in the sand. And don't blink,
RR>cause when you do you will find another medium just waiting to snatch
RR>a few percent of your ever-so-precious listener base away.

I don't know about anyone else, but I'm competing with anything that attracts a listener to something else, even a good dinner without the radio on.

Rich

933. Re: Broadcast Audio Quality

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ea078$99t@vixen.cso.uiuc.edu>
Source record: 26560

References: <4e3vtb$ps6@vixen.cso.uiuc.edu>

Julian H. Breen wrote the quoted material below:

" Jim Schulke, who ran the most successful beautiful music syndicator
" in the 60's and 70's, always maintained excessive compression was a
" fatigue factor which decreased time spent listening.

I can't listen to KGO, KCBS, or KPIX for very long without fatiguing on
the pumping -- and these are news/talk stations. As soon as I get a
local bulletin I go back to one of the local NPR stations.

--
(c) 1996 Duncan Hines once rated hotels; the
David Kaye name was sold to a cake mix company

934. Looking for air gig

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Dan Miller <wirelessdan@linknet.net>
Message-ID: <4ea07b$9a1@vixen.cso.uiuc.edu>
Source record: 26561

16 year air talent vet looking for country or classic rock show. Funny, topical and relates well to all demos...resume and air check can be emailed for fast response...email me today...I'll start work tomorrow

Super Coop

935. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07c$9a3@vixen.cso.uiuc.edu>
Source record: 26562

EB>Speaking of Larry Glick, what ever happened to some of the really unique
EB>overnight talkshows that used to be around? There was Larry in Boston, I
EB>remember Perry Marshall at KDKA, and in Philly overnights we had Bill
EB>Corsair and his rascals. No politics, no guests, nothing serious, just
EB>having fun at 2am!

EB>Listening to these shows, I always felt it was just me and the host...and
EB>about a dozen other people who couldn't sleep!!

Ellis,
Never fear, one still exists. Joey Reynolds on the WOR Radio
Network does just that (pardon the unabashed commercial reference).
You'll hardly ever hear anything about Hillary, Bill, Newt, Bob, Al,
Tipper, millitia, UFO's (unless he's driving one) or other boring
partisan stuff.

Rich

936. Re: Radio Shack directional antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4ea080$9b6@vixen.cso.uiuc.edu>
Source record: 26563

References: <4e7ic2$5ip@vixen.cso.uiuc.edu>

Mike O'Hara wrote:
>
> Radio Shack sells a directional FM antenna for only $20. Does anyone
> know if it's any good?
>
> [Moderator's Note: They work pretty well, but there are much better
> ones available from regular electronic supply houses. The RS model is
> good for moderate distances and moderate F/B ratios. For more
> directivity and/or distance, you may wish to get a better (more
> elements) FM yagi. Bill]

Bill, can you give some specific recommendations?

I'm stuck in a radio hole here on the valley side of Dobbs Ferry, NY. I'm probably not even 20 miles up the Hudson from WNEW, but I'm getting such a crappy signal here (I'm guessing loads of multipath - presenting itself as harmonic distortion rising and falling with the audio signal) that it's not listenable in stereo; and my favorite DJ of all time (former WNEW music director Vin Scelsa) is having his homecoming there on Sunday evening.

I need help bad.

-- Tom Betz ----------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
-----------------+ I am one of many. -- Laurie Anderson +------------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

937. Re: Smooth Jazz in Macon Ga

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea06s$99c@vixen.cso.uiuc.edu>
Source record: 26564

AB>Are you suggesting an alternative definition of "alternative"? <g>

Anita,
I guess that's one of the alternatives!

Rich

938. "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4ea07h$9a9@vixen.cso.uiuc.edu>
Source record: 26565

I've been lurking a lot in this group the last few months and I can't help but notice that many of you moan when talking about the "modern rock" format. Is your age or musical taste the culprit?

Back in 1978, I discovered KROQ 106.7 in Pasadena/Los Angeles while in college. I was mesmorized by new exciting groups I'd never heard of before, that played music that was fresh, even if often unrefined. I started seeing groups like the GoGos, Oingo Boingo, X, Wall of Voodoo, etc. in small clubs. I became hooked for a lifetime.

So, now it's 1996, and we have this "new" format called "modern rock" that's sweeping radio across the country. It simply reflects another period of many small-time groups with great talent and/or energy getting acceptance. "Modern rock" is just a 90's version of top-40 or CHR.

I reserve the term "alternative" for the less-mainstream groups with a less-refined and/or commercial sound. For the most part, "alternative" is still primarily the playground of college stations.

Just my opinion ...

Dan

939. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4ea07k$9af@vixen.cso.uiuc.edu>
Source record: 26566

In Boston the number one station among adults 25 to 54, according to Accuratings, is Boston
>>University's non-commercial WBUR(FM). I find it quite ironic that this
>>demo so coveted by the ad agencies should be dominated by a station that
>>can't run commercials.

I am a bit confused. If non-commercial stations are such a hit, why haven't commercial stations picked up on the demographics and started doing long form news and classical music, jazz and "non-profitable" music formats?

I am by profession, very involved in the management of a public radio station, and while our ratings are very good, I certainly would not expect my commercial radio colleages to take up my format.

What do commercial broadcaster thinks about losing audience to non-profit, and in most cases government subsidized non-comms? Are typical public radio formats being considered for commercial stations?

Scott Lewison
Lewison@duke.iccc.cc.ia.us

940. Radio/TV Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: keithw@bctv.com
Message-ID: <4ea084$9bc@vixen.cso.uiuc.edu>
Source record: 26567

In article <4e3vu0$q00@vixen.cso.uiuc.edu>, Gavin <gr@coventry.ac.uk> wrote:
[References: <4d8ac9$2aa@vixen.cso.uiuc.edu>
[
[
[I had to read a story about an industrial dispute in a hospital. It
[included the words 'anaethsetist' and 'anaestheseologist' twelve times in
[about fifteen lines. The first eleven went OK, but by the twelfth
[incident of the word my co-reader had collapsed in silent laughter on the
[floor. I did get it out, eventually, but it's not a recording I put on my
[demo tape.

This week I did a story about the Gama'a Somethingorother, yet another group of clots who have declared war on "US targets," and I forgot to include a pronunciation on the cheat sheet. After the second time of sounding like I had suffered a Poly-Grip blowout, I just called them "the Islamic Group" (the rough English translation).

Sure, I can pronounce Gama'a, but I'm not always sure when to stop! ;)

--

==========
Keith Wood TV-18 News anchor (Camp Verde AZ)
Host/Producer, The Computer Program, FLYING TIME!, and Infinity Focus.
Gunsite (Orange) alumnus, Team OS/2, Parrothead, N7JUZ, AZ0237 but not a number (I'm a FREE MAN!), creator of FIRE TEAM and HERO SEEKER

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941. RCS digital workstations, Orban DSE 7000 system

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: sterling@sky.net
Message-ID: <4ea07o$9an@vixen.cso.uiuc.edu>
Source record: 26568

Just looking for some feedback on how good the systems are, maybe the advantages and disadvantages. We have the Orbans in the production rooms, and the RCS is coming to the on-air studios later this year. I am excited about them, but don't know neat little tricks to them yet. Will we benefit greatly from having these? I am like a kid with a new toy(s).

Sterling Thomas
Mid-5 a.m. M-F
KCMO-FM, Kansas City
Oldies 95

942. re: John Rody

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Big KRAB <krab@lightspeed.net>
Message-ID: <4ea07p$9ao@vixen.cso.uiuc.edu>
Source record: 26569

Hey! Thanks to everyone who fed me tips re John Rody's whereabouts. Mucho Mucho thanks! Now, does anyone know the email address of John Langan in Spokane (if he has one)?

Thanks again,

Mike Bell

prodgod@bak2,lightspeed.net

943. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07q$9ap@vixen.cso.uiuc.edu>
Source record: 26570

AF>> Dean Edell is on 600 stations and he doesn't have schtick.

AF>He does step over the line between medicine and politics (advocating
AF>drug legalization, discouraging circumcision, etc.) and often takes up
AF>much time twith his opinion on these things.

I'm sure Dean would be very surprised at David's affiliate numbers. I seriously doubt he's got 600. The list is impressive, but not quite equal to Rush.

Rich

944. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07s$9at@vixen.cso.uiuc.edu>
Source record: 26571

MW>Larry King also basically left radio of his own will, to concentrate on TV
MW>(and his TV program, like Tom Snyder's, is simulcast on radio via Westwood
MW>One). Admittedly, his departure from radio was hastened by his unsuccessful
MW>move to daytime.

Mike,
One correction: Tom Snyder's TV simulcast is on CBS, not Westwood.

Rich

945. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4ea07s$9au@vixen.cso.uiuc.edu>
Source record: 26572

References: <4e7icp$5jq@vixen.cso.uiuc.edu>

Do you mean disagreeable callers or callers who disagree with him?
Judging from the occasional times I have caught Rush's act, he spends more
time with callers who disagree with him than with those who agree.

Disagreeable callers should be dumped.

On 25 Jan 1996, charles hobbs wrote:

> So, which is more "rude"?
>
> A. Fading-out on disagreeable callers, a la Rush Limbaugh, or
> B. "Blowing up" disagreeable callers, a la Tom Leykis, or
> C. Just hanging up on folks, as Larry King used to do?

946. VOA's Communications World, January 27/28, 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: ke@VOA.GOV
Message-ID: <4ea084$9bd@vixen.cso.uiuc.edu>
Source record: 26573
Cross-posted to: rec.radio.shortwave,rec.radio.broadcasting

January 27/28 on VOA's Communications World...

-- Canadian cabinet shuffle may save RCI. But keep writing to
Ottawa anyway. Interview with RCI's Wojtek Gwiazda.

-- Other media news, including MCI's expensive and expansive bid
for a high powered DBS-TV orbital slot. And CNN is booted off
the Zimbabwe Broadcasting Corporation TV network.

-- Excellent new thirteen-part public radio series on the history
of black (as in African American) radio in the United States.
I interview Jacqui Gales-Webb of Radio Smithsonian, producer
of the series, and play several excerpts.

-- A new electronic hockey puck, containing an infrared
transmitter, makes the puck much more visible on television.
The Fox TV network introduced the technology during the NHL
all star game on January 20.

-- If time, audience mail and messages.

Hope you can tune in or download.

73

Kim

Kim Andrew Elliott Internet: ke@voa.gov
Producer and Presenter, Communications World
VOICE OF AMERICA
330 Independence Avenue, S.W.
Washington, D.C. 20547 USA

Communications World is broadcast on Saturdays at the
following UTC times (frequencies in kHz):

To East Asia, Southeast Asia, and the Pacific
1030-1100 5985 11720 15425
1230-1300 6110 9645 9760 11705 11715 15425

To South Asia
1730-1800 6110 7125 7215 9645 9760 15205 15395

To the Middle East and North Africa.
(Also to Europe on medium wave frequencies indicated with an

asterisk *. One or more of the shortwave frequencies may be audible in parts of Europe. Listeners in Europe might also try the shortwave frequencies directed to Africa.)
1730-1800 792* 1197* 6040 9700 15205 19379LSB
2130-2200 1260 6070 9595 9760 15205 18275USB 19379LSB

To Africa
1730-1800 11920 12040 13710 15410 15445 17895

To the Caribbean (UTC Sunday)
0030-0100 930 6130 9455 11695

NEW: Sunday at 1500-1530 UTC on the World Radio Network in Europe (Astra 1B, Transponder 22, 11.538 GHz [VH-1], V-Pol, audio subcarrier 7.38 MHz mono, and on cable in several cities). And in Streamworks and RealAudio formats on WRN's Web Page, http://www.wrn.org/

Communications World audio is also available from gopher.voa.gov

947. 1974-KFJZ (Larry Shannon)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: lwheeler@agr.state.tx.us
Message-ID: <4ea07e$9a5@vixen.cso.uiuc.edu>
Source record: 26574

...I know Mark Stevens is in Houston, but what ever happened to L. (Larry) Shannon? I remember he used to voice a character (Biff Burns) and for a then-13 year old Monnig Middle School kid, it was great entertainment!

-Lisa Wheeler lwheeler@agr.state.tx.us

948. K Rock Switch

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: ronalde782@aol.com
Message-ID: <4ea07e$9a6@vixen.cso.uiuc.edu>
Source record: 26575

Interesting. K-Rock, which just a few months ago was advertising itself as the only place where you could still hear the Beatles, Stones, Dead, etc., after WNEW switched to an alternative format, now suddenly, without a word, suddenly drops classic, and all its DJ's and switches to alternative. At the same time WNEW retreats and switches to a mixed format, old and new, in a relatively peaceful co-existence. This is like a dance of the rock formats.

949. Larsen Antennas Job Posting

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: stobty@pacifier.com
Message-ID: <4ea07f$9a7@vixen.cso.uiuc.edu>
Source record: 26576
Cross-posted to: rec.radio.amateur.antenna,rec.radio.amateur.digital.misc,rec.radio.amateur.equipment,rec.radio.amateur.homebrew,rec.radio.amateur.misc,rec.radio.amateur.policy,rec.radio.amateur.space,rec.radio.broadcasting,rec.radio.cb,rec.radio.noncomm,rec.radio.scanner,rec.radio.shortwave,rec.radio.swap

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950. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4ea07h$9a8@vixen.cso.uiuc.edu>
Source record: 26577

Recently I had to say the phrase "Apple Blossom" for some reason every time I said it it came out "Assole Bossom", luckly I only said it once on the air. You can imagine I quickly turned to the weather and never looked back.

Scott Lewison,
Lewison@duke.iccc.cc.ia.us

951. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: yt50@panix.com
Message-ID: <4ea07i$9ac@vixen.cso.uiuc.edu>
Source record: 26578

References: <4e7ice$5j9@vixen.cso.uiuc.edu>

Here in New York, where we have three full time all news stations, one automated (WBBR), it does not seem likely that the genre will die. The two live stations (WCBS and WINS) will soon be under the same ownership, but both are expected to continue as all news, segmenting the market as upscale & suburban vs. midscale & urban.

What seems more likely is the eventual emergence of an all traffic, transit & weather station, maybe as an evolution from all news. All of these stations do traffic 6 times an hour, and weather up to 15 times an hour on one station. Although it is pathetic to watch the reporters grope for something to say about traffic at 2 a.m., the fact is that these items are steadily gobbling up the format.

952. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: alr@world.std.com
Message-ID: <4ea07k$9ae@vixen.cso.uiuc.edu>
Source record: 26579

References: <4e7ice$5j9@vixen.cso.uiuc.edu>

balthrop@airmail.net (Alan Balthrop) writes:

>"News-Talk" during all but Monday-Friday "drive time". Is mine the
>only majormarket without a true 24 hour news station? While I enjoy

Nope! Boston has one station that bills itself as the place for breaking news, but they do talk (well done, I must say, but still not "breaking news, all day, every day" as they advertise) evenings and overnights and sports programming weekends, to augment the two all-sports stations on the AM dial and NPR's "Only A Game" on the FM dial. The station I refer to is WBZ. While it's a terrific station, I do wish we had a station that was really all news!

Guess I was spoiled by WTOP, growing up in D.C. and all...

Regards,
Alan
alr@world.std.com

953. Where they are now - Philly?/Rude Talk Show Hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4ea07l$9ag@vixen.cso.uiuc.edu>
Source record: 26580

<<<His son - my GM, Dan - is interested in tracking down a couple of his father's old jocks: Joe Niagara, Hy Lit and Bill Wright, Sr. Anybody know what happened to these fellas?>>>

Hy Lit does 1-4pm Monday thru Saturdays on WOGL/Oldies 98 in Philly, Joe Niagara works in the City of Brotherly Love at WPEN.

Regarding Rude Talk Show hosts, a post said Gil Gross isn't on the air--Correction, he's still doing his show weeknights 8-11p on the CBS Radio Network.

Tripp Rogers

954. Re: Radio Shack directional antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4ea07v$9b5@vixen.cso.uiuc.edu>
Source record: 26581

References: <4e7ic2$5ip@vixen.cso.uiuc.edu>

Mike O'Hara (ppplanet@epix.net) wrote:

: Radio Shack sells a directional FM antenna for only $20. Does anyone
: know if it's any good? I'm trying to pick up WNEW, which is 120
: air miles away. Right now I can only pick it up in the car when I'm
: at a slightly higher elevation.

: [Moderator's Note: They work pretty well, but there are much better
: ones available from regular electronic supply houses. The RS model is
: good for moderate distances and moderate F/B ratios. For more
: directivity and/or distance, you may wish to get a better (more
: elements) FM yagi. Bill]

I am having an absolutely **horrible** time with FM reception in my apartment. I seem to have everything working against me: multipath caused by tall downtown buildings between transmitter and me, metal-lath walls in my residence, living somewhat below average terrain level, etc. For some stations, I can't even pick them up clearly with a $400 Yamaha FM tuner. I have had limited success with a simple dipole but it seems to work in only one spot, and that spot seems to move around depending on the weather. Also, I cannot use anything like a yagi because these are far too large to use indoors.

Is there any type of antenna which could help out in this situation? I want to shy away from "amplified" antennas because with urban reception problems, it seems like these only amplify the interference.

955. Re: Radio Shack directional antenna (fwd)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ea081$9b8@vixen.cso.uiuc.edu>
Source record: 26582

tbetz@pobox.com (Tom Betz) had a problem...

} I'm stuck in a radio hole here on the valley side of Dobbs Ferry, NY. I'm
} probably not even 20 miles up the Hudson from WNEW, but I'm getting such a
} crappy signal here (I'm guessing loads of multipath - presenting itself
} as harmonic distortion rising and falling with the audio signal) that it's
} not listenable in stereo; and my favorite DJ of all time (former WNEW
} music director Vin Scelsa) is having his homecoming there on Sunday evening.

Not knowing your actual terrain problems I can only suggest that you
get the antenna as high as at all possible (consider phone poles and
such if they are on your property), and to get an "FM ONLY" yagi
antenna from an electronics supply house which sells a full line of TV
antennas. If they dont have one is stock, which is likely the case,
get them to look up FM ONLY antennas in their supplier's catalog and
let you know what the various models go for.

Get the biggest one that your budget can afford and, as I said, mount
it as high as humanly possible. I have a 10' tripod and a pair of 20
foot lengths of fence pipe (the pipe that supports the top of cyclone
fences) as a mast. On top of that is my rotor and another 10' of mast
on which is my FM yagi (18 elements) and a deep fringe (36 element)
VHF/UHF tv antenna. And *I* am on a hill!!!.

Do get the rotor, it will allow you to pinpoint the best signal, and
you will probably find a lot of other signals as well.

Use RG59-U coaxial cable (the kind cable tv uses) for lowest loss and
best signal rejection. Use the appropriate transformer on the antenna
and if needed, at the receiver. Avoid FM boosters unless you suffer
from truly a low signal problem and have no nearby signals to
interfere.. Boosters amplify everything and will decrease your
receiver's selectivity and noise rejection.

Also, be sure you use a selective receiver. All this added signal
will cause nearby signals to increase (when antenna is aimed at them)
but the directional effect coupled with the rotor can do some serious
nulling of signals that interfere.

Good luck.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

956. Re: Teenage Disk Jockeys

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: bkurt01@emory.edu
Message-ID: <4ea082$9ba@vixen.cso.uiuc.edu>
Source record: 26583

References: <4e7ic4$5ir@vixen.cso.uiuc.edu>

Well, Greg, I can help you out on the Atlanta info as well as the teenage radio problem. I am 19 and am working at the WSB broadcasting meca in Atlanta. My main job is producing our sports networks (Braves, Hawks, Ga Bulldogs Networks) and board op our talk shows, but I have also dabbled in production, on-air work on one of our sisters, and hopefully will be able to be doing some administrative work for the network soon. The point of all this is that i was a weekend jock when I was 15 in the much smaller market and my home of Athens, Georgia, about sixty miles up the road. WSB is my fifth "real" job in radio, as i started at about 13. Without plunging into ego-stroking details, I have done lots of things at many different stations in many different formats in the past six years. Currently a sophomore at Emory University, I consider myself lucky to have made so many connections in the business all over the country, not to mention how exciting it is to work along side people i listened to as children. Last night, for example, i produced a two hour talk show for Skip Caray, the lead announcer for the Braves Network. I used to fall asleep as an eight year old listening to Skip.
Anyway, Greg, I'm sure others are bored by the details, and you are welcome to email me for further discussion. But as a 17 year old moving to Atlanta, I would suggest mailing tapes, resumes and a damn good cover letter to PD's all over the city, and don't rule out formats you've never thought of (like news/talk.) I really didn't even consider applying to a news/talk outlet until i got the job. As a general overview, and I'd be happy to go into more detail over email, the radio outlets are as such:

WVEE Urban V103
WALR Urban AC Kiss 104
WAOK Urban/Rel Am 1340

WPCH Lite AC Peach 94.9
WSB-FM AC B98.5

WSTR Top 40 Star 94

WYAY Country Y106.7
WKHX Country Kix 101.5

WSB News/Talk Newstalk 750 WSB
WGST News/Talk Newsradio WGST AM/FM
WCNN Sportstalk Sportstalk 680 the Fan

WJZF Jazz Jazz Flavors 104.1, WJZF

WZGC Classic Rock Z93

WKLS Rock 96 Rock

WFOX Oldies Fox 97

WNNX Alt. 99X

those are the significant ones, addresses and PD's upon request. Good luck!

Benji Kurtz,
WSB
Emory University
bkurt01@emory.edu
In article <4e7ic4$5ir@vixen.cso.uiuc.edu>, smutt@diversicomm.com wrote:

> Hello. I'm 17 years old and I am a DJ for a 100,000 watt radio station
> in Gulfport, Mississippi. I started out in radio about two years ago
> at a 6,000 watt FM station. I stayed there for a long while learning
> the ropes. I was then hired at the station I am employed at now. It's
> format was, at the time, CHR, but then switched to hot country. I quit
> there and went to work for a 50,000 watt TOP 40 station. I stayed
> there for a while, but quit and am back where I used to be.
>
> I have been in radio now for a little over two and a half years. I've
> still got lots to learn, but I am wondering if there's any pros out
> there who can give me some tips or some "reassurance" that I will get
> better over time. I'm not the best, but I am pretty good.
>
> My main problem is that I work in a small market and will be leaving
> for Atlanta, Georgia within the next 6-7 months and was wondering if
> there is anyone in the Atlanta area who can tell me about the stations
> there. I know I won't get hired for an on air shift at this time, but
> I'm just wondering about how long it takes to move up from doing a
> syndicated show to a part-time shift. The reason I say syndicated is
> because I don't have a whole lot of experience, and in a larger
> market, that's probably where I'll have to get my foot in at, which
> isn't all that bad to start out.
>
> Also, are there any other teens in radio who are trying to get their
> foot in the door? I'd like to email you and talk about how you got
> your gig and what you're doing to improve your show.
>
> -Greg
>

957. Top of the Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4ea082$9bb@vixen.cso.uiuc.edu>
Source record: 26584

When I had my oldies show in the Chicago Suburbs, the station I was doing the program on did not have an hour tone, so I created my own.
I went through the 1000s of songs and found little one to two second bits that I assembled on Fidelipac 300 carts that I had wound to hold 10 minutes of tape. Setting my digital wristwatch to WWV before the show (I never trust a clock that isn's also a WWV receiver) I'd be all set for the next 6 hours. Up would come the hour and I'd do the usual "At the tone, __ o'clock!" Punch the cart button and you'd hear "Hey-EY!" by James Brown, or "Mm-mm-mm" from "I'm a girl watcher" to The Grand Gong from the end of the Moody Blues album, "Days of Future Passed".

I used to get requests from listeners to do it at the half and quarter hours too.

Ahhh. Fun and Production!

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

958. Re: Wanted: New EBS Script

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: keithw@bctv.com
Message-ID: <4ea084$9be@vixen.cso.uiuc.edu>
Source record: 26585

In article <4dg2pf$pf5@vixen.cso.uiuc.edu>,
Bill Kleronomos <wkleros@csn.net> wrote:

[Some time ago two new announcement scripts for EBS tests came to my attention. My understanding
[was either script could be used. Could someone forward me a copy of these scripts so I can update
[a few EBS announcement carts? Thanks, Bill

Script 1:

The following is a test of the Emergency Broadcasting System. This is only
a test.

<EBS tones>

This is a test of the Emergency Broadcasting System, in voluntary
cooperation with local broadcasters. If this had been a real emergency,
however, you would now be hearing the sound of the airstaff getting the
hell out of the studio . . .

Sorry, I just couldn't resist! ;)

--

==========
Keith Wood TV-18 News anchor (Camp Verde AZ)
Host/Producer, The Computer Program, FLYING TIME!, and Infinity Focus.
Gunsite (Orange) alumnus, Team OS/2, Parrothead, N7JUZ, AZ0237 but not a
number (I'm a FREE MAN!), creator of FIRE TEAM and HERO SEEKER

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constitutes agreement of Microsoft Network to pay Keith Wood $25 per instance
==========

959. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4ea085$9bf@vixen.cso.uiuc.edu>
Source record: 26586

References: <4e7idb$5ko@vixen.cso.uiuc.edu>

In article <4e7idb$5ko@vixen.cso.uiuc.edu>, richwood@commspec.com wrote:

|: When I was there... The antenna was atop the main building
|: at Beacon and Marlborough Streets.

When was that? When I was there it was atop 130 Beacon, corner of
Berkeley. (I spent many hours staring at the old RCA transmitter, which
was next door to my work-study office.) Then it moved to the Pru center.

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960. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4ea087$9bg@vixen.cso.uiuc.edu>
Source record: 26587

References: <4e3vu3$q05@vixen.cso.uiuc.edu>

I knew a fellow who once jumped straight from Wooster, Ohio into a top
five market. He's anchoring ABC radio news from NY these days.

Grant

On 24 Jan 1996, Todd Reasland wrote:

> ... morning-zoo-like than one would expect WLS to be interested
> in. A bit of a jump from Toledo.

961. Re: Thank You Wyatt Cox!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4ea087$9bh@vixen.cso.uiuc.edu>
Source record: 26588

References: <4e1ubb$mfn@vixen.cso.uiuc.edu>

Jay...

It's not that the rest of us did not care, it's just that we've got such a good eye on what's happening in town that we knew you weren't going anywhere. Away from WLS, that is, hehehe.

Oh, by the way... congrats on being #1 in your time slot.
I'd thought you'd like to know that WLS AM covers a larger area than the other two markets #1 stations, so that -in effect- makes you #1 in your time slot in the entire country :)

Math is fun, no?
$=ARB^2
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

962. Re: Philly Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4ea07l$9ah@vixen.cso.uiuc.edu>
Source record: 26589

References: <4e3vtt$pv9@vixen.cso.uiuc.edu>

In article <4e3vtt$pv9@vixen.cso.uiuc.edu>, scottk99@aol.com (ScottK99)
writes:

>: Joe Niagara, Hy Lit and Bill Wright, Sr. Anybody know
>what happened to these fellas?
>
>
Last I heard, Hyski was on the air at WOGL-FM Philadelphia, and Joe Niagra
"The Rockin Bird" was doing mornings at WPEN across town.

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

---

963. Pop Music TOP15 for 1/24/96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: itcmark@ubvms.cc.buffalo.edu
Message-ID: <4ea07m$9ai@vixen.cso.uiuc.edu>
Source record: 26590

```
The 3rd edition of the POP MUSIC TOP 15 for 1/24/96
--------------------------------------------------

TW LW Artist Song Title
-- -- ------ ----------
1 4 Presidents of USA Lump/Peach
2 8 La Bouche Be My Lover
3 1 Terry Ellis Where Ever You Are
4 3 Selena Dreaming Of You
5 5 Hootie and BFish Time
6 14 Enya Anywhere Is
7 - Immature We Got It
8 11 Paula Abdul/CMB Aint Never Gonna Give You Up
9 2 Tina Turner Goldeneye
10 13 Fun Factory Celebration/ I Wanna Be With You
11 6 Coolio Gangsta's Paradise
12 - Tony Rich Project Nobody Knows
13 10 Ace of Base Beautiful Life
14 9 Blues Traveler Hook
15 7 Everything But Girl Missing

2 new adds this week in the 3rd edition of the popmusictop15.

The Presidents of the USA take the #1 spot from Terry Ellis wiht
"Lump," and their latest "Peaches."

Tony Rich Project comes in at #12 because he looks like Babyface,
sounds like Babyface, therefore, since Babyface has been a mega-
producer artist and talent, this Tony Rich is lucky to be mistaken
for him.

What's hot: Immature's "We Got It" Selena's "Dreaming of You"
What's not: Mariah Carey's "One Sweet Day"
------------------

Special mention for popular band:
Goo Goo Dolls "Name" CONGRATS TO THE BUFFALO BAND!

Pop Music-who can figure it out?
**************************************************************************
M A R K W E B E R University at Buffalo, NY, USA
**************************************************************************
```

964. Re: Even Worse Station Promos

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4ea07n$9aj@vixen.cso.uiuc.edu>
Source record: 26591

References: <4e7idd$5kr@vixen.cso.uiuc.edu>

KYSR here in L.A. is having a "C.R.A.P." (clever radio advertising promotions"
giveaway. Impression is given that too much "crap" is hanging around the
station and to clean things out, is giving all this "crap" away. Bumper
Stickers, T shirts and such. That a prize van may stop at your house, and
no ex-employee of the Johnny Carson show would show up at your door.
And you don't have to subscribe to a magazine.

"In a tribe of chimpanzees, I was a monkey..."

965. Copyrights and Ratings (was: Re: Why only 12+ Numbers?)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: wollman@halloran-eldar.lcs.mit.edu
Message-ID: <4ea07n$9ak@vixen.cso.uiuc.edu>
Source record: 26592

References: <4e7ibj$5hu@vixen.cso.uiuc.edu>

In article <4e7ibj$5hu@vixen.cso.uiuc.edu>, our esteemed moderator writes:

>[Moderator's Note: The reason for that is simple. Arbitron
>information is copyrighted and costs a LOT of money.

Actually, this is not true. You Can't Copyright A Number. The only thing Arbitron (and other ratings companies) are entitled to by way of copyright is the presentation of those numbers. So, if I say something like, ``According to Arbitron, radio station X has a 25 share weekdays in 25-54'', they have no recourse to copyright law.

HOWEVER (and this is a big ``however''), ratings are generally held to be trade secrets by their compilers. In order to even see the ratings book, you have to sign a contract with the ratings company promising not to disclose this information to anyone else without the company's permission. But, by the same token, only those who have signed such a contract have any obligation to honor it! If someone hands me a ratings book, and I should happen to copy from it some information that I find interesting, that information is no longer secret. The only recourse the company has is against the person who violated their contract with them by disclosing the information. So long as I do not copy their presentation (that part of the work which is subject to copyright), I am free to do whatever I like with the information.

-GAWollman

--
Garrett A. Wollman | Shashish is simple, it's discreet, it's brief. ...
wollman@lcs.mit.edu | Shashish is the bonding of hearts in spite of distance.
Opinions not those of| It is a bond more powerful than absence. We like people
MIT, LCS, ANA, or NSA| who like Shashish. - Claude McKenzie + Florent Vollant

966. Reply to Jay Marvin (was: Really Rude Talk Show Hosts)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: SNOWMAN <jlsnow@fcseng.frco.com>
Message-ID: <4ea07q$9ar@vixen.cso.uiuc.edu>
Source record: 26593

This is GREAT. Read this!

I wrote:
>Other rude offenders include liberal windbags such as Tom Leykis, Larry King
> and the guy on WLS late at night. Never listened long enough to get
>his name. His on-air presentation is so obnoxious and sarcastic that I have
>never stuck around long enough to figure out his real message.

Then, Jay Marvin recognized himself, got emotional and wrote this response to me:

jm>The "the late night guy" you're talking about on WLS is me. What talk
jm> show do you host? You may not like what I do, but it works and I'm
jm> only rude to those who want to call in and take it to a higher level
jm> than at the start of the conversation. Of course the one thing I
jm> always notice is if the talk show host is right-wing than making fun
jm> of people of color, the old, the poor, Gays then the host is way too
jm>cool, but if you're left-wing you're rude. I think I left a post about
jm> this elsewhere in this group. You take a shot at Tom and call him a
jm> windbag and you use the term "offenders" I think your guilty of being
jm> RUDE. You talk but you don't do. Maybe you can't. I may offend you,
jm> but you offend me with your keyboard shots. You say you never stick
jm> around? Then how would you know what the show is really like? How
jm> about this: get your own show and THEN do it your way and let's see
jm> how well you fare.

jm> Jay Marvin

Certainly no hate in that diatribe. No arrogance either. Just loving
compassion for me in my fallen condition.

I rest my case. <g> Thanks Jay, that was a kick and I hope everyone else
enjoyed it half as much as I did. Keep talking, buddy, your ratings
clock is ticking.

967. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: rhh@research.att.com
Message-ID: <4ea07q$9as@vixen.cso.uiuc.edu>
Source record: 26594

References: <4e3vto$puo@vixen.cso.uiuc.edu>

Isn't the trouble with rudeness, that it isn't interesting?

Perhaps it could brighten up other uninteresting programming,
though, say snow closings.

There's a field for you, left-wing snow closings.

Ron Hardin
Pataskala, OH

968. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ea07t$9av@vixen.cso.uiuc.edu>
Source record: 26595

```
} On 25 Jan 1996, charles hobbs wrote:
} [Regarding Rush Limbaug fading out callers...]
}
} > So, which is more "rude"?
} >
} > A. Fading-out on disagreeable callers, a la Rush Limbaugh, or
} > B. "Blowing up" disagreeable callers, a la Tom Leykis, or
} > C. Just hanging up on folks, as Larry King used to do?
}
} Grant Hudson <ghudson@voicehouse.com> articulated thusly:
}
} Judging from the occasional times I have caught Rush's act, he spends more
} time with callers who disagree with him than with those who agree.

OK Ok it is time for a rec.radio.broadcasting/AIRWAVES Flashback...

About a year ago someone posted a mock 'source code' for Rush
Limbaugh's telephone screening software. David Lawrence of Online
Tonight on WORnet) penned this 'upgrade'.

... From the archives...

>>From: oltdavid@aol.com (OLTDavid)
>>Subject: Re: Telephone caller/talk show software
>>Date: 23 Feb 1995 11:17:55 -0500

I *had* to do some further rearranging on this...let's extend this,
please!!!

---

subroutine rush_screener
get (newcaller)

/* typical */
if (newcaller = agrees_with_Rush())
then (put_newcaller_in_queue());

else /* too_much_even_for_Rush */

if (last_200_callers = agreed_with_Rush())
then (put_newcaller_in_queue());
else
(hangup_on_newcaller());

else /* placate_test */
if (time_boundary = special_disagree.with.Rush_show_segment)
.and. (newcaller = disagrees_with_Rush())
```

```
then (put_newcaller_in_queue())
else
(hangup_on_newcaller());

else /* fan */

if (newcaller = gushing_female())
then (place_newcaller_at_head_of_queue)
else
if (newcaller = black_conservative())
then (place_newcaller_at_head_of_queue)
else
if (newcaller = global(bob_dornan))
then (interrupt_current_call_with_newcaller)

else /* leftwing */

if (newcaller = lookup(liberal_caller))
if (newcaller = lookup(articulate_caller))
then (disconnect_call)

else /* leftwing_but_good_for_image */
if (newcaller = lookup(bumbling_caller))
then (place_newcaller_in_queue());
print to voice "This proves we take liberal callers, and you people
who
don't think so, I urge you to rethink your position"

---

And *I'm* a fan of Rush's!!! :)

*****************************************************************
* David Lawrence USENET Newsgroup: alt.radio.online-tonight *
* Host AOL Area: keyword "OLT" *
* OnLine Tonight voice: 301/854-5459 fax:301/854-5085 *
* *
* Heard on great radio stations across the country and around *
* the world like: KEX, WWWS, KFH, AFRN, WCBM, WING, and WBKV! *
*****************************************************************
```

969. Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07t$9b0@vixen.cso.uiuc.edu>
Source record: 26596

AB>I've heard Laura Schlessinger do this as well. They're both interested in ge
AB>to the point fast, otherwise people calling in with problems would just ramb
AB>all over the place.

Actually, being rude to callers is "schtick" that adds a sense of excitement to a show. It's a little like the rush you might get from insulting someone in person and wondering if they'll haul off and belt you in the mouth. It does nothing to enhance the discussion.

Like fights at hockey games, it contributes nothing to the sport but adds something for the TV cameras to point at. It's "schtick." Nothing more.

Rich

970. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4ea07u$9b3@vixen.cso.uiuc.edu>
Source record: 26597

References: <4e7icr$5jv@vixen.cso.uiuc.edu>

>From what I heard, it was an affiliate in Indiana, Pennsylania. And, yes,
because of those lovely fees.

971. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4ea07v$9b4@vixen.cso.uiuc.edu>
Source record: 26598

WLNG AM & FM, Sag Harbor NY doesn't use teletype machine sfx, but they do keep their AP machine in the on-air newsroom so you can hear it chatter away.

972. Talk Shows, the real town hall

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea081$9b9@vixen.cso.uiuc.edu>
Source record: 26599

JL>THE LIBERAL AGENDA WANTS TO TAX AND RE-DISTRIBUTE BENEFITS.

JL>THE CONSERVATIVE AGENDA WANTS TO ENABLE BY LETTING ME KEEP MINE.

JL>WHO IS MY REAL FRIEND?

Jim,
Sorry, but this analysis is incredibly simplistic. You're concentrating only on the economic aspects of each side. Conservative platforms are far broader than that. They include "moral" directives that believe religious beliefs should be enforced by law (witness their alliance with the Christian Coalition) and a whole host of pork barrel gifts to their supporters while alleging support for a balanced budget.

The non-Conservative side is less closeted about their willingness to waste money, but want the government to guide us through life. Neither one cares one whit about actually solving our problems. They'll both do what's politically advantagous and let the public be damned.

I'm afraid your only real friend, when it comes to the government is you.

Rich

973. Re: Automotive Promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4ea06v$99g@vixen.cso.uiuc.edu>
Source record: 26639

References: <4du8q7$6jp@vixen.cso.uiuc.edu>

On 21 Jan 1996, Dan Kelley wrote:

> >>Anybody heard of some fun promotions where stations gave away cars?
> Thanks!<<
>
> We did the old "hands on car" promotion a couple years back. That's
> where you qualify, let's say, 10-15 people to participate. They each
> have to hold one of their hands (they can switch off) continuously and
> the last one left wins. I believe we did give them a five-minute break
> each hour. I believe we went for something like 30 hours before we got
> a winner. We did it with a live broadcast at the dealer's showroom..and
> we got quite a lot of press (TV/newspaper) with it.

A station in the UK did exactly this just before Christmas. The winner
lasted 72 hours.

Gavin

974. FS: Program automation w/ 6 carousels

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4ea071$99h@vixen.cso.uiuc.edu>
Source record: 26640

I was saving this for a museum piece, but have run out of room! So,
I've got a Broadcast Products AR-2000 program automation system with six
SMC carousels for sale. The system was new in about 1972. It worked
when removed from service a couple years ago, but the AR2000 has a bad +5
volt supply. It could probably be powered with a $30 computer supply. I
have no idea what this is worth, but I'd like to AT LEAST cover the
freight! It'd be great if someone could restore it as a demo of antique
broadcast equipment.

Harold

975. Re: Boston Radio Watch 01-22-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4ea071$99i@vixen.cso.uiuc.edu>
Source record: 26641

Just wondering, is WFNX 101.7 part of the Boston market? Never see them mentioned, nor any ratings either. Are they considered to be in another market or are their ratings just so low as to not merit mention?

Thanks

Dan

976. Re: Digital Recording Possibilities (need advice)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: kenorton@ixc.net
Message-ID: <4ea07a$99v@vixen.cso.uiuc.edu>
Source record: 26642

References: <4dg2pe$pf3@vixen.cso.uiuc.edu>

I was reading with interest the discussion regarding
DAT vs DCC vs MD vs ... for a recording medium.

DAT will be around for some time yet (ugh), despite it's problems.
However DCC, MD et al will not make it in widespread usage amongst
professional audio applications or in Broadcasting.

Why? Bit Rate Reduction. It is vital to remember that in broadcasting
the audio may become compressed, converted, concocted, many times before
ever hitting the local FM transmitter.

For Example:
News Reporter in South Africa records an interview on DAT 44.1K.
News Reporter Dubs into Computer Hard Drive system 44.1K
Transmitted via ISDN or Satellite to BBC London at 48K 128kbps (compressed).
BBC London records on DAT 44.1 or on HARD DRIVE.
BBC London tranmittes audio to Washington DC 48K 128kbps (compressed).
NPR records on DAT or on HARD DRIVE 44.1K or 32K compressed.
NPR edits audio
NPR transmittes audio over satellite to member stations.
...oops, NPR also has "Rollovers" which are recorded on HARD DISK 44.1K
NPR transmittes audio over satellite to member stations 48K 128kbps (compressed)
Member station receives audio and...
...records audio on Hard Drive 32K 4:1 compression.
Audio goes through Digital STL - 48K 256kbps (compressed)
Audio enters an Optimod 8200 audio processor which is well known to
trash previously compressed audio severely.
Audio FINALY makes it out over the air.

Is bit rate reduction audible over the FM airchain? Absolutely.
Is it important to keep audio LINEAR whenever possible? Absolutely.
When is good, good enough? The above is an extreme for sure (even though
I can give examples with seven satellite hops), but does prove a point.
For local program origination and for normal broadcast applications,
some bit rate reduction (usually limited to 4:1) is more than acceptable
and inaudible in the typical FM broadcast chain to even the most "trained"
ears.

Kenneth Norton
Digital Audio Applications Engineer
Broadcast Electronics, Inc.
kenorton@ixc.net

977. Fly 92 tape wanted...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07b$9a0@vixen.cso.uiuc.edu>
Source record: 26643

JJ>I was listening to a wav file of the station and I loved it and I'm
JJ>interested in lstening to a tape of the station (music, sweeps and all.) I
JJ>anyone can help me out write to my e-mail JJGato@aol.com or
JJ>JJGato@shadow.net. Thanks a trillion!

JJ,
One suggestion: since there are many "Power," "Kiss," "X," and
such stations, it would be very helpful if some additional
identification were included. Unless I live in "Fly 92's" city, I have
no idea where it is any more than you'd know where "Praying Mantis 104"
is located.

Rich

[Moderator's Note: Praying Mantis 104... Not *that* is funny. Bill]

978. Joey Reynolds

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4ea07d$9a4@vixen.cso.uiuc.edu>
Source record: 26644

KE>Joey Reynolds, one of radio's "bad boys" is back on the air. He has just
KE>signed a two year contract with WOR-710 in New York. WOR has been trying
KE>to change their tranditional demongraphics to a younger audience. Joey
KE>hosting an All Night show will certainly be an experiemnt for this
KE>"traditional" station.

Pete,
Thanks for the blurb. The check is in the mail. :-)

Let me add that Joey's show is also on the WOR Radio Network from
1-5A, Eastern.

Rich Wood
Director - WOR Radio Network

979. Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4ea06r$999@vixen.cso.uiuc.edu>
Source record: 26645

Tuesday morning, WWWE-AM/1100 traffic reporter Jim Endsley ("Fred Wesley") and pilot James MacVeigh were killed when MacVeigh's helicopter tagged a Cellular One tower in Highland Hills, Ohio, and crashed. Endsely worked for Metro Traffic and had been reporting traffic for 3WE for about eighteen months. The crash occurred near the intersection of Harvard and Richmond Roads, about a quarter-mile west of Interstate 271, about 15 miles southeast of downtown.

Apparently, MacVeigh's visibility was compromised when a blinding snowstorm hit without warning. The National Transportation Safety Board's Jim Cain is trying to determine whether MacVeigh tried to swich from visual to instrument flying procedures when the storm hit.

Although not an employee of the radio station, many there consider him a part of the team and will miss him greatly, as will others in Cleveland who have worked with him.

[Source: Cleveland Plain Dealer]

--
North Shore Technologies Ask me about the Steve Sobol, Principal
1875 East 40th Street I-WAY series of WWW Consulting &
Cleveland, OH 44103-3552 Internet-ready Computer Sales
e-mail: info@nstc.com personal computers sjsobol@nstc.com

980. Bi State Radio News(St.Louis)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4ea06r$99a@vixen.cso.uiuc.edu>
Source record: 26646

JOE BUCK RETURNS TO KMOX
After a breif hiatus off the air, Joe Buck will return on a limited basis to KMOX(1120AM).Buck filled in on Wedensday night's "Sports-Open Line" program for his father, hall of famer JACK BUCK, who was out of town attending the funeral of his brother. Buck will only occationaly host sports call in programs, and will discontinue doing hourly sports reports, in favor of a new position with FOX Sports Play by Play.

RATINGS BIAS ISSUED AGAINST KSD
A ratings bias report was issued against KSD-AM, due to "falsified" information on the bio of JOHN CRADDOCK(a.k.a FRANK O PINION). Anyone who reads the online bio of Pinion, would see that this is obviously comedy, and on top of that it is on the homepage for KSD-FM, which hasn't been updated for over a year.Anyone who wishes to view the bio can do it at http://www.icon-stl/ksdfm.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

981. AFRTS in Bosnia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4ea06s$99b@vixen.cso.uiuc.edu>
Source record: 26647

The following was forwarded to me by David Alpern, the LA Radio Watcher. I'm passing it on because of the interest in the region, and the radio-aspect. I'm told that the sites are up and running with real-time radio from the U.S. Shows such as Charlie Tuna, Rush Limbaugh and other AFRTS staples are making it to American-based Bosnia airmen, sailors, Marines, and soldiers via SATNET.

Thanks David for timely information!

ARMED FORCES RADIO AND TELEVISION IN BOSNIA

The Armed Forces Radio and Television Service (AFRTS) has been working to bring stateside radio and television service to Operation Joint Endeavor. Currently, local broadcasting consists of retransmitting the radio and television signals of the American Forces Network (AFN) out of Frankfurt, Germany. The AFN entertainment programming is supplemented by live news, sports and public affairs feeds uplinked from the AFRTS Broadcast Center in Southern California.

Army operated cabled TV and broadcast radio services continue in the following areas: Tuzla, Bosnia-Herzegovina; Zupanja (Camp Harmon), Croatia; Zagreb, Croatia; and, Taszar and Kaposvar, Hungary. Specifically, the following locations have cabled TV services currently:

HUNGARY
Taszar Air Base Kaposvar-South
Air Base Dining Facility Dining Facility
Barracks Dining Facility
JIB/PAO Offices
Auditorium (300 seat capacity)

CROATIA
Camp Harmon (Zupanja) Zagreb Airfield
Dining Facility Hospital

BOSNIA-HERZEGOVINA
Tuzla Air Base
Billeting Common Use Area
MWR Tent
JIB/PAO

NOTES: Cabled TV service for the hospital and MWR Tent at Taszar Air Base is being installed and should be operating by 4 January. Broadcast TV should go on the air at Tuzla Air Base on 3 January. The government of Hungary has given permission to broadcast American Forces Network (AFN) TV to cover both Taszar Air Base and

Kaposvar-South. An AFN TV transmitter is being prepared for shipment and on-air TV in Hungary is planned to go into operation by the third week of January.

A team of seven broadcast journalists and technicians arrived in Tuzla on 1 January with a mobile radio broadcast station. A fully manned radio studio should begin operating at Tuzla Air Base not later than 4 January providing the U.S. Sector commander with a local/regional command information capability.

Additionally, AFRTS broadcast journalists in Tuzla are continuing to provide daily radio and TV reports for use on AFRTS's Europe-wide satellite service. As more troops deploy, EUCOM has requested AFRTS services be expanded to other sites to include: more sites in the U.S. Sector of Bosnia- Herzegovina; Ploce and Split in Croatia; as well as Kiseljak, Mostar, Gorni-Vakuf, and Sarajevo in the French and British Sectors of Bosnia-Herzegovina.

The 209th Broadcast Public Affairs Detachment (BPAD) (USAR) from Rome, Georgia, deployed with nineteen soldiers, five HMMWVs, and broadcast production equipment to Germany on 30 December. They are currently undergoing further training with an Army Artillery Brigade in Babenhausen. On 10 January about half of the BPAD will deploy to Tuzla and Kaposvar while the other half fill positions vacated by Army, Air Force, and Navy broadcasters and technicians deployed for Operation Joint Endeavor.

EUCOM has requested the Croatian government to change frequency and increase transmitter power for both the radio and TV services in Zagreb. Currently the AFN radio and TV services are low powered and reach only the hospital area at Zagreb Airport. EUCOM asked that these services be expanded to reach all of the U.S. and NATO troops in the Zagreb area. (Site team in Hungary reports that the weak 250 watt signals cannot penetrate some of the massive concrete and metal structures bunkers and hangars; this was a Soviet MIG Air Base and ICBM site).

Chris Carmichael
San Diego Radio Watcher
http://www.geocities.com/RodeoDrive/1102

982. Re: Modern AOR Format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4ea06t$99d@vixen.cso.uiuc.edu>
Source record: 26648

ZonieCat (zoniecat@aol.com) wrote:

: In article <4dj2if$r8u@vixen.cso.uiuc.edu>, (MR JOHN E SIMPSON) writes:
: > Many AOR
: >stations seem to dropping most of their classic rock playlist
: >in favor of more "modern rock". Only a few older artists (Led
: >Zeppelin, Jimi Hendrix, the Doors, etc.) remain on the playlist,
: >while the bulk of '70s and '80s rock is totally ignored. This,
: >at least, is what is going on in southwest Ohio. Is this trend
: >taking place elsewhere?
: >
: This is taking place elsewhere. I think part of the reason we're seeing
: this is that for the first time in more than a decade, we have a glut of
: new artists and songs that are actually good! And many of them may
: actually have staying power.

: >Personally, I find this new "modern AOR" format hard to listen to.

Well, if it's any consolation, I find it hard to listen to, because I like my modern rock w/o the classic rock mixed in. K-Rock (WKRL 100.9) in Syracuse is a modern AOR (actually they say it is Current Oriented Rock) and it _must_ be directed to classic rock listeners that want more variety, because my modern rock friends and I are just _not interested_ in Zepplin, Doors, Ozzy, Megadeath, etc. Seems like walking a tight-rope to me, but then, that's their problem. ;)

Give me that early 80's "new wave" in the mix as "oldies" (what I think of as a modern rock mix) and I'm quite happy though. :)

Dan

983. Adress Atlanta Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-26 00:00:00 UTC
From: edgar.van.hazendonk@tip.nl
Message-ID: <4ea06v$99f@vixen.cso.uiuc.edu>
Source record: 26649

Ive'heard from a radiostation called Atlanta Radio. The station is
broadcasting from a ship near the coast of Ireland. (legally :-))
I'm looking for a telephonenumber of this radiostation.
Who can help me.
Thanks,

edgar.van.hazendonk@tip.nl (of: t338621@tip.nl)
edgarvh@dds.nl
http://huizen.dds.nl/~edgarvh/
http://www.tip.nl/users/edgar.van.hazendonk/

984. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ksco5@aol.com
Message-ID: <4ecqf3$ii1@vixen.cso.uiuc.edu>
Source record: 26450

Jay Marvin's assumption which may or may not be correct is that his listeners are liberal as he is. Are you sure they aren't mostly conservative, or a mix of left and right?

There is a lefty on my station that has at least marginal numbers (although he has been slipping recently), but most of his callers are conservatives. When I talk to listeners at events where we have a booth, conservatives often tell me that they listen to him to get the other viewpoint after we are done.

I think that there is room for liberal hosts IF they can learn to be entertaining, animated and engaging. Most left wing hosts I have heard try to sound too much like pointy heads from NPR. Leykis is the other extreme, too caustic, but he's close to what a successful liberal's act should resemble.

Brian Maloney AM 1080 KSCO Santa Cruz Salinas Monterey CA (#78)
Conservative talk show host

KSCO 1080 AM Newstalk for the Central Coast
Santa Cruz Salinas Monterey CA (#78)

985. Re: John Rhody

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: compdj@airmail.net
Message-ID: <4ecqf4$ii2@vixen.cso.uiuc.edu>
Source record: 26451

References: <4e7icn$5jn@vixen.cso.uiuc.edu>

Mike..

I ran the control room for John Rody at KLIF Dallas..where he first explored Talk Radio for the 12-3pm show. He is now doing a Texas State Radio Network/KRLD-Dallas computer/internet show and is working for the ABC Radio Networks/Dallas. Write him at johnrody@onramp.net.

>Anyone know the whereabouts of John Rhody? I worked with him in Seattle
>in the mid-80's and I think he's back in Dallas.
>
>Mike Bell
>KRAB
>1100 Mohawk Suite 280
>Bakersfield, Ca. 93309

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| COMPACT DISC JOCKEYS Dallas/Ft. Worth Texas |
| Brian K. Harwell Phone:(214)364-3535 |
| compdj@airmail.net http://web2.airmail.net/compdj |
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986. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ecqf4$ii3@vixen.cso.uiuc.edu>
Source record: 26452

References: <4ea07q$9ap@vixen.cso.uiuc.edu>

richwood@commspec.com wrote the quoted material below:

" I'm sure Dean would be very surprised at David's affiliate numbers. I
" seriously doubt he's got 600. The list is impressive, but not quite
" equal to Rush.

Well, just judging by something Dean said about 3 months ago. Maybe it
was 500 stations. Regardless, he does have large numbers of affiliates.
My question, though: why would any East Coast station put Dean's show in
afternoon drive? Yikes!

--
(c) 1996 Most kinds of apples can't grow naturally; they
David Kaye must be grafted onto a more hardy wild apple tree

987. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4ecqf5$ii4@vixen.cso.uiuc.edu>
Source record: 26453

References: <4e3vto$puo@vixen.cso.uiuc.edu>

jay marvin (jmarvin@well.com) wrote:

: Has anyone ever noticed that right-wing talk show hosts and their
: politicians can bash the poor, pick on women, children, the very old,
: gays, and anyone else they deem to lack values and it's all Ok. But
: when a left-wing talk show host gets on the air (myself, Tom Leykes)
: and stands up and says enough and prove what your saying OR gets down
: and dirty we're rude!
<snip>
: Jay Marvin
: WLS 890 AM Chicago
: jmarvin@well.com
: jmarvin@igc.apc.org

Jay-
Calling a elderly woman "an old Prune" or a caller "a brain stem"
(Personally, I cracked up at that last one) *IS* rude.
Whether you're winged left or right, center or both (as in a feminine napkin),
rude is rude.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com
---

988. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4ecqf6$ii5@vixen.cso.uiuc.edu>
Source record: 26454

(richwood@commspec.com) writes:
> AB>I've heard Laura Schlessinger do this as well. They're both interested in ge
> AB>to the point fast, otherwise people calling in with problems would just ramb
> AB>all over the place.
>
> Actually, being rude to callers is "schtick" that adds a sense of
> excitement to a show. It's a little like the rush you might get from
> insulting someone in person and wondering if they'll haul off and belt
> you in the mouth. It does nothing to enhance the discussion.

I wouldn't consider either Laura or Burce Williams *rude*, just keenly interested in expediting the show. This is especially important with "advice" type shows such as these, since the goal is to get enough information in order to render an opinion by the host. Protracted storytelling just eats up valuable time.

Now, if you wan't a *rude* talk show host, try Bill Handel or John Kobylt on KFI, weekdays. . .

989. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ecqf7$ii6@vixen.cso.uiuc.edu>
Source record: 26455

References: <4e7icn$5jo@vixen.cso.uiuc.edu>

richwood@commspec.com wrote the quoted material below:

" I lived in San Diego for 8 years and felt more at risk there than
" I ever have in New York. Per capita, the San Diego murder rate is
" higher than New York. My car was broken into at least once a year. It's
" only happened once in 9 years in New York.

San Diego can be nasty; listening to its talk hosts gives one pause to wonder if all everyone wants to do in SD is get rid of the blacks, close the curtains, drink a martini, and pretend it's 1953 all over again. SD has had some real losers on the talkradio circuit, among them Roger Hedgecock.

However, I think judging a city by its talkshows is *one* gauge to the quality of life in that city. In Portland people were more concerned about sports scores and ideas for downtown fountains. And it shows in Portland as a rule: the city is well-designed, carries a cash surplus, and overall is well-run.

Contrast this with Los Angeles talkshows where the bent seems to be on putting TV game show hosts on the radio, and discussing gang violence. Indeed, LA is largely media-oriented; it appears on cursory glance that those who aren't guest starring on Rosanne are selling crack on Hollywood Boulevard.

In New York, while 95% of people aren't listening to WABC-Hate Talk, the issues such as anti-Arab sentiment, reflect the overall patina of New York itself, as evidenced by articles in "New York", the "Village Voice", etc. NY is a racist place, and certainly no place I'd ever want to visit. While I'm not at all Arab, I look Arab enough to seriously question whether I'd survive in such a city. WABC's Bob Grant is someone I'd consider not just an enemy to non-whites, but an enemy to New York.

--
(c) 1996 "Copperopolis" is a town in California
David Kaye

990. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqf7$ii8@vixen.cso.uiuc.edu>
Source record: 26456

References: <4e7icp$5jq@vixen.cso.uiuc.edu>

ab415@lafn.org (charles hobbs) wrote:

>I
>So, which is more "rude"?

>A. Fading-out on disagreeable callers, a la Rush Limbaugh, or

>B. "Blowing up" disagreeable callers, a la Tom Leykis, or

>C. Just hanging up on folks, as Larry King used to do?

How about doing all of the above. There's room for all kinds.

jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

991. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ron.jordan@nashville.com
Message-ID: <4ecqf8$iia@vixen.cso.uiuc.edu>
Source record: 26457

LS>[Moderator's Note: That is also Rush's trademark. Ollie probably
>learned it from the master. Rush fades the caller out and makes his
>points, then often goes to break. You almost never hear a caller say
>goodbye, unless it is a gushing female or a caller that agrees with
>Rush. Bill]

And let's learn from this lesson that a great souning radio show sounds
great because of it's producer. Rush also carefully screens his
callers. While thsi may irritate some, and keep some viewpoints from
being expressed it *DOES* make great radio!

Ron

* 1st 2.00 #997 * 1stReader 2.00: The DOOM of offline mail readers.

992. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4ecqf9$iib@vixen.cso.uiuc.edu>
Source record: 26458

Grant Hudson (ghudson@voicehouse.com) writes:
> References: <4e7icp$5jq@vixen.cso.uiuc.edu>
>
> Do you mean disagreeable callers or callers who disagree with him?

Disagreeable callers. Those that are rude, engage in name calling, or haranguing rather than conversing.

>

993. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqfa$iic@vixen.cso.uiuc.edu>
Source record: 26459

References: <4e7icr$5ju@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

>JM>Has anyone heard the rumor some station in Indy dumped Limbaugh
>JM>because of a bad book?

>Jay,
> I believe it was a format change. Some of us are like vultures,
>hoping for the day the show will fail. Rush could lose 300 stations
>before he'd be in the same boat as the next lower level of network (or
>
Rich,
I don't want him to fail even if I think he's full of it. No one wants
to see anyone fail do they? BTW say hi to Bob for me.

Jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

994. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: mike@hermes.louisville.edu
Message-ID: <4ecqfa$iid@vixen.cso.uiuc.edu>
Source record: 26460

References: <4e7icr$5ju@vixen.cso.uiuc.edu>

richwood@commspec.com writes:
> Yes, there has been a softening in the numbers. In my opinion, it
>because he's become a mouthpiece for the Republican party and is
>perceived as "one of them" in a climate that distrusts ALL politicians,
>regardless of party. If he were to get back to the olden days as an
>entertainer, the show would be a killer again. I don't hear the variety
>I used to hear and the constant dittohead compliments are predictable
>and boring. Rush is a great talent for radio who's begun to believe
>what he says. It's a dangerous trait.

It has also been the downfall of many people who were even more popular than Rush. I quit listening to Rush because the show got too "heavy". The monologue also got longer and longer. I think the turning point was the books. The books are such incredible displays of self-congratulation that I can't take them seriously and i'm a registered Republican.

Mike Harpe

--
Michael Harpe, Communications Analyst III Information Technology
Internet: mike@hermes.louisville.edu University of Louisville
(502) 852-5542 (Voice) (502) 852-1400 (FAX) Louisville, Ky. 40292
WWW: http://www.louisville.edu/~meharp01

995. Rude talk show hosts, Teenager in Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: VULM45A@prodigy.com
Message-ID: <4ecqfb$iif@vixen.cso.uiuc.edu>
Source record: 26461

-- [From: Robert Paine * EMC.Ver #2.10P] --

A fourth option for talk show hosts if they want to get rid of a caller - in your most pleasant voice say "Thank you for calling." CLICK!
As for annoying callers, I worked for a country station in 1981 when The Dukes of Hazzard theme was high on the charts. We got about one call an hour from a (presumably) teenaged boy asking "Can you play the Dukes of Hazzard theme?" (Why he wasn't in school.....) It became a running joke that we ought have said "Yeah, we can play it.", then go on with our rotation or whatever. If he would have called back and said, "I thought you were going to play...", we'd have replied, "Oh, you wanted us to PLAY it. I thought you just wanted to know if we COULD play it." Enough said?

Re: the young man who wanted advice for furthering his career. In the Jan 24th edition of Radio World, Rob Branch writes about how Jack Whitaker of KALL, Salt Lake City, helped him early on. Two important points: 1. "Read everything, including the warranty on your toaster." 2. "Get a well-rounded education; just knowing radio isn't enough." Get a degree in something far removed from broadcasting - chemical engineering, psychology, business administration, nuclear theorem - anything but broadcasting.
Why? A well-rounded education teaches you about the world outside radio. News and talk shows require an understanding of current events, politics, economics and so on. It doesn't matter that you may not like a particular subject. Your caller will. Be able to talk with them.

996. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ecqfc$iig@vixen.cso.uiuc.edu>
Source record: 26462

References: <4ea07q$9as@vixen.cso.uiuc.edu>

In article <4ea07q$9as@vixen.cso.uiuc.edu>, 9289-11216 says...
>Perhaps it could brighten up other uninteresting programming, though, say
>snow closings.
>
>There's a field for you, left-wing snow closings.

Sure, I can see it now...

"The only schools we know of that are *not* closed today are Evangel High School and the Country Day Academy, so all you little fascist elitists out there get to trudge through the snow because your exalted leaders don't care enough about your welfare to give you the day off!" :-)

(Before I get hanged in effigy, or in Elizabethtown for that matter, I'd better note that I actually went to the Louisville Country Day School for one year. In fact, one day I had to trudge through the snow, backwards to keep my face out of the wind, all the way from the I-264 fence to the school building, only to find that the school *was* closed that day.)

997. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqfc$iih@vixen.cso.uiuc.edu>
Source record: 26463

References: <4e7icu$5k3@vixen.cso.uiuc.edu>

Tom Taylor <totaylor@delphi.com> wrote:

>References: <4e3vto$puo@vixen.cso.uiuc.edu>

>Ita matter of expectations, isn't it? We don't EXPECT moderates (remember
>them?) or liberals to be negative. Somewhere, we expect it from right-wingers,
>and are even (guiltily) amused by it. Syndicated columnist Molly Ivins blasted
>Rush last year for on
>ly knowing how to pick on people worse off than he.
>Tom Taylor/Inside Radio

Tom,
I guess your right. I just wish the left would stand up more. Two can
play any game. Right? Or left<G>

Jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

998. Soccer on the Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: philsoc@aol.com
Message-ID: <4ecqfd$iii@vixen.cso.uiuc.edu>
Source record: 26464

I've updated several things on my Soccer on the Radio webpage, including the addition of the first MLS team (Dallas) to come to terms on a radio deal, and some teams and stations (Columbus, Tampa Bay, San Jose) which are on the verge of committing.

Once again, the growth of this list is largely dependant on you, the soccer fan. If anyone knows of any soccer games, talkshows, etc. that are missing, please feel free to drop me a line.

Thanks,

Phil :)

999. High School Start-Up

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jparker@grove.net
Message-ID: <4ecqfd$iij@vixen.cso.uiuc.edu>
Source record: 26465

I was wondering if anyone has any stcikers, promo items, etc, to send me to decorate the walls of a studio/classroom. We are trying to get a program together at my school and would love to have your stickers and other stuff you no longer need.

Thanks,

John Parker
Hiwassee Dam High School
Rt 4, Hwy294
Murphy, NC 28906

1000. Let's change the subject for just moment.....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4ecqff$iik@vixen.cso.uiuc.edu>
Source record: 26466

[Moderator's Note: Normally this article would not be included because it is not radio related. But owing to Peter's long-term contributions to this forum, and due to the touching nature of the post, I am allowing it. Please forward all comments to him, not to the group. Thanks. Bill]

While surfing the Internet, and heaven knows we've all done that before, I stopped onto the World Wide Web and with the use of the "Webcrawler" I stumbled upon a WWW Page called "Have a Heart for Susan". I took a look at this webpage and found it to be the story of a very brave young woman named Susan Hattie Steinsapir who suffered from degenerative heart disease, brought on as a result of Hodgkin's Disease that was treated and cured with high doses of radiation treatment. Her current condition was so critical she was placed on the waiting list for heart transplantation L.A. Medical Center in Los Angeles. After many weeks of agonzing waiting, a heart was found last Sunday. She received the donor heart that evening, Los Angeles time. I, like so many other folks in cyberspace have been anxiously reading the news from L.A. on the webpage set up by two very caring friends of Susan and her husband Andreas. She progressing slowly after the surgery but is still not totally out of the woods yet. She was a very high-risk candidate for this surgery and has had a few complications along the way since. But things are looking up for her as the circulation has improved dramatically ever since the operation. We're all praying for her speedy recovery.
Might I suggest checking out Susan's webpage and see for yourself. In addition, you might find some exciting new developments in organ transplant-ation that might save someone's life in the future. I am living proof myself on how heart research can save one's life having had two surgeries to repair congenital heart defects over the past 27 years. You might be amazed.

Susan Hattie Steinsapir's webpage is.....
http://www.smartlink.com/~hiller/susan

Thank you and 73,

Peter Q. George (N1GGP)
Randolph, Massachusetts USA

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim....."
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."
****

1001. more on rude show hosts...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Lori_Stein@nt.com
Message-ID: <4ecqff$iil@vixen.cso.uiuc.edu>
Source record: 26467

So Jim Snowbarger thinks Rush Limbaugh isn't rude? Perhaps I should defer to Jim's opinion, since I gave up listening to that one-trick pony a long time ago... On the other hand, I can't help pointing out that I always found Limbaugh's condescending attitude toward the "masses" to be incredibly insulting. Also, I don't think it's in the best interests of the American listenership to be told repeatedly, "Don't think--let me do your thinking for you." This is one of the reasons I stopped listening to Rush; I much prefer a talk show host who encourages listeners to take some responsibility for their own thoughts and opinions. In today's political climate, critical thinking is an art that should be *fostered* by talk radio�not discouraged.

Let me suggest a talk show host, local to Dallas, who is entertaining and opinionated, yet interacts with the audience in a fairly non-hostile way: Marc (Mark?) Davis. Davis is opinionated yet willing to consider other views; he can disagree with a listener without sounding annoyingly condescending or making the listener feel like he or she is scum... He knows how to challenge and inform an audience without alienating them. Kudos to Davis!

I'll also throw in a vote for Gil Gross, even though he no longer plays in Dallas. When he was on the air here, I liked him simply because he has a pretty relaxed manner, even when dealing with heavy subjects.
Since he was on here in the late evening, I knew I could listen to his show and be entertained, yet not get so worked up I couldn't get to sleep. Many of the evening shows these days promote such angst! Hey, save it for the daytime; at night I prefer a talk show that doesn't remind me quite so forcefully about how "bad" things are today. At night, I think many listeners want to be entertained, and informed, but not burdened--and definitely not reminded that America is already on a doomsday course to hell in a handbasket.

Just one listener's opinion, of course.

1002. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ron.jordan@nashville.com
Message-ID: <4ecqfg$iim@vixen.cso.uiuc.edu>
Source record: 26468

BE>>btw, is there any other news station in the country that's still using
>>Teletype sfx under the anchor full-time????

Yeah, I know it sounds hokey, but dang-it it sure makes the news sound
exciting!

Ron Jordan
WSM Radio (No, we don't use it) News

Ron

* 1st 2.00 #997 * 1stReader: Anything else is just stone knives and bear skins

1003. Re:Teletype Sounds (Was Beeps at top of Hour)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: markj@got.net
Message-ID: <4ecqfg$iin@vixen.cso.uiuc.edu>
Source record: 26469

References: <4e1u8p$m6t@vixen.cso.uiuc.edu>

In article <4e1u8p$m6t@vixen.cso.uiuc.edu>, green@wharton.upenn.edu
says...
>
>btw, is there any other news station in the country that's still using
>Teletype sfx under the anchor full-time????

I think KNX 1070 in Los Angeles was one of the radio stations running
the teletype sounds...I tuned in tonight and it's gone.

KTVU channel 2 (Fox,San Francisco) still runs a teletype sounder under
the on-camera anchor segments in it's 10pm newscast.

Still waiting to hear 10 bells!!!

Mr.News
markj@got.net

1004. Re: Radio Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: "Tom Aldrich @;<} SWAMI" <aldrich@netins.net>
Message-ID: <4ecqfi$iip@vixen.cso.uiuc.edu>
Source record: 26470

References: <4e1uas$me7@vixen.cso.uiuc.edu> <4e7id8$5kj@vixen.cso.uiuc.edu>

talk1370@aol.com (Talk1370) wrote:
>
> "Get the best in bread..."
> That "breast in bed" bloop's not uncommon. There's actually
> a tape going around, maybe Kermit Schaefer even put it on one
> of his blooper records, of Larry King doing a spot for August
> Brothers Bread on WIOD in Miami sometime in the '60s, making
> the same goof and stepping on his tongue...even the biggies
> screw up once in a while, so there's hope for the rest of us.
> Bob Smith, middays WXXI-AM 1370 Rochester NY
>

I've had run-ins with the English language many times over the years. I have to preread all copy in case it reads: "22nd" (such as "Oct 22nd". A strange force wants me to say: "October secondy-second". I have announced it that way without realizing it on at least 2 occasions.
While working in Sioux Falls S.D. I was reading live copy for a popular restaurant which featured a different foreign cuisine each night.
I enthusiastically told our listeners that: "They serve Greek dishes, Italian dishes,Oriental dishes,German dishes and French dishes"
I then urged them to:"taste the deliferent dishes" ,instead of "taste the delicious difference"
Several listeners were so amused the had to call and chuckle at me!

Tom a.k.a. swami @;<}

"rajaahhh?......Ahaaaaa?"

1005. Re: Radio/TV Tongue Twisters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4ecqfj$iiq@vixen.cso.uiuc.edu>
Source record: 26471

References: <4e3vu0$q00@vixen.cso.uiuc.edu> <4ea084$9bc@vixen.cso.uiuc.edu>

Pubcaster (as Variety would say it) WUNC-TV used to have live breaks done by the booth announcer. SHOULD HAVE BEEN: "Channel 4, Chapel Hill [NC]." ONCE HEARD AS (You guessed it): "Chapel 4, Channel Hill." Tom Taylor/ Inside Radio

1006. Re: Used Radio Equipment?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4ecqfk$iir@vixen.cso.uiuc.edu>
Source record: 26472

References: <4e4029$q9c@vixen.cso.uiuc.edu>

According to the Free Subscription card I got today, Radio World had changed its name to "Tuned In". Oh, the card was in the magazine.
Nice feature of Casey Kasem this month.

Hmmm. Maybe we should start a new thread here that Bill can save to his Web Site... We can call it: "Trade Mags You Live By" or "Trade Magazine Referrals".

--

Mark Byrd WCRW Chicago 1240 AM byrdman@ripco.com

[Moderator's Note: Gee thanks, Mark, for volunteering me to yet another project. Or were *you* going to compile those responses and format a web page that I can just paste in?? :-)... Bill]

1007. Free "SKI-DOO'S heh, heh, heh.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: harvey@fox.nstn.ca
Message-ID: <4ecqfn$iis@vixen.cso.uiuc.edu>
Source record: 26473

A great story for "insiders" to the industry. The following story IS TRUE. It happened this morning, I witnessed it, it is not an urban myth. In honour of Sunday being "National Kazoo Day" the FM/AC station I work at and our AM/Country station were giving away kazoo's. A local dealer gave us a bunch and each time we gave one away we would plug "The Attic MUSIC Centre". Well one of the winners from the country station, showed up at 10am - with a flatbed truck - to pick up his - SKIDOO. Yup, he thought caller one, two and three each won a Ski-doo. Sad but true.

Thanx
Bye
DMH

Darrin M. Harvey
CKWM-FM Kentville, N.S.
CANADA

1008. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4ecqfv$ij9@vixen.cso.uiuc.edu>
Source record: 26474

References: <4ea087$9bg@vixen.cso.uiuc.edu>

> I knew a fellow who once jumped straight from Wooster, Ohio into a top
> five market. He's anchoring ABC radio news from NY these days.
>
> Grant
>
> On 24 Jan 1996, Todd Reasland wrote:
>
> > ... morning-zoo-like than one would expect WLS to be interested
> > in. A bit of a jump from Toledo.

Well, obviously Denny Schaffer is not headed to WLS (Sorry for any mis-info given on my behalf). However (Just another rumor floating around), I wouldn't be surprised to see Denny Schaffer move out of "The Glass City" because of his current personal life.

-Craig

1009. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: markj@got.net
Message-ID: <4ecqfp$iiu@vixen.cso.uiuc.edu>
Source record: 26475

References: <4du8qs$6ko@vixen.cso.uiuc.edu>

In article <4du8qs$6ko@vixen.cso.uiuc.edu>, kgb012@aol.com says...
>
>
>
>Greetings gang!
>
>Is there any city that doesn't have a Kiss, a Zoo, a Magic or a Wish?
Do
>radio stations everywhere give us "Traffic on the 1's"? (or the 2's, or
>whatever...) Where is the originality?

I agree!

I'm sick of "Kat Kountrys...Beaches...Waves...Arrows(without
Obleo)...Pigs...Foxes...Oldies,and on and on!

When is radio going to really go out on a limb and give us.....

"The Dumpster"

Think of all those "One Hit Wonder Groups" that could fill the airtime!

"My name is Michael...I got a nickle"

"S-A-Tur-day...NIGHT!

"AaaaaaFternoon De-Light!

People are buying CD's of this junk(me included)!

Put it on AM so it sounds like the "Good ole Days"!

Let's throw in a couple of "Boss Jocks" just to keep it real.

The only challange I can see is trying to find the really good junk .

"I don't like spiders and snakes".....

"Chica Boom,Chica boom...don't ya just love it"!

Any takers???

Mr.News
markj@got.net

1010. Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Stefan Schiffer <schiffer@swe.uni-linz.ac.at>
Message-ID: <4ecqfv$ija@vixen.cso.uiuc.edu>
Source record: 26476

Someone told me that there exist NO
WRISTWATCHES in the U.S.A which receive
timecodes from U.S. atomic clocks.

I cannot believe that.

In Germany such wristwatches (e.g.
manufactured by Junghans) receive
timecodes from the DCF77 transmitter at
Mainflingen/Frankfurt. Other watches (e.g.
from Casio) can be tuned to serveral
transmitters in England and Japan but
haven't yet seen a watch which can be
tuned to an U.S transmitter.

So is right, that there exist NO
WRISTWATCHES in the U.S.A which receive
timecodes from U.S. atomic clocks?

Stefan Schiffer

PS: I hope thats the right group for
such a question.

Stefan Schiffer

C. Doppler Labor f. Software Engineering
Johannes Kepler Universitaet Linz
Altenberger Str. 69, A-4040 Linz, Austria

Tel: +(43-70) 2468-9442
Fax: +(43-70) 2468-9430
Inland: (0732)

mailto:schiffer@swe.uni-linz.ac.at
http://www.swe.uni-linz.ac.at/schiffer

1011. Casey's Top 40 Web Site???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: mjl04133@rosie.uh.edu
Message-ID: <4ecqfp$iiv@vixen.cso.uiuc.edu>
Source record: 26477

I was wondering if Casey Kasem has a web site.

1012. WFNX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4ecqfq$ij1@vixen.cso.uiuc.edu>
Source record: 26478

Hi DAN

re your question about WFNX Boston radio watch 22/1.

Yes WFNX is in the Boston "book". They pulled a 1.7 last summer and a 1.5 in the fall sweep just out. Their address is 25 Exchange St, Lynn, MA 01903. Phone 617 595 6200.
Of interest, WBCN in now alternative(5.7 last summer and a 4.7 in the just released fall book)
WBOS is the other Alternative in the market (targets adults)currently on 2.2.
Hope this helps...ROB

1013. WFNX question(Was : Boston Radio Watch)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4ecqfs$ij3@vixen.cso.uiuc.edu>
Source record: 26479

> From: dmdanhau@newstand.syr.edu (Daniel M. Danhauser)
>
> Just wondering, is WFNX 101.7 part of the Boston market?

Yes, it is.

>Never see them mentioned, nor any ratings either. Are they considered
>to be in another market or are their ratings just so low as to not
>merit mention?

I cant say I never mention it in BRW...:-)

The station is very visible in terms of promotion. Almost every
major record chain store(HMV, Tower, Newbury Comics) always has some
sort of a promotion with 'FNX...

'FNX is also very active in promoting local concert/club scene.
Saturday's 'X-night' at the local Axis club is one of the longest
on-going radio promotions in the area...As part of it, WFNX's
"Liquid Todd" Wilkinson hosts "The Spin Cycle" from 9pm-12a...
"Spin Cycle" is a 3-hours of non-stop, commercial-free dance/techno
mix -- one of a kind in this market...

Yet, Arbitron ratings seem to indicate that the station is
on the low end of things. The most recenet book had them in the #20
spot for overall(12+) audience. They dont show up in Top 10 for their
target 18-34 demo...On the other hand, AccuRatings, which has
'accurate' in its name and believed to be sampling somewhat
more younger listeners, shows 'FNX doing very well with 18-34's...
Go figure! :-)

There are different reasons why WFNX 101.7 isnt where they're supposed
to be with an explosive format like AP/Modern Rock. My 2 cents :
most of their rating woes are due to its weak signal which doesnt
cover a lot of parts of the city well. They are looking to
build a translator at 101.3 which should relieve some of the reception
problems in the Back Bay/Fenway sections of Boston -- 'FNX's reception
at their corporate office on Brookline Ave(just outside Fenway Park)
isnt that great sometimes....I think listenership only goes
as far as a good signal will take it. It's a lot easier for an
average listener just to tune to, say WBCN or WXKS(yeh, Kiss108 has
that Z100 feel thesedays; if you havent heard it in a while, you'll
be pleasantly shocked :-) for their AP/Modern Rock fix rather
than putz around with an FM antenna or move the reciever around
the living room...:-)

Best Regards,

-Mark

1014. Boston: WFNX/WBCN

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: STUART_TROUTMAN@HP-Chelmsford-om1.om.hp.com
Message-ID: <4ecqfs$ij5@vixen.cso.uiuc.edu>
Source record: 26480

Item Subject: cc:Mail Text

In response to: dmdanhau@newstand.syr.edu
re: WFNX-FM in Boston

Yes, WFNX-FM is indeed considered part of the Boston radio market, even though it's licensed to the northern subsurban city of Lynn (the frequency was previously used for the former WLYN-FM). 'FNX management most definitely aims for the Boston market, as its parent company is the Boston Phoenix, a weekly arts/entertainment/local news paper (they even i.d. themselves "Boston Phoenix Radio"). I believe they have moved or will move their station studios from Lynn right into downtown Boston.
As Scott Fybush and/or Mark Schneyder have related in the regular Boston radio scene reports here in Airwaves, there is now fiercely escalated competition between 'FNX (Boston's principal commercial "alternative rock" station for many years) and old WBCN-FM, which WAS one of the nation's vital commercial new rock stations from 1968 until sometime in the late 70s or so, when they gradually sold out to ugly Big Business and became a boring old stodgy corporate monolith, more concerned with market image, ratings, and lots of glitz and money, essentially forgetting music. What's happened now is that 'BCN mgmt. (under the stinking Infinity corporate umbrella) has had to own up to the fact that they missed the boat years ago by sticking with their old reputation as the home of dull mainstream mega arena rock, while 'FNX carried the modern rock flag and captured the new generation of younger listeners (crucial in Boston, given its enormous college population). 'BCN had the edge in greater transmission power, lots more money and industry pull, but 'FNX has been taking away much of 'BCN's market "share", despite the weaker signal and the less "glamorous" air staff. 'BCN tried to persevere on the sheer "strength" of its dj "personality" visibility, but had to start reaching for new gimmicks to keep listeners (bringing in Howard Stern's drivel, high-bidding for the New England Patriots game broadcast contract, etc.). Meanwhile, 'FNX earned awards as the country's best commercial "alternative rock" station. So the Infinity Big Cheeses decided enough was enough and broke precedent by conceding that they had to change their focus musically. So as of the end of '95, they jolted their old die-hard audience by promptly jettisoning the old music format (Aerosmith, J.Geils, The Cars, Journey, Heart, The Eagles, Van Halen, Boston, all of that dead wood) and overnight started programming very much the same sort of thing that 'FNX has been playing for years. Naturally, 'BCN's spin on it is very unconvincing, especially since they're using some of the same old dj's who used to swear by that old music.

'BCN now sounds like the new corporate flavor of "alternative" programming that one will find in many major metro areas of the country (Alice in Chains, Pearl Jam, Nirvana, Lenny Kravitz, Soundgarden, Alanis Morrissette, Crash Test Dummies, etc.), only they stick entirely to the hits, of course. And every chance they get, they fill up the airtime with blatant self-promoting plugs, depserately trying to braincram their listeners into associating the new "alternative rock" sound with WBCN (and not WFNX).
'FNX is still a very tiny bit more adventurous. The thing is now that the head-to-head war will force both stations to really step it up in trying to outdo one another in any way they can imagine (not that imagination is a strong point for either of them). 'FNX had the edge in promoting the very strong local music scene, but now 'BCN is aiming to steal that thunder.
For a short time, it may be good for listeners and genuine music enthusiasts, as more good new stuff will likely get some much needed exposure. But I predict it will eventually devolve into a dismal Coke/Pepsi commercial tug-of-war, with stupid gimmicks and marketing games dominating over any focus on actual MUSIC (god forbid they should rely on real music to lure listeners!). 'BCN will win that war, because they've got the bucks; and they've already kicked off their campaign by staging a stupid publicity event under the guise of supporting some vacuous "Legalize Marijuana" project. Anything to get on the 6 o'clock news. Yawn.
The best part of it all is that the area college stations will be supplied with an endless theatre-of-the-stupid variety show here, while they continue to program the best truly interesting new music on the local airwaves. Stay tuned for lotsa laughs.

-stuart@apollo.hp.com

1015. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: mward@crl.com
Message-ID: <4ecqft$ij6@vixen.cso.uiuc.edu>
Source record: 26481

References: <4ea087$9bg@vixen.cso.uiuc.edu>

In article <4ea087$9bg@vixen.cso.uiuc.edu> Grant Hudson <ghudson@voicehouse.com> writes:

>I knew a fellow who once jumped straight from Wooster, Ohio into a top
>five market. He's anchoring ABC radio news from NY these days.

That would have to be the one and only Jon Belmont. But I seem to recall
that he did have a stop or two in between Wooster and (I believe) Detroit...
perhaps in Columbus?

Jon? You out there somewhere? :)

Mike (ex-staffer, WQKT/WKVX Wooster, OH)

1016. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqft$ij7@vixen.cso.uiuc.edu>
Source record: 26482

References: <4e7idb$5kp@vixen.cso.uiuc.edu>

Craig Warner <cwarner@wcnet.org> wrote:

>I don't know how much you have listened to Denny's show but I don't think
>I would consider it musically intense because Denny only plays 2 songs
>every hour, WVKS only had good numbers after WRQN switched from CHR to

I think it's great that he so good. But there are no openings here
that I know of.

jay

jmarvin@well.com
jmarvin@igc.apc.org
wls am890

1017. Buffalo/Toronto Radio Watch(1/26)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4ecqdn$ig8@vixen.cso.uiuc.edu>
Source record: 26500

Happenings in the #40 market(and there are a lot of them,if not all
in WNY):

*New country with an old name....

Tom Donahue,who's made pit stops at WKBW/1520 and-more recently-WGR/550
and currently is PD of WNUC(107.7,plus 105.3 & 107.3;new country),has added
on AM drive duties at the station,replacing Steve Mortenson. Mortenson came
to 'NUC last March after many years at crosstown country WYRK,and was not
heard at 'NUC for a while as 'YRK took legal action to enforce the non-compete
clause in his contract.(Whether Mortenson's still there or not is unknown-
but if he is,it'll probably be in off-air duties.) Donahue himself is a busy
guy;when he isn't there,he's a broadcasting professor at Buffalo State(my
alma mater,FTR).(source:Tony Violanti's column in today's(1/26)Buffalo News.)

*Corey Cranston is now handling 10am-2pm at jazz/news WBFO(88.7;with
WOLN/91.3 in Olean(not to be confused with the new fat substitute marketed by
Proctor & Gamble :))and WUBJ/88.1 in Jamestown,replacing John Werick. BTW,one
Muckoni I forgot to give out goes to him,as well as WBLK and a broadcasting
student at Humber College in Toronto-the Good Guy Award. 'BLK & Werick get it
for coming to the aid of a man whose water had been off for many years;Werick
pitched almost $2,000 out of his pocket to pay the bill,and 'BLK helped out as
well. The Humber student stayed on the air for hours to raise money for
organ transplants in Ontario.(Details escape me,but Canada Newswire had a
story on it some months ago.)

*In southern Ontario:
-CING(107.9,dance;Energy 108)is rumored to be moving their transmitter.
Currently,it's on a tower on Highway 5 near the Niagara Escarpment.
-Word in T.O. is that the low-powered station known as The Phoenix(88.5
in Newmarket(N of Toronto);AC)is up for sale. Among those interested:the
owners of CING and CIDC(Hot 103.5;dance-CHR)and a contemporary Christian
music group(much like a station in western Canada known as the Bridge).
-CIRV(88.9,ethnic)in Toronto got the CRTC's OK to boost power from 330 w
to 1 kW to improve coverage.

*Back stateside:
-WLKA/102.3(Canadiagua),which recently switched from AC to a simulcast
with WMAX/106.7(AAA:Irondequoit/Rochester)has switched calls to WMHX.
-WGES-FM in Oswego is now part of the Radio Corporation group. It'll
simulcast the classic rock on WTKW/99.5(Bridgeport/Syracuse;TK99)and WRCK/107.3
(Utica;Rock 107).(Radio Corp.also simulcasts WKLL/94.9(Utica)and WKRL/100.9
(N.Syracuse)as AORer K-Rock and WTLB/1310(Utica)& WTLA/1200(Syracuse)with a
standards/talk format.)WSGO/1440 was sold with 'GES,and will stay big band
for now.
-Rochester Red Wings(triple A baseball)games will stay on WCMF(990,sports;

SportsRadio 990)this season. The Wings signed the deal last week,but not before hearing an offer from the Lincoln Group-owned WHAM(news/talk,1180; NewsRadio 1180). It wanted to put the games on its sister station WHTK (1280,talk;Hot Talk 1280),but air the first & last games of the season,the Baltimore Orioles' exhibition game and some Saturday games on 'HAM. Wings GM Dan Mason said the offer from WHAM was good,but that SportsRadio 990 did a good job with how it did the games;he added that 990 would cross-promote the games on its sister stations:WCMF(96.5,AOR;96 WCMF)and WRMM(101.3,soft AC; Warm 101.3)(Rochester Democrat & Chronicle,1/21).

*Bryan Scott,former co-AM driver at WBLK,has landed as the MD and PM driver at WAAA in Winston-Salem,NC.

*Some TV news to get to:
-WNYB(ch.49)was sold to Fort Lauderdale,Fla.-based Grant Television for $12 million,as reported in this week's Broadcasting & Cable. In exchange, Grant will transfer inactive WTJA/Jamestown(ch.26)to 'NYB's current owner, Tri-State Christian TV(who owns 4 other stations-2 in Michigan and one in Indiana,which also serves Paducah,KY.)(TCT will have to deal with Craig Fox, who owns half of WTJA.)Grant owns 2 stations outright(in Roanoke & Lynchburg, VA)and the group owns 3 other stations(1 in Huntsville,AL and the other 2 in Burlington & Davenport,IA).
-Syracuse UPN affil.WNYS(ch.43)and the CP for a low power TV in Mexico, NY were sold for $4.245 million to RKM Media in Fayetteville,NY,headed up by Ron Phillips)from Metro TV Inc.(headed by Craig Fox,who owns WOLF/1490 in Syracuse,as well as half of 2 radio stations & 1 TV station in New Hampshire & New York,plus 37.5% of WFXV/Utica-and,if that's not enough,Fox is also very involved in the LPTV game in N.Y.)
-Also,2 new TV allotments were awarded:
*the much talked about ch.51 in Batavia(near Rochester)-awarded to Anthony Font of Birminham,Ala.(If and when this gets on line,could it accomidate one of the 2 new networks? Perhaps the WB?)
*Ch.56 in Syracuse was awarded to Syracuse Minority Television,Inc.

TTYL...

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--
C.K.G. (((((*))))) "The puck sucks."
| -Toronto Star hockey writer Bob McKenzie,
|X| referring to the FoxTrax enhanced hockey puck
|X|

1018. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ecqdu$igi@vixen.cso.uiuc.edu>
Source record: 26501

References: <4e7id6$5kg@vixen.cso.uiuc.edu>

In article <4e7id6$5kg@vixen.cso.uiuc.edu>, forsling@iastate.edu says...
>When the Chicago Tribune owner, Colonel Robert McCormack created WGN back in
>(about) 1925...an announcer would formally announce the time and a sound
>effects guy would strike a chime car on mic as exactly as he could to signal
>the beginning of the hour. Ten years later, engineers built an automated
>time tone connected by a relay to Western Union, which provided accurate
>time. Some of us remember the studio clocks controlled by a pulse from WU
>from our own early days in radio.
>
>Anyway, the Western Union triggered tone sounded every hour of the day--with
>one exception. And here's where it gets _very_ strange: Just before
>midnight each day, an engineer, announcer and sound effects man were sent to
>the boiler room of the Tribune Tower building in downtown Chicago in which
>WGN was located.* Colonel McCormack had purchased and installed the
>original pair of steam whistles from the paddleboat "The Robert E. Lee."
>So, just before midnight, the announcer would say, "We chime in this day
>with the steam whistle of the paddleboat 'The Robert E. Lee.' The next
>sound you hear is the sound of the _actual_ steam whistle indicating the
>midnight hour."
>
>The sound effects fellow would pull the cord that sounded the whistle and
>the announcer would say, "Serving the middle west, this is WGN Chicago."
>
>WGN stopped blowing the whistle in 1955!
>
>The Colonel was a very interesting guy. And I hope you found this to be an
>interesting story.

David Brinkley mentioned another Col. McCormick story in his book WASHINGTON GOES TO WAR...supposedly whenever someone the Colonel didn't know came to see him, after they were asked about their background, club memberships, etc. they were guided to a particular chair in the Colonel's outer office. Soon a photographer would show up, take a picture of the person and rush the film to the Tribune photo lab to be developed and printed so that the Colonel could see if his caller was appropriately dressed and otherwise presentable!

1019. New Haven's New #1

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4ecqdo$iga@vixen.cso.uiuc.edu>
Source record: 26502

According to today's New Haven Register:

25+ Fall 95

WWYZ - Ctry - 7.2
WPLR - AOR - 6.7
WEZN - AC - 6.1
WKCI - CHR - 5.8
WELI - NT - 5.4

WPLR is #1 18-34, and narrowly beat WWYZ 25-54.

As you can see, WELI and WKCI continue to go down in each book. Is it because of all of the changes at the two stations? Do listeners resent changes. I believe the other stations listed here show more consistency in their programming.

WWYZ is usually #1 or #2 in Hartford 12+.

Any other CT numbers?

Bill
--

| BILL DILLANE |
| pcbill@iconn.net |

1020. Re: Top of the Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ecqdu$igj@vixen.cso.uiuc.edu>
Source record: 26503

References: <4ea082$9bb@vixen.cso.uiuc.edu>

In article <4ea082$9bb@vixen.cso.uiuc.edu>, byrdman@ripco.com says...
>When I had my oldies show in the Chicago Suburbs, the station I was doing
>the program on did not have an hour tone, so I created my own.
>I went through the 1000s of songs and found little one to two second bits
>that I assembled on Fidelipac 300 carts that I had wound to hold 10 minutes
>of tape. Setting my digital wristwatch to WWV before the show (I never trust
>a clock that isn's also a WWV receiver) I'd be all set for the next 6 hours.
>Up would come the hour and I'd do the usual "At the tone, __ o'clock!"
>Punch the cart button and you'd hear "Hey-EY!" by James Brown, or
>"Mm-mm-mm" from "I'm a girl watcher" to The Grand Gong from the end of the
>Moody Blues album, "Days of Future Passed".
>
>I used to get requests from listeners to do it at the half and quarter hours
>too.

This reminds me of the AM/FM duo near Louisville -- WSLM in Salem -- that used to use, and still might use, an old time-announcement record that seems to date back to the early 1950s or worse. On the hour it has a woman singing, for example, "Tick-tock-tick-tock-tick-tock! <upward music sweep> It's five o'clock! <downward music sweep>" They also used it at :30, but those announcements didn't use the sing-song inflection on the time.

WSLM is a religious station that still acts like a small-town broadcaster; they don't use much (if any) audio processing, their announcers aren't too polished (though hardly incompetent), and they've been known to lend out portable PA systems for county fairs and the like.

1021. February 1996 DX Audio Service

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4ecqdn$ig9@vixen.cso.uiuc.edu>
Source record: 26504

DX AUDIO SERVICE FEBRUARY 1996

Informational Press Release

For the first time in 10 years we missed Jerry Starr on the DX Audio Service. It was not Jerry's fault, or ours. The Federal Communications Commission has been one of those government agencies which was involved in the government shutdown. The FCC will be picking up where they left off which means that the next AM Switch will not be bigger than usual, but just that the information is being held up in Washington. At the present time we have the RCA 44BX in place, the chair raised to appropriate height, and Jerry's favorite beverage in cooling for his next column.

We moved the CPC tests from the Voice Mail system to the main magazine. This was because it was costing too much money for people to call long distance and get the information. Visitors can still get information on the magazine by calling 419-228-4199 and following the steps to get information on the magazine.

Our Web Page on the internet is attracting a lot of people. It contains information both on the club, and historical information on the history of broadcasting. The URL for the page is http://wcoil.com/~gnbc/

Fred Vobbe was a guest of Jonathan Marks on Radio Netherland's, "Media Network". Fred talked about the DXing hobby and how radio is reacting with the internet. Contrary to come claims, the DXing hobby is not dying, but getting bigger by the day. The National Radio Club has reported record membership. The DX Audio Service, which is published by Fred, is also growing rapidly. Fred will also be on the "Al Wisk Show" on WBAP-AM (820 kHz) in Fort Worth TX, on February 2nd at 11:30PM (Eastern Time). We would like to thank Jonathan for his interest in setting up an interview with Fred, and letting the world know about AM Radio DXing, and the DX Audio Service!

In the February 1996 DX Audio Service, Fred reads a letter he wrote to Radio World Magazine's editor concerning the comment that "Real Audio is in and DXing is out." Many of us who are in the hobby can agree with Fred's statements that DX'ers are not a dying group, and that silence of the masses may have given that impression. In fact, many people DX by listening to out of town radio stations, and just don't know that they are DXing.

Kenneth Chatterton
General Manager, NATIONAL RADIO CLUB

Program Details on the February 1996 DX AUDIO SERVICE.

00:00 Introduction of the magazine by Fred Vobbe @ Address information.
01:22 Information about Assignment Aircheck - Issue 1 "Ladies on the Air". A C-90 cassette containing Lady Announcers.
02:07 Detail of the Al Wisk Show on WBAP-820 AM interview. Also information about WBAP's Web Page.
04:15 The Travellog with John Bowker - 1310 Kilohertz.
(AM Switch not present due to the shutdown of government)
20:56 The Bandscan with Jim Snowbarger. Central North Carolina scan by guest Ron Clark of Walkertown. Part 3, Starting at 1220 kHz.
33:44 IDXD with Bruce Conti. Aircheck samples of radio from Europe. Profile of 918 kHz, by NRC member Tom Walsh while on business in Germany.
46:02 Close of side one
46:19 End

00:00 Open of Side Two.
00:10 Open with Fred Vobbe and letter from Steve Bezilla, and 85 year old member of the National Radio Club.
00:40 CPC Tests. See list at the end of this press release.
03:14 DX Time Machine. See list at the end of this press release.
04:12 Information on a 100 mW "STLMO" beacon in the AM Radio Band.
04:48 Marketscope with Phil Wayne. FM radio in Clarksburg, WV.
17:27 Historical Moments in Radio. "75th Anniversary of Broadcasting?" John reads an article by Barry Mishkind about radio's early years.
22:09 A letter to the editor of Radio World Magazine, "Is DXing Dying?"
28:14 Musings from the Members. (Comments from the members of the club).
34:28 The DXchange. (Buy/Sell/Trade)
37:32 Media Network's 750th Show!! Letter from Jonathan Marks at Radio Netherlands.
41:05 Details of the HCJB Tests on 690 kHz, via Rich McVicar at HCJB in Quito, Ecuador.
43:45 Close of the DX Audio Service=7F
44:49 Aircheck Blooper from WCCO-830 in Minneapolis, MN (Some people have a problem with the weather).
45:48 Close of February DXAS.

NOTE TO MEDIA: Audio tapes are available from the National Radio Club. Contact the editor below for more details. Scripts in ASCII format are on the Web Page.=20

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National Radio Club's DX Audio Service
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E-Mail on Internet: gnbc@alpha.wcoil.com
E-Mail on FidoNet: (Fred Vobbe) 1:234/16

Voice Mail: 419-228-4199
FAX 419-221-1609

CPC Test Calendar - List of stations that will be conducting tests with the National Radio Club members.

Station/State	Freq	Test Date	Time (Eastern Standard)
KGYN OK	1210	Jan. 29	0300-0400
KYUK AK	640	Feb. 3	0400-0430
KYAK AK	650	Feb. 4	0400-0500
HCJB ECU	690	Feb. 4	0100-0115
KFQD AK	750	Feb. 4	0400-0430
WABB AL	1480	Feb. 5	0300-0400
WTCY PA	1400	Feb. 10	0200-0230
WNNC NC	1230	Feb. 12	0000-0030
WGAI NC	560	Feb. 12	0100-0130
WBSR FL	1450	Feb. 17	0100-0200
WFNR VA	710	Feb. 18	0015-0100
WNAK PA	730	Feb. 18	0330-0400
WIRC NC	630	Feb. 19	0000-0003
WLWL NC	770	Feb. 19	0100-0130
KCSR NE	610	Feb. 24	0200-0230=7F
KVNU UT	610	Feb. 25	0230-0300
HCJB ECU	690	March 3	0100-0115
HCJB ECU	690	April 7	0015-0030

Henry Hampel sends word that verification requests for his beacon STLMO-1690 may be sent to STLMO - c/o Brush - 3155 Cherokee St. - St. Louis, MO 63118. The 100 mW beacon is on 24 hours with a Morse code message inviting people to visit the city. It operates with the help of donations and volunteers= and
went on the air June 28, 1995.

Welcome to these new members: Christopher Yeats, Wichita, KS; Robert Johnston, Los Gatos, CA; Tim Cook NZ8J, Fairborn, OH; William B. Smith W9VA, Deerfield, IL; Wayne A. Kingn W9RJ, Colgate, WI; Kenneth M. Yawn,= Greensboro,
NC; Mark L. Perlmutter KD1BP (rejoins), Billerica, MA; Howard L. Miller, Spring Valley, NY; R. H. Chambers KA5WEE, Dallas, TX; David Marik WD8KTM,= Oak
Harbor, OH; Ronald Marshall N7YLW, Lincoln City, OR; Robert Damato AA7LG, Nine Mile Falls, WA; George Jadoon, Clovis, CA; Malcolm Smith, Indianapolis, IN; Shawn Hurlburt (rejoins), Middletown, CT; Richard E. Hankison, Prairie Village, KS; and Richard Contone, Jamaica, Queens, NY. 790 copies of DXN were mailed out last week.

DX Time Machine - From the pages of DX News:

50 years ago from the January 26, 1946 DXN: Pete Clarius, Staten Island, NY reported that a subscription to "Broadcasting" magazine cost $5 per year, which included a giant yearbook. Al Maley, Highland Falls, NY, received a

verie letter and 3 photos of Bogota from HJCN-1335.

25 years ago from the January 23, 1971 DXN: J. A. Worcester, Frankfort, NY noted that he had sold over 40 Space Magnet ferrite loops, with no returns.

10 years ago from the January 20, 1985 DXN: DDXD was to be split into East and West sections, headed by Dave Schmidt and Nancy Hardy.

/end
Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
KB8BMQ UHF/6mFM/HF CW&SSB
NRC WEB Page ..... http://wcoil.com/~gnbc/
Editor: National Radio Club's, DX Audio Service
Voice-over for Radio/TV, and Production
Aircheck Collector & Trader

1022. San Diego Radio Watcher 1.27.96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4ecqdp$igb@vixen.cso.uiuc.edu>
Source record: 26505

Here's the latest from San Diego: 1.27.1996

JAZZ DO IT: KiFM Ltd., agreed this week to be bought for $28.7 million by Greensboro, N.C., based Jefferson-Pilot Communications. The purchace is subject to approval by the FCC, and could take up to four months.

In 1989, KiFM Ltd., spent $11 million for the license in the tight contest to get the 98.1 license.

Jefferson-Pilot also owns top-ranked country format, KSON A/F in San Diego. In the announcement present GM Mike Stafford of KSON, will also become GM of KiFM -- and just as important -- no station layoffs are planned.

Current GM and part owner, Bruce Walton, will become sales manager, when the approval by the FCC.
[KiFM: 98.1; KSON 1240, KSON-FM 97.3]

http://www.KiFM.com
http://www.KSON.com <under construction

Extra XTRA: XETRA-AMs is moving a couple of shows. Xtra Sports 690's Jim Rome is moving to 9 a.m. - 1 p.m., and the popular team of Steve Hartman and Chet Forte will fill the 1 - 4 p.m. slot. The SD Union-Tribune Howard Fredman says Rome's show "skews to younger listners" and the "Loose Cannons" are a good tie in for Lee "Hacksaw" Hamilton. Plus, this places Rome against the syndicated "Fabulous Sports Babe."

On a recent trip to Baja, I drove past the new seven-tower array. It's in the San Antonio section of Rosarita Beach, right off of the Mexican toll road. [XETRA, Tijuana, BC, Mexico, 690, 77.5kw DA-II]

KATO OUT, WHITMAN IN: Reports to me indicated that former KKBH morning man, Brian Whitman, has been in the time slot that Kato Kalin filled at LA's KLSX. No word if Jack Silver is assisting him. Previously, Whitman and Silver did an on-air audition at San Diego's classic rocker, KGB.

WORD HEMMORAGE: "Once again I have no credibility!' says Ted Leitner when he answered questions on Q-106's morning show of Jeff & Jer. The question that brought the phrase? As asked by the morning team at KKLQ, "Is Ted Leitner's tan real or fake?" The KFMB TV8 sports-caster and AM talk show host, is appearing a bit more 'dark' during his TV gig, and some ire was raised that Teddy's Tan was in fact, from a can. Jeff & Jer "grilled" the former workmate to find that it is indeed, real.
They were also successful in stopping Leitner from going into a fifteen-

minute famous "word hemmorage" at Q-106.
[KKLQ 1320 Oceanside, KKLQ-FM 106.5 San Diego; KFMB 760 San Diego]

Web Weaved: Floyd Vasquez, vision@panix.com, writes me that he has posted the Bosnia AFRTS information that I sent out previously this week, is now at his AFN Europe page. Weave it at: http://www.panix.com/~vision/web04.html, and select AFN.

The LIST: The San Diego Radio e.mail list is available, send e.mail to sdradio@sd.zNet.com. It's brought to you in part by the LA Radio Guide. http://www.radioguide.com/rg

Thanks to graphic artist Michael Hart for revamping my home page graphic. View it at the address below.

Chris Carmichael
San Diego Radio Watcher
http://www.geocities.com/RodeoDrive/1102/index.html

1023. Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4ecqdq$igc@vixen.cso.uiuc.edu>
Source record: 26506

I am sitting here, snowbound from our latest Iowa blizzard listing to WHO 1040 here in Des Moines. Their afternoon news block normally ends at 6:00pm and it is nearly 10:00pm and they are still on, taking phone calls, helping find missing people, etc. It has been going on all evening. Tuning across both the AM and FM dials, the rest of the stations are playing their automated and music, etc, and very little about the storm. Most of their weather reports were recorded hours ago.

It is no wonder why they, and similar operations across the country have maintained their ratings and receive the awards they do. Radio is still alive!

Ray Dennis

1024. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: burris@cauldron.spdc.ti.com
Message-ID: <4ecqdv$igk@vixen.cso.uiuc.edu>
Source record: 26507

References: <4e1u8m$m6n@vixen.cso.uiuc.edu>

I worked for WSLM AM/FM in Salem, Indiana in 1973. (FM: 98.9, 50kW; AM: 1310 I think, 5kW daylight only). The station was owned by the same individual since 1954. Had a great collection of old 78s and 45s. Anyway, they had a doorbell assembly for the time tone, with the button near the console. They also had recorded the manager/owner on tape, telling the weather forecast, using a voice similar to a human mimicking (parroting) a parrot. "Cloudy and cold..." Pretty cheesy. I believe they went on the air on Valentine's Day, 1954, and were still using most of the same studio equipment in '73.

I really loved radio, but couldn't figure out how to live on $8/day.
--
Jim Burris Phone: 214-995-0418
Texas Instruments, Inc. Facsimile: 214-995-6801
SCRDT Tech Services-Operations Internet: burris@epcot.spdc.ti.com
M/S 944 PCDROP: PCS4 TIMSG: JBB1

1025. Re: Modern AOR Format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4ecqdr$igd@vixen.cso.uiuc.edu>
Source record: 26508

References: <4e7icc$5j7@vixen.cso.uiuc.edu> <4ea06t$99d@vixen.cso.uiuc.edu>

In article <4ea06t$99d@vixen.cso.uiuc.edu> dmdanhau@mailbox.syr.edu writes:
>
>Give me that early 80's "new wave" in the mix as "oldies" (what I think
>of as a modern rock mix) and I'm quite happy though. :)
>
That's what KYSR in Los Angeles is playing (just moved there a few weeks
ago). A mix of current modern rock and modern rock oldies from the 80's.
Kinda reminds me of New York City's WOR-FM (which became WXLO, then something
else later, at 98.7) did at the late 60's: play half new stuff (Top 40) and
half oldies from the 50's and early 60's.

I have no connection with KYSR or the Chinese Communist Party.

1026. Re: Can I Brag????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqe1$igl@vixen.cso.uiuc.edu>
Source record: 26509

References: <4drp3l$el2@vixen.cso.uiuc.edu> <4du8q5$6jm@vixen.cso.uiuc.edu>

powell@scsn.net (Powell E. Way III) wrote:

>Very good Jay! I can hear WLS often at night here in South Carolina. I
>do get severe interference from some Spanish speaking station I've yet

>[Moderator's Note: That Spanish station is in Cuba with 50,000 watts
>non-directional. Bill]

Thanks Powell. Bill is right the station you hear is on 890am out of
Havana it's Radio Progresso. There is some talk about it moving down
the dial. It also goes off at about 1am EST.

Jay

jmarvin@well.com
jmarvin@igc.apc.org
wls am890

1027. Re: What happened to call letters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Jay Lloyd <jlloyd@tahiti.netreach.net>
Message-ID: <4ecqe1$igm@vixen.cso.uiuc.edu>
Source record: 26510

References: <4dp4ls$jpv@vixen.cso.uiuc.edu>

ou Wrote
>
>I find it puzzling that radio stations go through the trouble of applying
>for call letters and then never using them except once an hour... What's
>the point?
>

Not much point anymore. In the early days radio stations were used as navigational aids, although that wasn't the intended purpose. =
Ships and aircraft could use their radio direction finders to pick up known commerical radio signals and then triangulate the bearin=
gs to fix their positions. You needed the call signs to be sure you had the right stations. With all the modern navigational aids av=
ailable including LORAN snf GPS, the radio direction finder is getting as much use as Rudy Vallee's megaphone.

Best,

Jay

1028. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4ecqdr$ige@vixen.cso.uiuc.edu>
Source record: 26511

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

Daniel M. Danhauser (dmdanhau@newstand.syr.edu) wrote:

: I've been lurking a lot in this group the last few months and I can't
: help but notice that many of you moan when talking about the "modern
: rock" format. Is your age or musical taste the culprit?

I've pondered this too. In the 1970's all the great jocks were successful with Top-40. It was the dominant format in most markets. AM still had some 'uumph' and FM was staking its claim. The top jocks and wonder-PDs were all in their 20's and 30's. Now it's the 90's and FM has all the power! I believe Rick Dees has been joking for years about hearing the tumbleweeds blow by on AM.

: Back in 1978, I discovered KROQ 106.7 in Pasadena/Los Angeles while in
: college. I was mesmorized by new exciting groups I'd never heard of
: before, that played music that was fresh, even if often unrefined. I
: started seeing groups like the GoGos, Oingo Boingo, X, Wall of Voodoo,
: etc. in small clubs. I became hooked for a lifetime.

Continuing on... I believe Kevin Weatherly, Infinity's K-Rock wonder-PD, is in his 30's. What do you suppose he recommends for the future of successful comtemporary hit radio? I'll bet it's "contemporary hit music." Why do you think he and those who think like him dislike the terms "alternative or modern rock?" Are the K-Rocks of the world really alternative, or just actually contemporary hit radio of the 90's?

: So, now it's 1996, and we have this "new" format called "modern rock"
: that's sweeping radio across the country. It simply reflects another
: period of many small-time groups with great talent and/or energy getting
: acceptance. "Modern rock" is just a 90's version of top-40 or CHR.

Hummm, I seem to be ahead of myself in my responses. Oh well, call me a visionary. Perhaps that's why I bypassed FM and took iRock straight to the Internet.

: I reserve the term "alternative" for the less-mainstream groups with a
: less-refined and/or commercial sound. For the most part,
: "alternative" is still primarily the playground of college stations.

And then what is classic rock exactly? The new oldies radio? I think so. Perhaps those of us 40 and older (yes, count me in the group as of May,) just need to accept that classic rock is actually now "new oldies." In the 70's, wasn't the 60's music "oldies?" Are we not talking about 80's and 70's music now when we talk about most classic rock?

: Just my opinion: Dan

Mine too. Perhaps we just need to come up for a new term for the old oldies.
Hummm, how about "old oldies?" Someone call JAM and get them working on
new jingles.

G. J. Goldwyn
iRock - Internet Music Radio (Alternative Format...No Really!)
http://www.iRock.Com/
--
This is my sig. It's not much, but neither is this account.

1029. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4ecqe2$ign@vixen.cso.uiuc.edu>
Source record: 26512

References: <4e7ibt$5ih@vixen.cso.uiuc.edu>

ZonieCat wrote:
>
> References: <4dg2pd$pf1@vixen.cso.uiuc.edu>
>
> In all the debate (if you can call it that) over the problems plaguing
> Classic Rock, nobody has mentioned the fact that soon - if not already -
> CR will be able to expand its playlist a few years. Or maybe it will be a
> sub-catagory of Classic Rock like the Arrow was supposed to be. Before
> too long, I see hair bands as acceptable on Classic Rock stations. (After
> all, they're dead too!)

One might argue that this is what's happening right now on WNEW-FM. Its
"Quality Rock" programming includes the best of classic rock (lots of Hendrix,
Doors, Bowie, etc.) right along with the best of what's new, and everything
in between.

It's a promising mix.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

1030. re DAN KELLY..Ideas for fun car giveaway

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4ecqe2$igo@vixen.cso.uiuc.edu>
Source record: 26513

Dan here's something different. We did this on an "oldies station"
called KOOL FM. We had "the KOOL crushed car".
We got an old 60's car and had it crushed into a meter cube. (the's a place
in L.A. that did it). We mounted the crushed car on the back of a truck with
lots of signage and visited locations around the city. At each location
people could fill in an entry form and check from a list of 10 makes and
models, which one they think it is. All correct entries were in the draw to
win $10.000 at the end when we announced the make and model of the crushed car.
We also gave clues on air at specific times. The sales dept did well as all
locations were "sold in" with accompanying schedule.
Cheers ROB

1031. Re: Classic Rock as a genre

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4ecqe3$igp@vixen.cso.uiuc.edu>
Source record: 26514

References: <4ea076$99o@vixen.cso.uiuc.edu>

jlauboro@community.net (Jason Lauborough) wrote:
>
>> Keep classic rock alive. Play new music!
>
>That's what a local station here used to do, then it got wise and mixed in
>newer music. (The station is KRQR 97.3 in San Francisco). I lstened to it at
>work from time to time, but it got boring hearing the same old music over and
>over again (key word being old). But sometime in the last year, it started
>adding in newer rock. It was one of the best moves i've seen. They're playing
>newer stuff by bands that you mentioned, even throwing in occasional music
>from the various incarnations of alternative (REM, Morrisette) and newer
>rockers (Etheridge, Osborne). It's always been a popular station, but it's
>even more so now that people can also hear new music on it.
>
>-Jason Lauborough
> jlauboro@community.net
>

It's a tough call, though. One of our stations was strictly classic rock a couple years ago,
then we added a few currents & recurrents by classic rock artists (ie Clapton, Stones, Van Halen, Page & Plant, etc.). Trouble was, most of their new stuff was pretty weak, so we started adding more & more by newer artists (Goo Goo Dolls, REM, Etheridge). Reaction has been
mixed, some like it, some think the new stuff is crap & would rather hear "Hollywood Nights"
again. AOR is in kind of a sticky position having to maintain the "hip" image it had in the 70s/early 80s, yet not blow off the audience that thinks Lynyrd Skynyrd is a cool band. "Traditional" oldies stations have it easier, even though many of their core artists are still
around and even in some cases still recording, it's safe to ignore their new stuff and just play the old songs instead. AOR doesn't have that luxury.

Steve
can't wait for that new Herman's Hermits album :-)

1032. Re: Copyrights and Ratings (was: Re: Why only 12+ Numbers?)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ecqds$igg@vixen.cso.uiuc.edu>
Source record: 26515

References: <4ea07n$9ak@vixen.cso.uiuc.edu>

Garrett A. Wollman wrote the quoted material below:

" Actually, this is not true. You Can't Copyright A Number. The only
" thing Arbitron (and other ratings companies) are entitled to by way of
" copyright is the presentation of those numbers. So, if I say
" something like, ``According to Arbitron, radio station X has a 25
" share weekdays in 25-54'', they have no recourse to copyright law.

The above was held true in the cast of Consumers Union, publishers of
"Consumer Reports." They had always said their reviews could not be
quoted, and in the past they had taken companies to court for copyright
violations when they did quote Consumer Reports ratings. Then a few years
ago, the Supreme Court ruled that while the *articles* in Consumer Reports
are copyrightable, the mere mention of how a particular car or brand of
paint placed in Consumer Reports' rankings was *not* copyrightable.
Consumer Reports lost.

--
(c) 1996 Since 1978 a work is copyrighted
David Kaye at the moment it is created

1033. Re: Looking for a former DJ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: burris@cauldron.spdc.ti.com
Message-ID: <4ecqdt$igh@vixen.cso.uiuc.edu>
Source record: 26516

References: <4e1u9o$m9f@vixen.cso.uiuc.edu>

In article <4e1u9o$m9f@vixen.cso.uiuc.edu> bratcher@cris.com writes:
>
>What happened to the Wierd Beard that was on KILT 610 AM in the 60's?
>I saw him on an old channel 13 newsclip when the Beatles played
>Houston in 1965 shown a couple of months ago. Also have his voice on
>my bootleg album "The Beatles in Houston!" something KILT recorded (or
>somebody did) that got pressed on 4 records and has both concerts
>fully intact. Where did he go?
>
>Robert M.Bratcher Jr.

There was a Weird Beard on WAKY-790 in Louisville during the Sixties, but I
have no idea what happened to him.
--
Jim Burris Phone: 214-995-0418
Texas Instruments, Inc. Facsimile: 214-995-6801
SCRDT Tech Services-Operations Internet: burris@epcot.spdc.ti.com
M/S 944 PCDROP: PCS4 TIMSG: JBB1

1034. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4ecqe4$igr@vixen.cso.uiuc.edu>
Source record: 26517

References: <4e7ibt$5ih@vixen.cso.uiuc.edu>

In article <4e7ibt$5ih@vixen.cso.uiuc.edu>, zoniecat@aol.com (ZonieCat) wrote:

> As the older demos begin to drop off the Classic Rocker's palette, they
> should be replaced (and augmented by, now) the younger end. That's just
> not happening.

That's because we've been completely, totally _forgotten_ by radio.
Somewhere around 1987-88, the stations that used to cater to us (the
Z100s, the WDREs, the WAPPs) started altering their music to cater to the
current youth, while the older-skewing stations stayed pretty much the
same. Thus, those of us in the late 20s-early 30s age range have had damn
near _no_ radio to listen to for well on nine years now. And we've long
since learned to do without radio as a result, so stations will have a
hell of a time getting these demos back.

--
Aaron Dickey The Associated Press - New York
kieran@interport.net HotWired Net Soup Contributor
I don't speak for Wired or the AP.

1035. Re: Clear Channel Stations (was: Re: Even Worse Station Promos)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4ecqe5$igs@vixen.cso.uiuc.edu>
Source record: 26518

References: <4du8qa$6jv@vixen.cso.uiuc.edu>

dk@crl.com (David A. Kaye) wrote:

>References: <4drp3q$ela@vixen.cso.uiuc.edu>

>
>Mark Byrd wrote the quoted material below

>" Hmmm. I always thought that the term "Clear Channel" meant that it was the
>" only station on that frequency. If this isn't the case, then what *does*
>" "Clear Channel" mean?

>Depends. Used to be a Class I-A Clear was the only station on that
>channel at night. Class I-B was a shared channel, usually one in the East
>and one in the West. I may be wrong, but I never thought the 21 U.S. and
>dozen or so other North American clear channels were ever intended to have
>just one station on them at all. However, for decades WOIA in San Antonio
>had 1200 all to itself, and I think WLW in Cleveland had 700 alone. I may
>have the calls mixed. Anyhow, this may have been because they were closer
>to the middle of the country and might have had interference problems. As
>with anything FCC, the creation of clear channels was a philosophy, not a
>science.

>--
>(c) 1996 According to tests on male medical students,
>David Kaye only the smell of cinnamon produces erections

In Ft. Worth/Dallas, WBAP-AM 820 is still a national clear channel. It
is currently running a news/talk format with play-by-play coverage of
Dallas Stars hockey, and several college events thrown in the mix.

KLIF-AM 570 is a regional clear channel, I believe, also running talk;
as is KRLD-AM 1080.
Alan Balthrop
KC5PDJ-Richardson, Texas
balthrop@airmail.net
"Allways do right. It will gratify some, and astonish the rest!"

1036. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4ecqe7$igu@vixen.cso.uiuc.edu>
Source record: 26519

<<Programmers of these formats continue to hold that keeping the compression down helps listeners stay tuned longer.......Nonsense.>>

I have seen several studies which prove that less compression(up to a point) lengthens TSLs considerably.

Please remember too that loudness only makes your station stand out to a listener that doesn't know the station. Once persuaded to sample a station, loudness won't keep that listener....good programming and decent audio quality will.

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
sschweiger@mci.newscorp.com
71514.2253@compuserve.com
sids1045@aol.com

As an engineer, I can't claim to have a pair of "golden" ears, but I refuse to listen to stations that over-process, simply because it is tiring to do so. In the age of digital media that is affordable to nearly everyone, those that still think over-processing is a good thing are about to be left by the wayside.

1037. Re: Broadcast Audio Quality

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: weav@crl.com
Message-ID: <4ecqe7$igv@vixen.cso.uiuc.edu>
Source record: 26520

References: <4ea078$99t@vixen.cso.uiuc.edu>

In article <4ea078$99t@vixen.cso.uiuc.edu>, dk@crl.com (David A. Kaye) wrote:

> References: <4e3vtb$ps6@vixen.cso.uiuc.edu>
>
> Julian H. Breen wrote the quoted material below:
>
> " Jim Schulke, who ran the most successful beautiful music syndicator
> " in the 60's and 70's, always maintained excessive compression was a
> " fatigue factor which decreased time spent listening.
>
> I can't listen to KGO, KCBS, or KPIX for very long without fatiguing on
> the pumping -- and these are news/talk stations. As soon as I get a
> local bulletin I go back to one of the local NPR stations.

Even KITS Live 105 in SF has some serious deliberate distortion in their
air chain, which I find pretty fatiguing. Using an Optimod 8200 does NOT
help them any (I don't like the sound of those at all).

--
Eric C. Weaver
Chief Eng. KFJC 89.7 Foothill College Los Altos Hills CA 94022

1038. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4ecqe8$ih0@vixen.cso.uiuc.edu>
Source record: 26521

References: <4ea078$99r@vixen.cso.uiuc.edu>

FFORTEJR@drew.edu wrote:
>
> Just a couple thoughts about this compression discussion:
>
> 1. How often do people tune in a station for its overall "sound" versus
> other factors like the music/programming, the personalities, the signal,etc.

I may not tune in a station because of its sound, but I sure as hell will tune one out for that reason, no matter what its programming is.

-- Tom Betz ----------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
-----------------+ I am one of many. -- Laurie Anderson +------------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

1039. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4ecqe8$ih1@vixen.cso.uiuc.edu>
Source record: 26522

References: <4e7ibv$5ij@vixen.cso.uiuc.edu>

In article <4e7ibv$5ij@vixen.cso.uiuc.edu>, asniffen@computer.net says...

>In most, (if not all) situations
>where you have direct competition between stations in format, your station
>better NOT sound lower or "weaker" than your competitor. You will lose.

I'd love to see some objective research on this point. Why should listeners care a whit how loud an FM station sounds? As long as it's loud enough to be audible in a typical car/kitchen/workplace/living room, what does it matter? Listeners choose a station for its programming, not for any technical parameter, be it loudness, equalization or anything else.

There are people who will tell you that the louder your signal is the farther it will reach. On FM, it just ain't so. 1,000 watts is 1,000 watts. All the processing in the world will not squeeze even one more watt into your antenna. In fringe areas where a station's signal is noisy processing can help drown out the noise-- up to a point. But I doubt that putting a Buzzsaw 3000 on the air is going to get a station many new listeners. One would do better to work on one's music and presentation style.

The real point, as I see it, of processing audio is to make it easier to use. Broadcasting music with a wide dynamic range is not a good thing; soft passages will be inaudible to many listeners, and people tuning up and down the dial are likely to go right past your station without noticing it. Your listeners will be constantly reaching for their volume controls, turning them down when the music gets too loud, then up again when it fades into the noise. Listening to such a station is like taking a shower in a badly plumbed apartment building; whenever someone upstairs flushes a toilet you get alternately scalded and frozen. Audio processing applied in moderation will make the loudness consistent enough that listeners need only punch up the station, sit back and enjoy the music.

I think it's important to point out that the compact disc did not succeed so much for its superior sound as for its convenience and ease of use. Compact disc players can be programmed; discs don't wear out; they take up less space; and there are no needles to get dull or dirty. Similarly, if your radio station is easier to enjoy than those of your competitors, all other things being equal, you should get more quarter-hours.

When you get into your car, you can easily tell whether a station is applying enough audio processing. Roll down the windows and take off down the nearest interstate highway. Turn up the volume until you can understand what the jock is saying. Listen to the music. If the wind rushing past

your open window drowns out any of it, you're not processing hard enough. If all the music is audible, your processing is fine. If your competitor wants to process harder than he needs to, let him. The more time and energy he invests in trying to be loud the less he'll be able to put into his programming. And programming, after all, is what attracts the listeners.

Rob Landry
umar@cybercom.net

1040. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4ecqea$ih3@vixen.cso.uiuc.edu>
Source record: 26523

References: <4e1u9e$m8i@vixen.cso.uiuc.edu>

This kind of arrogance is what is wrong with radio. The very idea
that someone can sit there and dictate that 'most' listeners can't hear
this, or don't notice that, is absurd.

I hope this does not sound arrogant because I don't intend it to be.

My I submit this for consideration. If in general most of the highest
rated stations use heavy processing does that not indicate that indeed
"most people" are not aware of the heavy processing or don't mind it ?

1041. DAB Capability?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jbird@mindspring.com
Message-ID: <4ecqeb$ih4@vixen.cso.uiuc.edu>
Source record: 26524

Could someone give me an idea of what would be involved in making a standard broadcast AM station compatible with DAB? What would a "ball park" figure be for the cost of attaining this capability?

Info would be appreciated. Thanks.

1042. Re: Fly 92 tape wanted...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ivoboude@knoware.nl
Message-ID: <4ecqed$ih5@vixen.cso.uiuc.edu>
Source record: 26525

richwood@commspec.com wrote:

>JJ>I was listening to a wav file of the station and I loved it and I'm
>JJ>interested in lstening to a tape of the station (music, sweeps and all.) I
>JJ>anyone can help me out write to my e-mail JJGato@aol.com or
>JJ>JJGato@shadow.net. Thanks a trillion!

>JJ,
> One suggestion: since there are many "Power," "Kiss," "X," and
>such stations, it would be very helpful if some additional
>identification were included. Unless I live in "Fly 92's" city, I have
>no idea where it is any more than you'd know where "Praying Mantis 104"
>is located.

>Rich

>[Moderator's Note: Praying Mantis 104... Not *that* is funny. Bill]

Hi Rich,

I'm just a simple hicky from Holland, but I new what he was talking
about. It's WFLY Fly 92 in Albany NY, and is pretty well known in the
USA. But I agree it would be much more easy if the location of the
station is mentioned aswell. Or even the region where the station was
picked. For JJ, I'm sorry to say that I only have stuff of Fly from
around 1990. But check out one the radio-listings on the WWW, they're
on there somewhere. Maybe they're even friendly enough to send you
some unscoped tapes them selves.

Good luck,

Ivo!

1043. Format Change in London, Ontario

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: fum@mustang.uwo.ca
Message-ID: <4ecqee$ih6@vixen.cso.uiuc.edu>
Source record: 26526

In case you haven't checked it out yet, the former "Classic Rock" 103.1 "The Hawk" has switched overnight to "Today's Best Rock" 103.1 "The Hawk."

Finally a break from a city that has a wee bit too much of the classic rock to promote good health.

I'm not too sure of any major personnel changes on the station, aside from the fact that "Hawk Boy" is still there. Only time will tell.

The new format isn't bad, favouring the best of the 80's, 90's and new music. So far, I've heard some Barney Bentall, Rolling Stones, and Jesus Jones. An interesting mix, I must say!

I'll post more as it becomes available. They are encouraging calls to the on-air staff to offer comments on the new format at 637-1031.

Fum Fee --- <fum@mustang.uwo.ca>
CHRW 94.7FM -- London's Real Radio

--
Fum Fee --- <fum@mustang.uwo.ca>
CHRW 94.7FM -- London's Real Radio

1044. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ecqeg$ih7@vixen.cso.uiuc.edu>
Source record: 26527

Hi all...
Coming from a news/TALK station myself (a station inten-
ded as foreground listening for longer periods of time) the 680
News approach does take a little getting used to, until you
realize it is, indeed, intended for listeners to use in frequent
short bursts. It also is more likely to generate a high cume
than a particularly strong quarter-hour share...
Having said that, CFTR/680 News is really a good clone of the
"Give us 20 minutes, we'll give you the world" style invented in
1965 (and still used today) at WINS in New York. I think they
even use some of the same production sounders. That works well
in a market that's big enough to generate high cume (and attract
the accounts that buy on cume through repetition) like Toronto...
and it's the way to go if you're not only in a 4 million-plus market
but swamped with competition from other news-talkers with more
long-form programming. I wonder if Vancouver should go that way,
if for no other reason than the fact that it's not much bigger a mar-
ket than Buffalo or Rochester, and no station in markets like ours
ever generates business from cume alone. You need AQH listening
and longer time spent listening.
Having said that, if I were programming a new all-news
outlet there I'd go more to another all-news model in the CBS-
Westinghouse group, the WWJ style. There you get longer
stories, live interview segments, a variety of features, and much
less repetition, encouraging listening for an hour at a time. In
Detroit they're #3 12+ in quarter-hour share out of about four
dozen stations, nudging a 7 share, and doing very well financially.
Maybe that's the format CKWX would do the best with in Van-
couver...it has worked well in a lot of markets of 1 to 3 million
population and works extremely well even in a top 10 market
like Detroit. (KCBS in San Francisco, I'm told, also uses a sim-
ilar approach, and in their market, which resembles Vancouver
demographically, they're #2 overall.)
Bob Smith, middays WXXI-AM 1370 Rochester NY

1045. Jean Shepherd

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: bkaye@spacelab.net
Message-ID: <4ecqeh$ih8@vixen.cso.uiuc.edu>
Source record: 26528

If anyone has any Jean Shepherd radio shows to trade, would you please e-mail me? I have a couple of hundred. I'm really not interested in selling, just trading. Thanks.
Bob (bkaye@spacelab.net)

Anyone remember the paperbook gallery, pottery of all nations,the mandarin house, the amazing flying bird,the year one poster(I had it)new years at grandma's, selling worms,nose flute soli,head thumping,the bear missed the train,the red chinese rump-sprung chenille bathrobe with the petrified egg on the lapel?

1046. Re: Reply to Jay Marvin (was: Really Rude Talk Show Hosts)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: brdavis@larry.spacestar.com
Message-ID: <4ecqei$iha@vixen.cso.uiuc.edu>
Source record: 26529

SNOWMAN felt self-important and wrote:

>Certainly no hate in that diatribe. No arrogance either. Just loving
>compassion for me in my fallen condition.

>I rest my case. <g> Thanks Jay, that was a kick and I hope everyone else
>enjoyed it half as much as I did. Keep talking, buddy, your ratings
>clock is ticking.

Actually, I think you're in the wrong here, buddy. I had never heard of Jay Marvin before reading this newsgroup, and so when I was driving home from Minneapolis to Iowa City, I found him on the air just to see what he was like. I ended up listening to the program for most of my drive home. I don't necessarily agree with some of his viewpoints, and I tend to classify myself as right-wing, but Jay's show was entertaining and enjoyable. And, I might add, Jay has always been polite in this group (for the time I've read it, several months now) unless someone who didn't know what he was talking about attacked him (i.e. ...and the guy on WLS late at night. Never listened long enough to get his name. His on-air presentation is so obnoxious and sarcastic that I have never stuck around long enough to figure out his real message.) Have you ever found a formula that makes you number one (in any time slot or any demographic) in the third largest market in the country? Or the second or first, for that matter? Check in when you do.

-Brian!

1047. Re: Jay Marvin going???

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ecqej$ihb@vixen.cso.uiuc.edu>
Source record: 26530

References: <4e7ibn$5i6@vixen.cso.uiuc.edu>

Johnny Donovan WABC-NY <ru@i-2000.com> wrote:

>References: <4e1u9t$ma8@vixen.cso.uiuc.edu>

>>>> Why is it when the left is nasty the right gets so upset?<<<

>When a "left" leaning host gets good numbers I salute them
>(there are so few that do) way to go!

Thanks!!! Now let's see if I can do it again!

jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

1048. Jazz Do It: KiFM sold to KSON Parent

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: San Diego Radio Watcher <sdradio@zNet.com>
Message-ID: <4ecqek$ihc@vixen.cso.uiuc.edu>
Source record: 26531

Jazz Do It: KiFM sold to KSON's Parent Company. Thursday, Jan. 25

KiFM, Jazz FM98, has reached agreement to be bought by Jefferson-Pilot. The media company, based in the south, has two other San Diego stations, KSON AM and KSON FM. Upon completion of the sale, it'll make the third owner to have more than one FM station in the market.

More details in this weekend's report.

[this was the marriage of the unique format stations I sent out on Thursday]

(c)Chris Carmichael 1996

+------------------------------
http://www.geocities.com/RodeoDrive/1102
The San Diego Radio e.mail list: send "Subscribe" to SDRadio@sd.zNet.com
The San Diego Radio e.mail list is brought to you in part by the
LA Radio Guide. http://www.radioguide.com/rg

1049. Coil Antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: p000256b@pbfreenet.seflin.lib.fl.us
Message-ID: <4ecqek$ihd@vixen.cso.uiuc.edu>
Source record: 26532

Hi,
I wrrote this requestt before but lost the response I got about three months ago.

I am using a Select-a-Tenna coil antenna with my AM radio while I trave on Greyhound busses. This antenna is a tunable loop which you tune to the same frequency of your radio and hold next to the radio to enhance reception. It works prettty well except that I have to hold both the antenna and the radio up to the window to reduce motor noise.

What I am looking for is a portible antenna that i an plug into the jack of the Select-a-tenna. It has a miniplug jack. I envision something that can be magnetically attached to the window of the bus and removed easily when i leave. I don't think Greyhound would appreciate it much if i tried to glue or screw something.

I am legally blind and have trouble soldering, so I don't think I could build such a device myself. I am willing to pay for parts/labor/shipping for someone who could. I also heard about a similar antenna produced by Zenith (I think) but I wasn't sure that this one was still in production.

Thanks in advance

--

Robin Plitt
p000256b@pbfreenet.seflin.lib.fl.us

1050. Re: Lowest powered night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4ecqel$ihg@vixen.cso.uiuc.edu>
Source record: 26533

References: <4e7ida$5km@vixen.cso.uiuc.edu>

In article <4e7ida$5km@vixen.cso.uiuc.edu> Ray Dennis <cbmbest@ix.netcom.com> writes:
>I was looking at some of the nightime power levels on the station database
>and am amazed at some of the low powered authorizations used by some of
>the former daytimers..

The FCC assigned most former daytimers with a nighttime authorization
determined using some formulas. Many of the stations don't use the power (
especially the ones with just a few watts). One station in MN that has
nighttime authorization uses it only during the winter months to stay on the
air until sign-off at 6:30 (their daytime power is 500W, nighttime
54W (?)). WMIN in Hudson, WI used to stay on the air all night with 7.7
Watts of power running a satellite feed but they gave that up shortly. The
authorization can come in handy during high school football season when the
games go on past local sunset. Some stations have been known to "forget" to
power down.

Jon/Superior WI

1051. Re: MiniDisc storage

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: "Tom Aldrich @;<} SWAMI" <aldrich@netins.net>
Message-ID: <4ecqem$ihh@vixen.cso.uiuc.edu>
Source record: 26534

References: <4e3vtl$pu1@vixen.cso.uiuc.edu> <4e7icb$5j6@vixen.cso.uiuc.edu>

brianb73@aol.com (BrianB73) wrote:
>
> I take apart an old cart, tear out the guts and the post , label the
> remaining lower half of the shell and place the mini disk and case in it.
> It is then placed in the same cart rackl we use for carts but in a
> seperate section for mds. It works quite well, the old cart shell serves
> as a drawer. Try it!!!!!!!
> Brian Barton
> WXLV-FM
> Schnecksville Pa.
>

I use MiniDiscs in my Mobile DJ service. Since the cases have
grooves on the sides I assumed Sony would have some kind of rack for
the cases to slide in to,
I sure hope someone has some info!

Tom a.k.a. Swami @;<}

1052. We need a good radio mixer!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: reidah@sn.no
Message-ID: <4ecqen$ihi@vixen.cso.uiuc.edu>
Source record: 26535

We need a good self operated radio mixer. It should have an assign function. We don`t need to many input sources at one time, but we need many sources connected to the mixer permanent (aprox 30)
It would be an adventages if we could save different setup for every journalist. Max price USD 75.000,- . Is there any suggestions ???

rh.

1053. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4ecqeo$ihj@vixen.cso.uiuc.edu>
Source record: 26536

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

In article <4ea07h$9a9@vixen.cso.uiuc.edu>, dmdanhau@mailbox.syr.edu wrote:

> Back in 1978, I discovered KROQ 106.7 in Pasadena/Los Angeles while in
> college. I was mesmorized by new exciting groups I'd never heard of
> before, that played music that was fresh, even if often unrefined. I
> started seeing groups like the GoGos, Oingo Boingo, X, Wall of Voodoo,
> etc. in small clubs. I became hooked for a lifetime.
>
> So, now it's 1996, and we have this "new" format called "modern rock"
> that's sweeping radio across the country. It simply reflects another
> period of many small-time groups with great talent and/or energy getting
> acceptance. "Modern rock" is just a 90's version of top-40 or CHR.

Yes, but there's a difference. Back in the late 70s-early 80s, the great thing about that music is that _every song was different_. The Go-Gos sounded like the Go-Gos, Wall of Voodoo sounded like Wall of Voodoo...the amount of originality in that era was astounding.

Today, "modern rock" consists of loud guitars and drums, followed by loud guitars and drums. Smashing Pumpkins sound just like Foo Fighters sound just like Goo Goo Dolls...the same thing over and over and OVER from now until the end of time. Not to say that these bands are not good at what they do; their music is great IN MODERATION, but today it is all there is. And it drives me nuts.

My parents had me when they were young; I just turned 26, both my parents are just now in their late 40s. And I was raised on rock music as a result; I was attending Springsteen concerts with my mother when I was only seven. And, of course, styles changed over time: the silly wimpiness of the mid-70s gave way to the harder rock and disco of the late 70s, which gave way to New Wave and BritPop (and of course MTV) in the 80s. And through it all I loved it all, and so did my parents. As late as 1986 or 1987, radio was filled with lots of great music that both they and I loved, despite the fact that I was a "finicky teenager" and my parents were sailing into those demos where they're just _supposed to_ have listened to K-ROCK and WNEW and nothing else. Didn't happen.

But then around 1987 or so, something started to change. The music started breaking down into dull, repetitive subformats. You could listen to all-rap, all-hard rock, or all-dance. All crap, regardless of where you turn. Both I and my parents found ourselves giving up on radio and MTV and pretty much ALL current music. I wish I knew why this happened; I wish there was a way to reverse it; but apparantly there is not.

If it wasn't for WPLJ, we'd probably have all switched to country years ago; at least there there's still some variation from song to song. (And indeed, my father IS starting to listen to country occasionally.) And unfortunately, even on WPLJ we're still kind of stuck, since they're more-or-less stuck having to play the same older songs over and over...after all, there's no new stuff coming out that's anywhere near as inventive or fun. It's all droning guitars and depression. No thanks. I'll stick to my CDs.

--
Aaron Dickey The Associated Press - New York
kieran@interport.net HotWired Net Soup Contributor
I don't speak for Wired or the AP.

1054. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4ecqep$ihk@vixen.cso.uiuc.edu>
Source record: 26537

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

On 26 Jan 1996, Daniel M. Danhauser wrote:

> I reserve the term "alternative" for the less-mainstream groups with a
> less-refined and/or commercial sound. For the most part,
> "alternative" is still primarily the playground of college stations.
>
Hear, hear. "Alternative" really doesn't mean anything much
anymore, since what used to be classified as such has gained in
popularity--a new moniker is needed. Thus, "modern rock."
As a fan of AAA, classic rock/AOR, *and* modern rock, there's a
lot of energy in modern rock that is sadly absent in a great many classic
rock (and let's not even talk about the sorry excuse for R&B that infests
our airwaves) that's quite refreshing.
Punk, New Wave, and their fusion into modern rock brought a good
deal of fun back into popular music. (CHR is actually listenable now)
What's wrong with a band wanting to show up the dinosaurs? The Baby
Boomers created something, why not our generation?
All this moaning about modern rock just strikes me as the
equivalent of the moaning over the Beatles & Elvis, or the moaning over
swing and jazz. It is real music, and it's also a viable format.

Just my $0.02,
Sam Meyer
Production Director
WICB-FM
(a college station that doesn't sound like one)

Sam Meyer
smeyer1@ic3.ithaca.edu
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "Hope can cause the
part that wonders what the part that isn't | worst kind of hate."
thinking isn't thinking of." | --Kathy Jo Kramer
--They Might Be Giants |

1055. Re: What is "motivational " format ?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: markj@got.net
Message-ID: <4ecqeq$ihl@vixen.cso.uiuc.edu>
Source record: 26538

References: <4drp4i$emm@vixen.cso.uiuc.edu> <4e1ua2$mb3@vixen.cso.uiuc.edu>

In article <4e1ua2$mb3@vixen.cso.uiuc.edu>, talk1370@aol.com says...
>
>"Anybody define...'motivational format'?"
> I've heard people describe it as "all Tony Robbins, all
>the time." That's an exaggeration,

I would'nt say that's an exaggeration at all!

KMBY AM 1540 tried this format last year in the Monterey Bay Area(#78).

Every couple of hours it was Anthony Robbins time. If that format was
going to work anywhere it would be here...this area has tons of folks
that can be described as "Motivational Thinkers". A "Motojock" that
worked there told me that the station only had 24 different tapes/Cd's
so that my have been part of the problem.

The format failed....

KMBY-AM is now dark.

Mr.News
markj@got.net

1056. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4ecqer$ihm@vixen.cso.uiuc.edu>
Source record: 26539

Larry Gould (yt50@panix.com) writes:
> References: <4e7ice$5j9@vixen.cso.uiuc.edu>
>
> What seems more likely is the eventual emergence of an all traffic,
> transit & weather station, maybe as an evolution from all news. All of these
> stations do traffic 6 times an hour, and weather up to 15 times an hour
> on one station. Although it is pathetic to watch the reporters grope
> for something to say about traffic at 2 a.m., the fact is that these
> items are steadily gobbling up the format.
>

We have three all-news stations in LA (KFWB, KNX and KNNS). KNX also has
frequent traffic reports. (In the early hours, the concern is more likely to
be lane closures and road maintenance, rather than traffic jams and accidents)

1057. News/Operations Manager Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: mpeter3541@aol.com
Message-ID: <4ecqer$ihn@vixen.cso.uiuc.edu>
Source record: 26540

Wanted: Experienced self starting news person who can also handle some operational responsbilities at automated combo in Terre Haute, Indiana. WSDM AM/FM is news/talk on AM, Oldies (ABC Pure Gold) on FM. Stations heavy in sports, carrying Indiana State, Rose Hulman, and high school. Well respected, good facility. Earn high teens with benefits. Need a good on air performer, computer literate. EOE/MF. Initial contact to: wsdm@butler.qrp.com.

1058. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ecqes$iho@vixen.cso.uiuc.edu>
Source record: 26541

References: <4drp4l$emp@vixen.cso.uiuc.edu> <4ea07k$9af@vixen.cso.uiuc.edu>

SCOTT LEWISON wrote the quoted material below:

" I am a bit confused. If non-commercial stations are such a hit, why haven't
" commercial stations picked up on the demographics and started doing long form
" news and classical music, jazz and "non-profitable" music formats?

In San Francisco, commercial broadcaster KDFC is in the Top 10. Largely,
though, stations don't have to compete in the marketplace with non-coms
because Arbitron conveniently excludes non-coms from the "official"
Arbitron ratings book. The commercial stations only compete against each
other.

" I am by profession, very involved in the management of a public radio station,
" and while our ratings are very good, I certainly would not expect my commercial
" radio colleages to take up my format.

Well, in many communities, listeners have been ditching commercial radio
for non-commercial. Locally, KPFA (Pacifica, political and unusual music)
and KCSM (College of San Mateo, all jazz) have picked up BIG audience
gains in the last two ratings books, especially the last one.

--
(c) 1996 "We don't have to protect the environment -- the
David Kaye Second Coming is at hand." - James Watt, former U.S.
Interior Secretary under Ronald Reagan

1059. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ecqet$ihp@vixen.cso.uiuc.edu>
Source record: 26542

References: <4dp4m7$jqm@vixen.cso.uiuc.edu>

In article <4dp4m7$jqm@vixen.cso.uiuc.edu>, richwood@commspec.com says...
>I think you'd have a very, very hard case to make by suggesting radio
>advertising has no subsitututes. We'd all love to believe it, but every
>newsstand would prove us wrong.

Why? Magazines and newspapers normally don't deliver aural advertising
(though there have occasionally been exceptions), and don't necessarily reach
the same audiences as radio.

>Each of the off-air and cable TV stations would prove us wrong.

Not really -- it's much more expensive to produce effective TV spots than
radio spots, and it's rather difficult to use audio-only spots on TV with any
real hope of success.

1060. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ecqeu$ihq@vixen.cso.uiuc.edu>
Source record: 26543

References: <4dfn58$i4n@vixen.cso.uiuc.edu>

In article <4dfn58$i4n@vixen.cso.uiuc.edu>, rrb@clm.aiss.uiuc.edu says...

>Frankly, I am really surprised that there is not more concern among
>radio people, especially non-owners and small-signal owners. What
>does this consolidation mean to you? I am sure there are some pretty
>important opinions on both sides of this debate. Let's hear some of
>them (preferably w/o flamage).
>
>Whatever side (or sides) that you identify with, this unlimited
>ownership legislation is going to totally alter the industry as we
>know it. Some see it as a erosion while others feel it is the only
>way to save radio.
>
>What do you think and why?

I'd say the answer isn't quite as cut and dried as one might think -- it arguably would be better to have two dozen stations on the band operated by two dozen licensees than to have five or six of them owned by one company, but what if a reimposed ownership limit put five stations out of business?

One answer might be for the FCC to allow same-band duopolies on a space-available basis -- i.e. if the same company owned both a 50 kW AM and a 5 kW AM, the latter would be open for new applicants and would be revoked from the duopolist if any qualified applicants with no other broadcast holdings in the market came forward. This would prevent a number of profitable stations from combining while still keeping the weak ones on the air as part of larger operations.

But in any case I would argue that common AM and FM ownership should be allowed, as the two bands are sufficiently different in nature to justify treating them as different media.

1061. Re: Pitch vs. Speed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: ivoboude@knoware.nl
Message-ID: <4ecqeu$ihr@vixen.cso.uiuc.edu>
Source record: 26544

For sometime now there's a technique available that allows you to
pitch up the tempo of the song without sacrificing the sound. In other
words the singer won't start sounding like Donald Duck.
This function is even featured on the new Pioneer CDJ-500 cd players.

By the way, back in '88 I heard of Kost 103 LA pitching DOWN! a song
like Rick Astley's "Never gonna give you up". Is that still done
anywhere?

Ivo!

robert573@dallas.email.net wrote:

>With all this talk about speeding up music and pitch... if my understanding
>on this is correct, any tape deck, turntable, CD player and DAT machine with
>pitch control, WILL change the pitch...
>
>My understanding is that Pitch and Speed are actually two seperate aspects of
>audio, even in the digital domain.
>
>As I understand it, if you want to increase speed without affecting pitch,
>you'd need a pitch shifter...
>
>Radio Shack sold a portable cassette recorder that had both pitch control and
>pitch shifter, which would allow you to speed up the audio and maintain
>perfect pitch at the same time.
>
>If I am wrong about any of this, someone please correct me.
>
>Now, I have one last question.... why is it that everytime I listen to a
>song, after I wake up in the morning... the song always sounds faster than
>it should be, even though the pitch is fine? I mean, I get this effect on
>any song I listen to, on any source (radio, tapes, CD's, etc...)
>
>Anyone else notice this, or is it just me? <grin>

>[Moderaor's Note: Maybe your brain is just in slow motion that early
>and everything seems fast. That is the case with me, at least <grin>.
>Bill]

1062. Re: WPLY Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: MSPAULDI@forest.drew.edu
Message-ID: <4ecqev$ihs@vixen.cso.uiuc.edu>
Source record: 26545

In article <4e7ick$5ji@vixen.cso.uiuc.edu>, ppplanet@epix.net (Mike O'Hara) writes:
> As a follow-up to my question about the directional antenna and WNEW,
> I'm about 30 miles north of where I lose WPLY in the car. Maybe a

And when going north from that point, after about ten miles or so you pick up WHTZ - Same playlist, same frequency (100.3 FM).

> good directional antenna can get that station too. However, it may
> not be worth getting if they play only the crap they mention on their
> Web-page playlist (Alanis, Silverchair, Live, Pearl Jam). If anyone
> listens to them, do you know if they occasionally play *true*
> alternative such as The Cure, Depeche Mode, Echo & the Bunnymen,
> The Smiths, and New Order?

I've heard them play quite a few songs from some of those bands. (New Order, especially, when they're doing a live show from a club.)

Matt Spaulding
mspauldi@daniel.drew.edu
http://daniel.drew.edu/~mspauldi

1063. Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4ecqf0$iht@vixen.cso.uiuc.edu>
Source record: 26546

I am sitting here, snowbound from our latest Iowa blizzard listing to WHO 1040 here in Des Moines. Their afternoon news block normally ends at 6:00pm and it is nearly 10:00pm and they are still on, taking phone calls, helping find missing people, etc. It has been going on all evening. Tuning across both the AM and FM dials, the rest of the stations are playing their automated and music, etc, and very little about the storm. Most of their weather reports were recorded hours ago.

It is no wonder why they, and similar operations across the country have maintained their ratings and receive the awards they do. Radio is still alive!

Ray Dennis

1064. Re: Radio Shack FM Directional Antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4ecqf1$ihu@vixen.cso.uiuc.edu>
Source record: 26547

I would like to offer my hearty endorsement for the $20.00 Radio Shack FM Yagi antenna. Sure, it might not be a "Stereo-Probe 9", but for the money.. it is well worth it. I have owned 2 of these "babies" in the past 15 years and I intend to get another one this spring to replace the one damaged by the Blizzard of 96'. As a result of the use of this $20.00, I have received over 400 FM stations in 36 states, DC and 5 Canadian Provinces. My equipment is a SONY STR-VX750 I bought for $20.00 a hamfest in 1990, 60' of RG-6U coax and a Radio Shack VHF/UHF/FM amplifier at the receiver. I will not put an on-line amplifier at the antenna due to the probablity of amplifying all of the noise thus possibly introducing overload at the receiver.

With just the equipment I have mentioned, plus modifying the IF filters for 110 kHz...I can get DAILY reception of WLNG-FM (92.1) in Sag Harbor, NY, with WPRO-FM (92.3) in Providence, RI in my backyard. What is even MORE amazing is that I am 3 miles from the 100,000 watt WGBH-FM (89.7) trans-mitter and get daily reception of WSKG-FM (89.3) in Binghamton, NY, some 375 miles away ! And this is a possible with the use of a $20.00 Radio Shack Yagi antenna. If you need proof, stop my by radio room and I'll show the QSL cards and letters I have amassed over the years. It DOES the job, nicely ! 73's !

Peter Q. George (N1GGP)
Randolph, Massachusetts USA
The opinions expressed are those of myself and no-one else ! (So there !)

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim......"
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM............"
****

1065. Re: Radio Shack directional antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: Francis Fisher <fisherf@wvlc.wvnet.edu>
Message-ID: <4ecqf1$ihv@vixen.cso.uiuc.edu>
Source record: 26548

Tom Betz <tbetz@pobox.com> writes:
> References: <4e7ic2$5ip@vixen.cso.uiuc.edu>
>
> Mike O'Hara wrote:
> >
> > Radio Shack sells a directional FM antenna for only $20. Does anyone
> > know if it's any good?
> >
> Bill, can you give some specific recommendations?
>
> I'm stuck in a radio hole here on the valley side of Dobbs Ferry, NY. I'm
> probably not even 20 miles up the Hudson from WNEW, but I'm getting such a
> crappy signal here (I'm guessing loads of multipath - presenting itself
> as harmonic distortion rising and falling with the audio signal) that it's
> not listenable in stereo; and my favorite DJ of all time (former WNEW
> music director Vin Scelsa) is having his homecoming there on Sunday evening.
>
> I need help bad.
>
> Tom Betz

Tom, if you can't get an antenna up on a hill the liklihood that you have decent service with ANY quality yagi antenna is slight. You may be able to do something like point a yagi into a reflection coming back to you from the north...but stuff like this is sheer luck. Your neighbor can try it and have good luck but you may bomb out...

Francis Fisher

1066. Re; Reply to Jay Marvin

Newsgroup: rec.radio.broadcasting
Date: 1996-01-27 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ecqf2$ii0@vixen.cso.uiuc.edu>
Source record: 26549

"Keep talking buddy, your ratings clock is ticking."
Hell, if we could all be #1 25-54 in our dayparts like
Marvin was in the latest book, we'd all be winding the
clocks and letting them tick away...
Maybe instead of time running out, his time
is just coming now...and a lot more like-minded and
feisty hosts coming up right behind him.

Bob Smith, middays WXXI-AM 1370 Rochester NY

1067. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4ei2aq$bt1@vixen.cso.uiuc.edu>
Source record: 26350

References: <4ea078$99s@vixen.cso.uiuc.edu>

In article <4ea078$99s@vixen.cso.uiuc.edu>, richwood@commspec.com says...

>Julian Breen made the point that Jim
>Schulke did a great deal of experimenting with both equalization and
>processing to determine what effects on audiences there might be. It
>was very clear that less distortion equalled less fatigue and greater
>TSL, particularly with women.

I had the very interesting experience of working with Mr.Schulke in customizing Optimod 8000s for his format in the late '70s. Mr, Schulke, to say the least, had some _strong_ opinions about transmission gear. Some of these, like alleged audible differences between FM antennas, might even be considered eccentric. I _can_ tell you that he concerned himself with sonic minutae that seemed to me to be below the perception of the typical listener. Schulke obviously believed that these factors influenced the listener on a subconscious level.

In retrospect, it's clear that Schulke sold out adn retired at the right time. His format spiralled downward shortly thereafter. It was clear was the reason was not audio processing but instead that the format -- old-line "beautiful music" -- was becoming a dinosaur; old listeners were dying off and new listeners were not replacing them. I think there is a lesson here; programming is _by_far_ the most important factor in attacting audiences. The role of processing is primarily to ensure that the format can be comfortably heard by the target audience regardless of the type of receiver used for listening. Excessive processing (mainly clipping) is an irritant to many adults (women in particular); insufficient processing means that the station is not comfortably listenable in a car.

1068. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4ei2ar$bt2@vixen.cso.uiuc.edu>
Source record: 26351

My reason for writing is to ask if an electrical engineer's comments are appropriate for the group. Some points:

1. Virtually all recorded music is "compressed" to some extent. This is most pronounced with classical music. A Mahler symphony, which uses over 100 instruments, can have a dynamic range approaching 80db (that's ten million to one ratio). Phono records could handle about 50 db. Good (not home entertainment) tape equipment could go maybe 60-65 db. AM radio is stuck below 50 db. One of the issues with (non) acceptance of the CD format by some phono record fans is that it is capable of a wider dynamic range, which can be disconcerting to the casual user.

2. Listening levels are strongly influenced by the "Fletcher-Munson" curves. At low levels, the human ear hears frequencies in speech ranges but needs as much as 40db more power to hear low and high frequencies. At high levels, this flattens out. This is why the apparent loudness of a spoken commercial seems high compared to music. The average levels, measured by electronic instruments, may be close, but the ear favors speech reception in a quiet environment (i.e., living room).

3. Apparent levels are affected by background noise. Programming for "drive time" requires a fairly constant power level (i.e., hefty volume compression) because the listener's ears are at the point where the Fletcher-Munson curves are relatively flat. Difference in noise level between an automobile and a quiet living room is on the order of 40 db or more.

4. Volume compression and expansion introduce distortion. If the gain is changed slowly, the distortion is sub-audible. If the changes are quick, the distortion is audible.

5. "Clipping" as a method of controlling maximum modulation introduces very substantial distortion. It's exactly the same thing as turning the volume up on a cheap radio, and the distortion you hear out of the radio is clipping.

6. "Distortion" is a relative term. The musical tone produced by a clarinet is a very distorted version of that produced by a flute. However, when we are talking about music formats that make heavy use of amplified instruments (particularly guitars), we are talking about musical instruments that use electronic distortion as a part of their "sound." What this means is that it is almost impossible to distinguish between the sound recorded in many rock-and-roll and country formats on recorded media and that heard in a broadcast signal except through a close comparison of the recording itself played through an audio system vs. the broadcast reproduction.

There have been a number of studies done on various things. First is the Fletcher-Munson study in the early thirties that "calibrated" response of the human ear. There were a number of studies in the forties that related frequency bandpass to distortion in terms of "listener acceptance," tiring, etc. As "Anita Bonita" points out, these characteristics are different in a sample of women vs. a sample of men. The differences are easily explained by anatomical differences: the average woman is smaller than the average man, and is more sensitive to higher frequencies. This same anatomical difference is the primary reason why dogs are sensitive to frequencies that are supersonic to humans, and whales sensitive to frequencies that are subsonic. To sum up what various studies have shown, women will be quicker to reject a distorted signal.

>From an engineer's perspective, raising the average modulation level of either an AM or FM signal is false economy. It leaves no headroom for even the modest dynamic range that has been accepted by the listening public for decades. Yes, a highly-modulated signal will sound louder, given a constant setting of a volume control, when tuning or scanning a frequency band. But the station that is doing this to announce its presence loudly is also having to process the daylights out of the signal to stay within maximum limits. Highly-processed signals are distorted signals, and every study has shown that distortion tires the listener quickly. The response of a listener who has tuned in a distorted signal is likely to be ten or fifteen minutes of listening, followed by a strong desire to shut the radio off and get some relief from the noise. The volume control on a radio is the proper way to make the audio louder. High average modulation may get the listener's attention for a few minutes, but it is killing the goose that lays the golden egg.

I *can* cite some of the studies performed over the years.

--

Hank van Cleef vancleef@netcom.com vancleef@tmn.com
The Union Institute History of Science and Technology

1069. Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4ei2as$bt3@vixen.cso.uiuc.edu>
Source record: 26352

>Rob Landry says...

>>asniffen said:
>>In most, (if not all) situations
>>where you have direct competition between stations in format, your station
>>better NOT sound lower or "weaker" than your competitor. You will lose.

>and Rob replied:

>I'd love to see some objective research on this point. Why should listeners
>care a whit how loud an FM station sounds? As long as it's loud enough to
>be audible in a typical car/kitchen/workplace/living room, what does it
>matter?

This is like most things in radio. Obviously most people don't OVERTLY care what a station sounds like. It is part of an overall impression they get from the station.

>Listeners choose a station for its programming, not for any
>technical parameter, be it loudness, equalization or anything else.

Of course. But, as formats become more and more similar, as is the case in major markets with LOTS of signals, formerly irrelevent things like compression become more important.
>
>There are people who will tell you that the louder your signal is the
>farther it will reach. On FM, it just ain't so.

True, but that's not the point. The point is how do you sound relative to the signals around you, paticularly when the formats are very similar.

>The real point, as I see it, of processing audio is to make it easier to
>use. Broadcasting music with a wide dynamic range is not a good thing; soft
>passages will be inaudible to many listeners, and people tuning up and down
>the dial are likely to go right past your station without noticing it.

Absolutely!! So where do you draw the line and set your levels?

In reading the responses to this thread, I think there is another point to be made here. My arguement has been that you had better sound as loud as your competitor, and if possible, louder especially with a Rock, Oldies, or Urban Contemp. format (without distortion). Major market stations are in a much different situation than medium/small markets.

Think about it. A CHR, Rock, MOR, (or almost any music format) is duplicated over several stations in a major market (where a 6 share can easily make you #1). This is not true in smaller or medium markets. I therefore would suggest that due to the fierce competition, relatively minor

differences between stations, such as compression, become more relevant. And, loudness itself becomes more relevant.

It's just like station "a" running a contest and station "b" not. When very few other things separate them, this becomes important.

This arguement breaks down to where you're from. Major market programmers don't have the luxury that smaller markets do to tweak with wide dynamic range and audio response. They have to compete against lots of other stations of identical signal strength.

Yes, the number one consideration is good programming. No question. But, everyone in a major market is likely to be a good programmer. In the end, it's going to be minor things that frequently makes the difference. Unfortunately, audio purists as going to lose out here. That 6% is more likely to respond to a station with a fair amount of compression than one with lots of audio level lows due to lack of compression.

Allan Sniffen
asniffen@computer.net

1070. Re: RCS digital workstations, Orban DSE 7000 system

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: kevsan@ix.netcom.com
Message-ID: <4ei2bk$bu3@vixen.cso.uiuc.edu>
Source record: 26353

References: <4ea07o$9an@vixen.cso.uiuc.edu>

In <4ea07o$9an@vixen.cso.uiuc.edu> sterling@sky.net (Sterling B. Williams, III.) writes:
>
>
>
>Just looking for some feedback on how good the systems are, maybe the
>advantages and disadvantages. <snip> I am excited about
>them, but don't know neat little tricks to them yet. Will we benefit greatly
>from having these? I am like a kid with a new toy(s).
>
I can tell you that you will benefit *greatly* from the Orban DSE-7000!

It is a God-send to me. I was going to quit radio production two years ago until we finally got one. The time savings for small productions is incredible. Cutting Dick Purtan's daily promos and IDs used to take 15-20 minutes using the 4 track. It now is done in 5 to 10 minutes! I leave music beds and jingles in the workstation. It's now just dubbing and editing Dick's voice track, sliding work parts around and dubbing and labeling carts. Editing is a breeze!

You will find that you spend more time doing elaborate productions, only because you can do so many more things! If you did the productions exactly the same as before, you would see a substantial time savings.

The audio quality is great and the little features like "Time Fit" really do work. It's the first good time compression I've ever used. Some voices lend to artifacts, but many do not and you would never know they were "scrunched"! With the Orban, you can mix and match the good new time compressed parts with the original tracks and still come up with time savings, if you have many artifacts (artifacts sound like bad tiny edits or tape glitches).

Putting Hook Tapes together (with everyone always changing their minds) is now incredibly simple. (Have you ever had to change several hook montages on a tape? Not a pretty sight..)

You are now going to find production work fun again and your productivity and the quality of your output will improve greatly. Just be sure you watch your recording levels! Digital recording is susceptible to clipping and distortion if you go deep into the red.

Kevin Sanderson
Production Director
Q95.5/WKQI-FM - Detroit's Best Hits!

1071. Re: Philly Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: panda@ssnet.com
Message-ID: <4ei2bi$bu1@vixen.cso.uiuc.edu>
Source record: 26354

References: <4e3vtt$pv9@vixen.cso.uiuc.edu>

In article <4e3vtt$pv9@vixen.cso.uiuc.edu>, scottk99@aol.com says...

> Joe Niagara, Hy Lit and Bill Wright, Sr. Anybody know
>what happened to these fellas?
>
>Scott James, PD

All still work in Philly. Hy plays the oldies at WOGL (former WCAU-FM), Joe is the afternoon host (3-7) playing the standards at WPEN, and Bill does fill-in at WPEN.

Andy Hopkins
WPEN Philadelphia

1072. Re: Compression (revisited)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: krpratt@netcom.com
Message-ID: <4ei2as$bt4@vixen.cso.uiuc.edu>
Source record: 26355

References: <4e7ibv$5ii@vixen.cso.uiuc.edu>

Chris Spil [N3FWR] (csp@w3eax.umd.edu) wrote:

: If compression sounded so damn good in all listening locations/
: situations, then it would be a *default* in all tapes/CD's recorded...
: Unless you really think that the recording industry is not aware of how
: listeners absolutely ...love compressed sound (_and_ the fact that a lot
: of listeners listen to in their noisy cars, beach etc), so somebody has to...
: tell them! :) [cuz they are 'stupid'!]

Interestingly, Mix magazine just had a spotlight article on this
subject. A handful of prominent engineer/producers all said that they
check their mixes against "radio" type ratios. They modify the mix as
needed to fit this reality of music, then back off the compression and
print to tape.

: Of course, some compression is present in the master recordings (eg. vocals,
: guitar bass) but not to the incredible extent that some stations do it!

Precisely. But recording engineers that I know all feel that a
compressor is more useful than an eq. There is also a difference in the
"sound" of many of the radio singles from the sales CD's. Seems to show
up on music from newer artists, as I noticed it on a Patti Loveless
single vs the album cut.

Kev.
KNCI/KRAK/KHTK

--
krpratt@netcom.com Any technology sufficiently advanced
will be perceived as magic.

1073. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4ei2at$bt5@vixen.cso.uiuc.edu>
Source record: 26356

References: <4ea078$99r@vixen.cso.uiuc.edu>

FFORTEJR@drew.edu wrote:
>
> Just a couple thoughts about this compression discussion:
>
> 1. How often do people tune in a station for its overall "sound" versus
> other factors like the music/programming, the personalities, the signal,etc.
>
> 2. In deciding how much compression a station uses, I think that the
> programming of the station plays a big role. I use the example of 2 NYC
> stations discussed here before: WPLJ and WMXV (or even WLTW). WMXV and WLTW
> are more music-oriented. Besides some drive time traffic and news, I almost
> always hear WMXV advertising "40 minute commercial-free music sets." My point
> is that there is very little talking. On the other hand, WPLJ, which is very
> compressed, is very talky, especially during drive time when people are in
> their cars faced with road noise, etc. The Rocky Allen Showgram on 'PLJ can
> easily go for 10 minute clips without breaking for music or ads. My guess is
> that the large amount of compression is necessary to make sure the words
> don't get garbled among the other sounds. Any thoughts on this idea?
>
> Frank Forte
> WMNJ 88.9 FM --The Voice of Drew University
> Drew University, Madison, NJ

I've been meaning to do some tests with overall audio compression along
with additional separate microphone compression. I think these could be
balanced to work together, avoiding the excessive compression that ruins
most music on commercial stations.

I don't think most listeners understand compression. It took me years of
tinkering to be able to hear it clearly myself. But I do think that
listeners will tune out a heavily compressed station without careful
analysis, just because the sound did not please them, or because of
fatigue. Compression is more an ego booster for program mamagers than it
is a rating booster.

Manos Demetris

1074. Re: Compression (revisited)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: gillen@iconz.co.nz
Message-ID: <4ei2at$bt6@vixen.cso.uiuc.edu>
Source record: 26357

References: <4e7ibv$5ii@vixen.cso.uiuc.edu>

Chris Spil [N3FWR] (csp@w3eax.umd.edu) wrote:
: Of course, some compression is present in the master recordings (eg. vocals,
: guitar bass) but not to the incredible extent that some stations do it!
: I'm especially talking about multi-band compression that *constantly*
: destroys how the songs were originally intended to sound (by the artist/
: producer)
:
: I'd like to hear some feedback on what you think!

But the songs were not originally recorded with a 9KHz bandwith like AM radio

Scott

1075. Re: Compression!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4ei2av$bt7@vixen.cso.uiuc.edu>
Source record: 26358

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
sschweiger@mci.newscorp.com
71514.2253@compuserve.com
sids1045@aol.com wrote:

#<<Programmers of these formats continue to hold that keeping the
#compression down helps listeners stay tuned longer.......Nonsense.>>

#I have seen several studies which prove that less compression(up to a
#point) lengthens TSLs considerably.

#Please remember too that loudness only makes your station stand out to a
#listener that doesn't know the station. Once persuaded to sample a
#station, loudness won't keep that listener....good programming and decent
#audio quality will.

#As an engineer, I can't claim to have a pair of "golden" ears, but I
#refuse to listen to stations that over-process, simply because it is
#tiring to do so. In the age of digital media that is affordable to nearly
#everyone, those that still think over-processing is a good thing are about
#to be left by the wayside.

I've been watching this whole "Compression" thread carefully, and Sid's very concise post here is probably the best wisdom I've heard on the subject! From the standpoint of the listener, it would be entirely logical to conclude that people will spend a longer time with your radio station if you make it easier for them to stay with you...that is, after you've convinced them with BOTH your programming and a modest bit of compression that it is a station worth spending some time with in the first place! I think someone came up with the term "psychoacoustics" to describe this sort of multi-dimensional analysis.

I seem to remember that when the first Optimods came out, the sales literature talked about the effects of loudness that became distortion (as opposed to loudness that is "presence") as a factor of listener "fatigue". This may be less of a factor in rock/modern rock and other stations, than in many of the AC/"Smoth Jazz"/Classical music formats. I worked at one of the first stations in D.C. that had one of the early Optimods in the mid 70s (WASH-FM, in its heyday as a Full-service AC station owned by Metromedia). The station had a BIG sound that wasn't distorted...and that's what Sid is talking about (above). A careful balance of loudness *and* clarity. Anyone who maintains that you can't have *both* doesn't know what he's talking about, and in any case, misses the point entirely.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

1076. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ei2av$bt8@vixen.cso.uiuc.edu>
Source record: 26359

} From: vancleef@netcom.com (Henry van Cleef)

} My reason for writing is to ask if an electrical engineer's comments are
} appropriate for the group. Some points:

[..]

} Highly-processed signals are
} distorted signals, and every study has shown that distortion tires the
} listener quickly. The response of a listener who has tuned in a
} distorted signal is likely to be ten or fifteen minutes of listening,
} followed by a strong desire to shut the radio off and get some relief
} from the noise.

Exactly. My experience is that I may listen to some high-energy music
on our local CHR (KHTO) and really enjoy it. But after a little while I hit
the button for one of the softer stations. Among my favorites has been
KZPD, an automated, MOR-skewing EZ station that (thankfully) includes
a lot of jazzy arrangements.

As soon as the station changes, I feel a physical relaxing in my ears
and head as the 'wall of sound' disolves into actual dynamic range.

I actually like KHTO. And untill a few weeks ago they were very
listenable. But ever since being bought by grunge/COR KTOZ-FM, the
same ultra-compressed, totally smashed sound that has plagued
Channel-Z is now being done to KHTO.

It is especially horrible when they do remotes from a local dance club
via some sort of RPU. The RPU is a little rough itsself
(understandable) and with the new *ultra-hard* clipping that portion
of the day is even more unlisteneable (and is among my favorite
shows).

What seems to be happening is that the bass is cranked up to the point
that it obliterates the other information during the attack of strong
bass note. This masking is gone as soon as the note decays, so there
is a noticable 'pumping sound' in time with the bass line.

} The volume control on a radio is the proper way to make
} the audio louder. High average modulation may get the listener's
} attention for a few minutes, but it is killing the goose that lays the
} golden egg.

Are you available for consultations? I can think of several stations
that could benefit from your advice.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

1077. Dennis elsas

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Andre Gittens <agittens@gandalf.rutgers.edu>
Message-ID: <4ei2av$bt9@vixen.cso.uiuc.edu>
Source record: 26360

Whatever happened to Dennis Elsas from WNEW?

AG

1078. Re: Looking for a former DJ

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: garander@aol.com
Message-ID: <4ei2b0$bta@vixen.cso.uiuc.edu>
Source record: 26361

There was also a -Wierd Beard- in Detroit in the late 50s or early 60s.
His name, I believe and if my failing memory is right this time, was Russ
Knight. But I dont know anything about him today.

garander@aol.com (Gary Anderson)

1079. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Charles Hobbs <transit@primenet.com>
Message-ID: <4ei2b1$btb@vixen.cso.uiuc.edu>
Source record: 26362

References: <4ecqfp$iiu@vixen.cso.uiuc.edu>

markj@got.net (Mr.News) wrote:
>When is radio going to really go out on a limb and give us.....
>
>"The Dumpster"
>
>Think of all those "One Hit Wonder Groups" that could fill the airtime!
[...]
>People are buying CD's of this junk(me included)!
>Put it on AM so it sounds like the "Good ole Days"!
>Let's throw in a couple of "Boss Jocks" just to keep it real.
>The only challange I can see is trying to find the really good junk .
>"I don't like spiders and snakes".....

I got some old Ronco records I'd be willing to contribute to this
effort. (Don't forget the 8-tracks too!)

1080. Re: Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: wormhole!news!media-archives.org!tcarman@uunet.uu.net
Message-ID: <4ei2b2$btc@vixen.cso.uiuc.edu>
Source record: 26363

References: <4e4017$q88@vixen.cso.uiuc.edu>

>
> I'm currently transcribing an interview, and need to verify a few
> broadcasting-related facts. It's an old interview and, because of the
> quality (or lack thereof) of the tape, it's especially difficult to hear the
> calls and tell which letters are being said. I'm hoping some of you will be
> able to confirm some of the below information. All references are from the
> late-40s and early- to mid-50s.
>
> The subject of the interview refers to a Hartford, Connecticut-area school
> where he learned broadcasting in 1947. Sounds like it might be the "Randall
> School." Anyone know of this school and the correct spelling of the name?
>
> He refers to a Hartford, Connecticut station: WCCC. I just need verification
> on that call.
>

WCCC - (CCC stood for ''Covering Central Connecticut'') -- so that's confirmed.

> He says the above station was in a hotel. It sounds like it might be the
> Hotel Bond, but I can't be sure. I know the hotel was destroyed many years
> ago.
>

I'll have to check on this and get back to you.

> Here's a tough one. He says the above station was owned by brothers who were
> jewelers in the Hartford area. The Savid Brothers? The Sabit Brothers? I
> figured I'd toss this one out to see if anyone knew; if not, the reference
> will be edited out.
>

The station was owned by the Savitt family. Bill Savitt ran the prestiege
jewelry store in Hartford. It was shut down several years ago and the
inventory sold off when Bill's kids were uninterested in continuing the
business. Bill died last year, I believe.

> Refers to a radio station in the Greensboro (or Burlington), NC area: WFNS.
> I just need verification on the call letters.
>

Can't help you there.

> Says he worked in the "tri-city area in upstate New York for the first Lowell
> Thomas station which was a UHF network, WCBA, -B, and -C." I just need
> verification on the middle letters of that sequence. CB? CV? ZB?

>

I have no idea.

> Thanks for any help you may be able to offer.
>

I'll get back to you if I find out any other details.

-TC

PS>> Who is the interview with? I know a couple of people who worked at WCCC
in that era who are still around.

---
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

1081. Re: Radio Shack Directional FM Antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Rob Landry <umar@cybercom.net>
Message-ID: <4ei2b2$btd@vixen.cso.uiuc.edu>
Source record: 26364

Steve Work writes:

>I am having an absolutely **horrible** time with FM reception in my
>apartment.

How do your neighbors address this problem?

Is there an FM antenna on the roof than you can get access to? Can you (or you and some of your neighbors) put a Yagi on the roof?

How's your TV reception? Do you use a TV antenna on the roof (if so, try hooking it to your FM receiver)?

Do you have cable TV? Does your cable company carry FM radio stations (many do)?

Assuming the answers to these questions are they don't, no, no, terrible, no, no, and no, about the only thing you can do is experiment with different types of antennas and different antenna positions.

One thing you need to look out for is receiver overload. If you live within 2 miles of an FM transmitter (like, say, the World Trade Center in New York City or the Prudential Center in Boston) chances are your radio's front end is getting overloaded.

There's a simple filter you can make from a piece of coaxial cable (RG-58 or 59 will do) that can eliminate this problem if you have it. There are 2 variations:

1) Favor a station. Cut a piece of coax about 4 feet long. Strip off the insulation from one end and connect it to the antenna terminals of your receiver, in parallel with your antenna. Take some wire cutters and cut 1/4 inch from the other end of the coax and observe the signal strength meter on your receiver while tuned to your favorite station. Probably you won't see much of a change. Cut off another 1/4 inch and look again. Keep doing this-- it may take 20 or 30 cuts-- and you'll see the signal strength rise as you approach 1/2 wavelength. When the coax is exactly 1/2 wavelength long, the signal will be as strong as it can get. As you tune above or below this spot, the coax will begin to attenuate the signals you encounter. The farther up or down you tune, the greater will be the attenuation.

2) Suppress a station. If you know that a particular station is overloading your radio, you can cut a coax filter that will suppress it as much as 40 dB. Cut a piece of coax about 2 feet long and connect it to the antenna terminals of your receiver, in parallel with your antenna. Tune the receiver to the unwanted station. Now cut 1/4 inch off the other end of the coax. You probably won't notice much difference, but cut another 1/4 inch off the

coax and check again. Keep doing this; eventually you'll start to see the unwanted station drop in strength as you approach 1/4 wavelength. When the coax is exactly 1/4 wavelength long, the signal will be as weak as it can get. I used this technique at a transmitter site in Boston and measured more than 40 dB of suppression.

If you need to suppress 2 or more stations, you can put 2 or more coax filters in parallel with your antenna.

I have found this technique very useful.

Rob Landry umar@cybercom.net

[Moderator's Note: My experience with coaxial resonators like that is that it is fine unless the offending station is very near the desired station. The 'Q' of such a setup is not foing to be very sharp.
Bill]

1082. Searching for a long lost radio friend

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: ehelvey@crosslink.net
Message-ID: <4ei2b2$bte@vixen.cso.uiuc.edu>
Source record: 26365

Hi, again! I was both surprised and delighted to find my friend, Dave, in less than a week through one posting on this newsgroup. So, why not try to find a few other guys I've lost track of. One is Chuck Sprague. He was also stationed at Lackland AFB with me in late 1969-early 1970. Chuck is from either Wyoming or Montana. I don't know if he's involved in broadcasting now or not. I believe he was involved in politics for a while a number of years back.

The other guy I'm looking for is Bill Lunnie. Bill was my replacement in 1973 at Bolling AFB where we produced the Serenade in Blue radio series for AFRTS and US commercial broadcast. Bill later left the Air Force and worked for the American Bankers Association and the last I heard, about 18 or so years ago is that he took an on-air job at a small radio station somewhere in New England.

The final guy I'm looking for was stationed with me at Bolling AFB -- we were co-producers in the same unit of the Secretary of the Air Force Office of Information. His name is Mike Smith. I think Mike is still in the Washington, DC area. I know he had a production position with the American Red Cross in DC for a number of years and was still living in Suitland, MD in the same apartment building we both lived in while stationed at Bolling. I haven't seen or heard anything about Mike in probably 15 years.

If anyone knows Chuck, Bill or Mike or knows of them and/or their current whereabouts I'd really like to find them after all these years. I can be e-mailed at ehelvey@crosslink.net or called at (540) 869-8470, ext. #5.

Thanks to anyone who can help me find Chuck, Bill or Mike.

Ed Helvey

1083. Looking for Instrumental Beautiful Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: oracle@clo.com
Message-ID: <4ei2b4$btg@vixen.cso.uiuc.edu>
Source record: 26366

During the seventies through late eighties, many American broadcasters, produced custom instrumental recordings of pop hits. Many of this material is nolonger being aired. Does anyone have any of this material out there. Bonneville Broadcasting had a set of some 200 cd's of this music. I know that much of this obsolete material had been thrown out. Hopefully there are still a few collections out there. If there are, I would be most interested. I was told that these recordings can not be legally sold to any individuals, but if it is going to be tossed out anyways, it would not make a differance if you threw it in the garbabe or my back yard.

Let me know. Thanks!!!

Derek Au

oracle@clo.com

1084. Re: Jazz Do It: KiFM sold to KSON Parent

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: davidtan@mci.newscorp.com
Message-ID: <4ei2b5$bth@vixen.cso.uiuc.edu>
Source record: 26367

References: <4ecqek$ihc@vixen.cso.uiuc.edu>

San Diego Radio Watcher <sdradio@zNet.com> wrote:

>Jazz Do It: KiFM sold to KSON's Parent Company. Thursday, Jan. 25

>[this was the marriage of the unique format stations I sent out on
>Thursday]

I can see it now...

Reba McEntire ropes in Yanni!

Waylon Jennings moseys over to Basia!

John Tesh hoedowns with Shania Twain!

You're right! Country and Jazz can go together. Why didn't we think of this before, Chris?!? :)

In the Blade-Advocate, or is it the Times-Citizen, er, whatever that North County newspaper is, Ken Leigjton noted that KHTS 93.3 which was rumored to be going Top 40, now reports that it is going Country instead.

Hmm. The folks must have read a post of mine. :)

d.t.

sincerely

d.t.

1085. Hartford #1 & #2

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: lissa@connix.com
Message-ID: <4ei2b4$btf@vixen.cso.uiuc.edu>
Source record: 26368

Don't have the numbers right in front of me, so I can't quote exacts, but 25+, WRCH #1 and WZMX #2, except for mornings, where WZMX is #1 across the board...beat TIC-AM again. That's all I can remember right now....

Melissa Jehnings
Newington, CT

1086. Info on KRUM 74.5 in Rolla/Saint Louis

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4ei2b5$bti@vixen.cso.uiuc.edu>
Source record: 26369

I went to a used record store as I do fairly often, and I stumbled across a box of records, each with stickers on them reading "Property of KRUM 74.5 FM"74.5?, most of the records were of the early eighties college genre(Rush,Pschydelic Furs,etc).I would like info on this station, as I have never heard of a station broadcasting music on a 74.5 frequency. Also it gives on the label adresses for both Rolla & Saint Louis,MO.Any info on these stations would be appreciated.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1087. KVIL's Susie Humphries

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: dsheldon@netcom.com
Message-ID: <4ei2b7$btj@vixen.cso.uiuc.edu>
Source record: 26370

What the heck happened to Susie Humphries, most recently the long time morning show partner of Ron Chapman at KVIL(FM) in Dallas?

A friend tells me that she's been gone since mid-November, but I've been out of town so much that I just found out late yesterday. And since Susie was the ONLY reason I listened to KVIL on the rare mornings I'm in Dallas, I can safely remove them from my car radio program buttons now...

E-mmail replies appreciated, but not neccessary.

--
Ed Dravecky III is: = Watch "Due South", Fridays at 8/7c on CBS!
dsheldon@netcom.com = (It's the one with the Mountie, remember?)

1088. Re: Lowest powered night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: kq2n@aol.com
Message-ID: <4ei2b8$btk@vixen.cso.uiuc.edu>
Source record: 26371

I have my own program on WUTQ here in Utica, NY ("my own" meaning I sell my own commercial time to pay for the air time I buy). We power down to 3 watts at night. I live roughly 7 miles from the transmitter and can barely hear it then. The freq is 1550 AM. Of course my program is on when we are at 1kw.

Gary

1089. Re: Lowest powered night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: John & Lucy Hayward-Warburton <hay-warb@bbcradio.demon.co.uk>
Message-ID: <4ei2b8$btl@vixen.cso.uiuc.edu>
Source record: 26372

In article <4ecqel$ihg@vixen.cso.uiuc.edu>
jellis@student.uwsuper.edu "JONATHAN M. ELLIS" writes:
> In article <4e7ida$5km@vixen.cso.uiuc.edu> Ray Dennis <cbmbest@ix.netcom.com>
> writes:
> >I was looking at some of the nightime power levels on the station database
> >and am amazed at some of the low powered authorizations used by some of
> >the former daytimers..

BBC Hereford & Worcester, on 738kHz AM from Worcester, England,
simulcasts its FM service at 37.5W erp, 24 hours.

It's a very good site (at the confluence of two rivers), and can be
heard over 100 miles away in the day, and in some very odd places
at night. I think it channel-shares with a station in the Czech
Republic, and somewhere in France.

John Hayward-Warburton, on the staff of the above-named station.

--
This writing is from John & Lucy Hayward-Warburton.
E-mail: hay-warb@bbcradio.demon.co.uk

1090. Part-Time in Miami

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: updbaskind@msuvx2.memphis.edu
Message-ID: <4ei2b9$btm@vixen.cso.uiuc.edu>
Source record: 26373

I need a little information:

In the Fall, I will be attending Law School, since the world needs more lawyers. Right now. I am in the near final stages of the application process.

One of my leading choices is the University of Miami, since they have been recruiting me. If I were to move to South Florida, I would want to do weekends to make a few bucks and keep the business in the system.

Here are the questions: What is typical market scale for weekends at a top-tier station? Secondly, what is the availability of jobs with same? If anybody can help, I would appreciate it!

Thanks!

Peter Baskind
WMC FM/100
Craig Scott & Associates, Consultants/Memphis
updbaskind@cc.memphis.edu
www.wmcstations.com/fmpages/dave.htm

1091. Re: Modern Rock

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Michael Donegan <mdonegan@edge.net>
Message-ID: <4ei2ba$btn@vixen.cso.uiuc.edu>
Source record: 26374

I for one like the new modern rock format. Finally...rock stars who know how to be rock stars: shooting their brains out....doing heroin....widows displaying their breasts onstage...guys waving their dongs...singers walking out mid-show. It's about time! I got really tired of those wimps that grew their hair long and put on makeup.

1092. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4ei2bb$btp@vixen.cso.uiuc.edu>
Source record: 26375

Aaron L Dickey (kieran@interport.net) wrote (in response to my earlier post):

: Yes, but there's a difference. Back in the late 70s-early 80s, the great
: thing about that music is that _every song was different_. The Go-Gos
: sounded like the Go-Gos, Wall of Voodoo sounded like Wall of Voodoo...the
: amount of originality in that era was astounding.

: Today, "modern rock" consists of loud guitars and drums, followed by loud
: guitars and drums. Smashing Pumpkins sound just like Foo Fighters sound
: just like Goo Goo Dolls...the same thing over and over and OVER from now
: until the end of time. Not to say that these bands are not good at what
: they do; their music is great IN MODERATION, but today it is all there is.
: And it drives me nuts.

: ...after all, there's no new stuff coming out that's anywhere near as
: inventive or fun. It's all droning guitars and depression. No thanks. I'll
: stick to my CDs.

Sorry to disagree, but No Doubt does not sound like Toadies which doesn't sound like Veruca Salt or Elastica or The Breeders or Rancid or on and on. This is all "modern rock", which admittedly mixes in the more mainstream stuff you're complaining about. I understand your complaint, but realize that the "modern rock" format is meant for mass appeal. I use it as my background music for work.

When I feel truly adventurous, I listen to "alternative" on a college station. That's how I hear the REALLY different stuff and find new bands I really like. If the music has commercial potential, it'll make it to the mainstream, eventually. After all, KROQ in L.A. played the Police, Bangles, GoGos, and others when they were NOBODIES. I'm certainly not offended if others discover a good thing ... :)

Dan

1093. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ei2bb$btq@vixen.cso.uiuc.edu>
Source record: 26376

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

Daniel M. Danhauser wrote the quoted material below:

" Back in 1978, I discovered KROQ 106.7 in Pasadena/Los Angeles while in
" college. I was mesmorized by new exciting groups I'd never heard of
" before, that played music that was fresh, even if often unrefined.

KITS in SF is considered a standard bearer of modern rock. Listening to
it from time to time, it sounds to me like 80s oldies. Basically it
appears that they got into European-style post-punk music (what we call
"Eurotrash") and stayed with the same playlist. You can still hear
Depeche Mode on a regular basis there. At one point they tried to add
rap and other more current genres, but the audience didn't go for it.
So, my impression is that "modern rock" is just oldies once again.

--
(c) 1996 $12,000,000 worth of shopping carts
David Kaye are stolen in the USA each year.

1094. MORNING SHOW PRODUCERS

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: denoid95x@aol.com
Message-ID: <4ei2bd$btr@vixen.cso.uiuc.edu>
Source record: 26377

You must be as bored as I am on this Saturday!
My name is Noid (really it is), I am a morning show producer for an AOR/talk show in Syracuse, NY. The station WAQX-FM, the host Lytle in the Morning. I just wanted to see what other radio producers are doing and so-on! Exchange ideas, etc. I am already on the big computer services for morning prep but it is key to network with other people.
E-mail me direct if interested!

Noid

1095. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4ei2bd$bts@vixen.cso.uiuc.edu>
Source record: 26378

References: <4ea07i$9ac@vixen.cso.uiuc.edu>

yt50@panix.com (Larry Gould) wrote:

>What seems more likely is the eventual emergence of an all traffic,
>transit & weather station, maybe as an evolution from all news. All of these
>stations do traffic 6 times an hour, and weather up to 15 times an hour
>on one station. Although it is pathetic to watch the reporters grope
>for something to say about traffic at 2 a.m., the fact is that these
>items are steadily gobbling up the format.

Larry -

Reporters groping for traffic at 2 a.m.? I guess you're lucky enough
not to have to go trolling through The City at that hour, buddy! Trust
me: as someone who spent six years covering ballgames at Shea Stadium
and then shlepping back to New Jersey - frequently at precisely that
time of night - there is traffic throughout the metropolitan area at
even the most ungodly hours. (In fact, it was then that I started
talking to my friends at WINS and NewsRadio 88 about the feasibility
of all-traffic-and-weather radio. I can't say it would fly anywhere
else, but it would definitely get some ratings in this part of the
country!)

Anita Bonita

1096. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ei2bs$buj@vixen.cso.uiuc.edu>
Source record: 26379

The other interesting thing that occurs to me, is that so many
of the non-wacko hosts (predominantly liberal in their outlooks)
like Sally, Tom Snyder, Larry King and Oprah, have moved on entire-
ly from radio to the wider audience available from network or
syndicated TV...a venue where people like Rush Limbaugh have
hardly enjoyed the same degree of success.
Bob Smith, middays WXXI-AM 1370 Rochester NY

1097. Re: Talk Shows, the real town hall

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ei2bt$buk@vixen.cso.uiuc.edu>
Source record: 26380

"Who is my real friend?"
Sorry to say you may not necessarily know who your real friends are. And talk radio has largely been a disinformation agency in behalf of those few who will really benefit (including men like Limbaugh, who stands to save $1 million a year from the plan and, according to the NY Post, has been overspending so much lately he needs it). Liberalism gets represented mendaciously and set up as a straw man, while the real face of conservatism remains hidden until it's too late.
The Forbes agenda, flat tax and all, is likely to be a real whammy for the middle and upper middle classes, the core of the consumer economy and the mass of small business owners. Losing the remaining deductions means you lose whatever leverage you had against a high tax bill...a homeowning family of four pulling in $1500 per week, according to the Treasury Dept., could end up paying up to $10,000 a year more in taxes under the Forbes plan, $12,000 more in tax a year under Dick Armey's somewhat higher-rate proposal.
Flat tax plans may offer a lot of goodies for the rich...but if you aren't making $200,000 a year, you will pay MORE tax to Uncle Sam than you did before. That's even true of the working poor who'd supposedly be tax exempt, because the loss of Earned Income Tax Credits can leave a family of four making $20,000 a year up to $2000 more out of pocket annually.
Sorry...I don't support raising your taxes to give Steve Forbes and Rush Limbaugh a break. And I bet when you really take a close look at it, neither will you...
Bob Smith, middays WXXI-AM 1370 Rochester NY

1098. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4ei2bt$bul@vixen.cso.uiuc.edu>
Source record: 26381

References: <4e7icp$5jq@vixen.cso.uiuc.edu>

>I've heard Laura Schlessinger do this as well. They're both interested in getting
>to the point fast, otherwise people calling in with problems would just ramble
>all over the place.

10, maybe 15 years ago when WBZ was AC by day, talk at night they were VERY guilty of this. Callers would get on the air and ramble endlessly, never making a point. "I remember you back in the 60s when you were in Cleveland, remember me? I called to talk about blah blah blah." And then the host (Bob Raleigh seems to come to mind as a particular offender when it came to this) would say "oh, yeah", and then they'd reminisce on the air for seemed like forever. About the only time I tune in talk radio is if I'm driving late at night...tends to keep me awake better than music, but this would put you to sleep in no time!

I'm sure a good % of people who call talk stations are extremely lonely people with no life & I imagine it must be a pain for a host to get rid of them, or at least make them get to their point without being rude.

1099. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ei2bd$btt@vixen.cso.uiuc.edu>
Source record: 26382

References: <4e7ice$5j9@vixen.cso.uiuc.edu>

In article <4e7ice$5j9@vixen.cso.uiuc.edu>, balthrop@airmail.net (Alan Balthrop) writes:

> In Dallas-Fort Worth, KRLD-AM dropped the all news format in favor of
>"News-Talk" during all but Monday-Friday "drive time". Is mine the
>only majormarket without a true 24 hour news station? While I enjoy
>talk radio, there are some times when I want to know "now" what is
>going on in the world, and it's not allways at the top of the hour.
>
> I guess I was spoiled on a recent trip to San Francisco when I could
>listen to KCBS-AM. This is what I want back here in Dallas.
>
>
>

All-news radio is definitely not dying, but it is a major-markets-only format because of the extremely high cost of doing it properly. It can only be profitable in huge population centers. But I can't speak to the KRLD situation. All I know is that stations like KCBS, KYW, WINS, WCBS, KNX and KFWB are doing well and bringing in potfuls of money. But when tried in middle-sized markets, the format is a financial disaster, because the revenue just isn't there.

And yes, KCBS is one of the best, and I'm not saying that just because I used to work there!

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

[Mark: What is your opinion of an all newser in a 200,000 market if the bulk of its news is from a network? Bill]

1100. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: MummerTron <mummer@primenet.com>
Message-ID: <4ei2bl$bu5@vixen.cso.uiuc.edu>
Source record: 26383

References: <4ea07s$9au@vixen.cso.uiuc.edu> <4ecqf9$iib@vixen.cso.uiuc.edu>

OK, wait a minute. Some have said that rudeness to callers is a schtick, therefore contrived. Would this mean that the host is actually a civilized erudite chap who PRETENDS to be cantankerous for the good of the bottom line? Yet so many claim to find rudeness off-putting. Isn't it just a likely that many polite and measured hosts are actually testy blokes PRETENDING to be cool and collected? Wouldn't it all be better if the calm orators and the cranky ones alike just were themselves? Why should all talk hosts have to perform within such narrow parameters of tone like TV newscasters? What's instrinsically wrong with an edgy demeanor anyway, if it's genuine?

Wayne Resnick
KFI AM 640
Los Angeles
--

Email: mummer@netcom.com
****
Web Page: http://www.primenet.com/~mummer/mummer.html
****

1101. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4ei2be$btu@vixen.cso.uiuc.edu>
Source record: 26384

References: <4drp4l$emp@vixen.cso.uiuc.edu> <4ea07k$9af@vixen.cso.uiuc.edu>

In article <4ea07k$9af@vixen.cso.uiuc.edu>, lewison@DUKE.ICCC.CC.IA.US
says...

>Are typical public radio
>formats being considered for commercial stations?

The Boston market has two full-time classical stations (us and WBOQ up on
the North Shore) and there are persistent rumors that WKLB (105.7,
country) is contemplating a change to a news/talk format in pursuit of
the WBUR audience.

Rob Landry
WCRB Classical Radio Boston
umar@cybercom.net (home)
wcrb@wcrb.com (work)

1102. Re: more on rude show hosts...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: z800525a@bcfreenet.seflin.lib.fl.us
Message-ID: <4ei2bl$bu8@vixen.cso.uiuc.edu>
Source record: 26385

References: <4ecqff$iil@vixen.cso.uiuc.edu>

Lori_Stein@nt.com wrote:

: So Jim Snowbarger thinks Rush Limbaugh isn't rude? Perhaps I should
: defer to Jim's opinion, since I gave up listening to that one-trick
: pony a long time ago... On the other hand, I can't help pointing out
: that I always found Limbaugh's condescending attitude toward the "masses"
: to be incredibly insulting. Also, I don't think it's in the
: best interests of the American listenership to be told repeatedly, "Don't
: think--let me do your thinking for you." This is one of the reasons I
: stopped listening to Rush; I much prefer a talk show host who encourages
: listeners to take some responsibility for their own thoughts and opinions.
: In today's political climate, critical thinking is an art that should be
: *fostered* by talk radio—not discouraged.

--

Bravo Lori, Bravo!!!!!

It seems that Rush's personal creed is: MY OPINION IS THE ONLY
ONE...ANYONE ELSE'S DOES NOT COUNT!" It is scary whe it seems that Rush's
values have affected daily life. For instance, we all know that Rush
feels that animals have no rights. I seem to remember reading about
incidents of animal cruelty AFTER Rush had gone on a diatribe about
animal activists. Rush, of course will not let opposing viewpoints on his
show. The proliferation of "Rush Is Right" bumpersticker on vehicles
scares me a bit, especially when they share bumperspace with pro-gun and
other messages of that ilk. when you have Rush, along with fellow
conservatives (or is that too mild a word for Liddy and North) caiming to
be the voice of the people, the truth, it sort of makes me wish Jerry
Pippen was on the air somewhere to bring a sense of sanity back.

Now if you want REALLY rude host, check out Mad Dog Dornan next time he
fills in for Rush...oir Bob larson. Now THOSE two are frightenning!

"Scooter Livingston"

Scott Levison
z800525a@bcfreenet.seflin.lib.fl.us
or
sdl1@freenet.fsu.edu
****
"I never set out to be weird. It was always other people that called me
weird."-- Frank Vincent Zappa 12/21/40--12/4/93
****

1103. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4ei2bm$bu9@vixen.cso.uiuc.edu>
Source record: 26386

References: <4ecqfa$iid@vixen.cso.uiuc.edu>

Mike Harpe wrote:
>
> References: <4e7icr$5ju@vixen.cso.uiuc.edu>
>
> richwood@commspec.com writes:
> > Yes, there has been a softening in the numbers. In my opinion, it
> >because he's become a mouthpiece for the Republican party and is
> >perceived as "one of them" in a climate that distrusts ALL politicians,
> >regardless of party. If he were to get back to the olden days as an
> >entertainer, the show would be a killer again. I don't hear the variety
> >I used to hear and the constant dittohead compliments are predictable
> >and boring. Rush is a great talent for radio who's begun to believe
> >what he says. It's a dangerous trait.
>
> It has also been the downfall of many people who were even more popular than
> Rush. I quit listening to Rush because the show got too "heavy". The
> monologue also got longer and longer. I think the turning point was the
> books. The books are such incredible displays of self-congratulation that
> I can't take them seriously and i'm a registered Republican.
>
> Mike Harpe
>
> --
> Michael Harpe, Communications Analyst III Information Technology
> Internet: mike@hermes.louisville.edu University of Louisville
> (502) 852-5542 (Voice) (502) 852-1400 (FAX) Louisville, Ky. 40292
> WWW: http://www.louisville.edu/~meharp01

A representative from WXYT in Detroit recently confided in me that the
numbers for Mr. Limbaugh are slipping. My impression of a recent show I
heard was of a host that was not being himself, laughing or yelling with
just a little too enthusiastically, in an non-genuine manner. The
liberal press has exposed a lot of slips in the accuracy of Rush's
comments, and people have begun to take notice.

Manos Demetris

1104. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ei2bh$btv@vixen.cso.uiuc.edu>
Source record: 26387

We need Rich Wood, the WOR Network honcho, to confirm
this (Rich, I hope you're lurking, you often do on this group)
...but seems to me I remember Arnold Passman, who wrote a
history of personality radio in the early 70s, saying WOR start-
ed Rambling With Gambling some time in the summer of 1925.
That would make it first, since WSM didn't even sign on for
the first time until early fall of that year and Grand Ole Opry
started up when the station was about a month old.
Oldest continuous NETWORK show may be a different story.
I think that would be the Metropolitan Opera broadcast (first
on NBC, now on NPR) which only dates to about 1939. Grand Ole
Opry doesn't count because it's distributed nationally as a TV
show, and I don't think they syndicate or network the audio any
more as a radio show.
Bob Smith, middays WXXI-AM 1370 Rochester NY

1105. Re: CKWX Vancouver format change coming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: aa423@freenet.hamilton.on.ca
Message-ID: <4ei2bn$bub@vixen.cso.uiuc.edu>
Source record: 26388

References: <4e1u93$m7d@vixen.cso.uiuc.edu> <4ecqeg$ih7@vixen.cso.uiuc.edu>

Talk1370 (talk1370@aol.com) wrote:

: Having said that, CFTR/680 News is really a good clone of the
: "Give us 20 minutes, we'll give you the world" style invented in
: 1965 (and still used today) at WINS in New York. I think they
: even use some of the same production sounders.

I noticed when I was in NYC last fall that WINS used a lot of the
same bridges/sounds etc. as 680 News. Also, during the "The Blizzard of
'96", 680 News carried a live report from WINS that was introduced as
being from their New York affiliate WINS-1010, or words to that effect.
They strongly implied that the two stations are somewhat allied
together.

--
Jeff Bamford Phone: +1-905-570-0130 fax: +1-905-570-1161
E-mail: jeffb@audiolab.uwaterloo.ca
Looking for an audio consultant who has studied Ambisonics, Dolby Surround
and Stereo? Check out: http://audiolab.uwaterloo.ca/~jeffb/consult/

1106. Re: 'opoly

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4ei2bh$bu0@vixen.cso.uiuc.edu>
Source record: 26389

References: <4ecqeu$ihq@vixen.cso.uiuc.edu>

It's seemed to me for a while that, at least in all but the very
largest and very smallest markets, "opoly" is just making up for
the deleterious effects of Docket 80-90 expansion over the last
decade or so. Look at my hometown of Rochester NY...in 1971 the
local radio scene looked like this:

680 WNYR (country)/101.3 WNYR (simulcast) -- Malrite
950 WBBF (top 40)/92.5 WBFB (classical) -- "WBBF Inc."
1180 WHAM (full svc)/98.9 WHFM (MOR) -- Rust
1280 WROC (full svc)/97.9 WROC (btfl mx) -- Rust Craft (different company!)
1370 WSAY (top 40) -- Gordon Brown
1460 WHEC (full svc) -- "WHEC Inc." (Gannett)
96.5 WCMF (rock) -- Community Music Svc.

There were also two - count 'em! - noncomms, the University of Rochester's
WRUR 88.5 and Irondequoit High's WIRQ 90.9, and three commercial TV stations,
two of which were co-owned with radio (WHEC and WROC), along with an
educational TV station that was in some nether-world called UHF. But
sticking to commercial radio, 11 stations, 6 owners. Now let's
fast forward 25 years:

950 WBBF (standards)/92.5 WBEE (ctry)/98.9 WKLX (oldies) -- Heritage
990 WCMF (sports)/96.5 WCMF (rock)/101.3 WRMM (ac)/95.1 WNVE (mod rk*) -- ARS
1030 WYSL (talk)/93.3 WHRR (cls rk) -- Radio Livingston Ltd.
1180 WHAM (full svc)/1280 WHTK (talk)/97.9 WPXY (chr)/100.5 WVOR (ac) --
Lincoln Group Ltd.
1460 WWWG (religious) -- American General Media
103.9 WDKX (urban) -- Monroe County Bcstg.
105.9 WJZR (jazz) -- Victorson Group [son of the "Rust" from WHAM, circa 1971!]
106.7 WMAX (AAA)/107.3 WRCD (NAC) -- Auburn Cablevision

*-owned by Great Lakes Wireless Talking Machine, LMA'd to ARS with option
to buy.

In addition, the city is now served by one noncomm AM (hi Bob!), eight noncomm
FMs, four commercial TVs (none co-owned with radio), one noncomm TV,
and three LPTVs. But again, returning to commercial radio, 18 stations,
8 owners. What about local ownership? In 1971, four of the owners
were local (WBBF Inc., William Rust, Gordon Brown, and Community Music
Services), and a fifth, Gannett, was a national company headquartered
in Rochester. In 1996, four are local (Radio Livingston, Monroe County,
Victorson, and Auburn Cablevision), and a fifth, Lincoln Group, is regional.

Sure, it would be nice to have 18 owners in town, each local, but in reality, Rochester would seem to be a town that can support about half a dozen owners in a free market...whether they're spread out among 11 stations or 18.

I remember how radio sounded in Rochester with just 11 stations vying to serve a market of a half-million or so pairs of ears. I know how it sounds now, with 18 commercials and eight noncomms serving perhaps three quarters of a million. And I can tell you there's a lot more diverse material on the air now than there was 25 years ago -- everything from religion to modern rock to AAA to Bob Smith's noncomm talk.

I suppose the one place where this falls apart is news. I don't have any stats to prove it, but I suspect that in 1971, there were full-time news departments of more than one person at WBBF/WBFB, WHAM/WHFM, WROC AM-FM, and WHEC, just at a minimum. The latter three would all likely have had at least four newspeople. Today, there are only two decent newsrooms left in town, at WHAM and WXXI. I suspect that may be what we've truly lost with the coming of the Age of 'opoly. Much as I'd love to work in radio news in my hometown someday, the options are so limited, and declining so fast, that I doubt I ever will. (Not that I have anything against working in a top 10 market, mind you.)

[I also suspect Rochester may have fared better than other similar-sized markets over the last 25 years. I'd be interested in comparisons...]

-=Scott Fybush - fybush@world.std.com=-

1107. R&R Talk Radio Seminar

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: barryob@aol.com
Message-ID: <4ei2bo$buc@vixen.cso.uiuc.edu>
Source record: 26390

Look at any recent issue of R&R, or go online at http://www.rronline.com for complete information on the upcoming R&R Talk Radio Seminar, being held at the Grand Hyatt Hotel in Washington, DC February 22-25.

Join management representatives from WABC, KFI, KOA, KMOX, KGO/KSFO, WFLA, WWDB, KSTP, WBAL, WBAP, Westwood One, WTAE, WLS, WGST, WRKO, ABC Radio Networks, KRLD, WCBM, WMAL, WTAG, CBS Radio, WRVA, KVI, SW Networks, WTIC, WBT etc, etc., who have already registered.

If you're responsible for management of a talk radio station, call (202) 783-3822, and information will be faxed to you.

Call Barry O'Brien at (202) 783-3826 for sponsorship and other promotional opportunities.

1108. Ideas needed on rock format (WNEW)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4ei2bk$bu4@vixen.cso.uiuc.edu>
Source record: 26391

HI FELLOW BROADCASTERS...LETS SEE IF WE CAN GET THIS NEWSGROUP HUMMING!!!
I PROGRAMME (ALONG WITH 4 OTHERS)A CLASSIC ROCK STATION HERE IN AUCKLAND. WE ARE THE ONLY ROCK STATION IN THE MARKET. WE HAVE ALWAYS PROGRAMMED 3 TO 4 CURRENT CUTS PER HOUR (INCLUDES RECURRANT). THESE WERE YOUR USUAL NEW TOM PETTY, BOB SEGER ETC. BUT, AS WE ALL KNOW THE MUSIC OVER THE LAST 18MONTHS HAS CHANGED. WE MUST ADAPT WITH IT, WITH OUT LOSING OUR TOP END.
THE COMMENTS ON WNEW REALLY SPARKED UP MY INTEREST.
QUESTION...CAN ANY KIND PROGRAMMER OUT THERE TELL ME WHAT CURRENT (INCLUDING RECURRENT) TO CLASSIC ROCK WNEW PLAYS.
ALOT OF THIS NEW MUSIC JUST DOESN'T FIT WITH THE TRADITIONAL CLASSIC ROCKERS, IE SOME EAGLES, DOOBIES, FLEETWOOD MAC, BEATLES ETC. HOWEVER DOORS,ZEP,HENDRIX, 60,S WHO ETC MIX WELL. HOW DOES WNEW HANDLE THIS.
SHOULD WE UP OUR CURRENTS TO EXPOSE MORE OF THIS GREAT MUSIC OR WILL IT BLOW OFF OUR TOP END?
WHAT ARE WNEW DOING FOR SWEEPERS. IS THE VOICE OF GOD DEAD? HOW ARE THEY POSITIONING THEIR BROAD MUSIC MIX ON AIR?
WHAT ARE THE ACCEPTED ROTATION TIMES FOR THESE STATIONS CURRENTS (OUR TIGHTEST IS 5 HOURS)
I'D BE GRATEFUL IF SOME KIND SOUL COULD EMAIL ME AN HOUR OR TWO OF THEIR PROGRAMMING (mckay@voyager.co.nz)
THANKS FOR YOUR REPLIES...ALL THE BEST FROM DOWN UNDER
ROB

1109. Re: Pitch vs. Speed

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4ei2bp$bud@vixen.cso.uiuc.edu>
Source record: 26392

References: <4e3vtr$pv8@vixen.cso.uiuc.edu> <4ecqeu$ihr@vixen.cso.uiuc.edu>

> >Now, I have one last question.... why is it that everytime I listen to a
> >song, after I wake up in the morning... the song always sounds faster than
>
> >[Moderator's Note: Maybe your brain is just in slow motion that early
> >and everything seems fast. That is the case with me, at least <grin>.
> >Bill]

I'm glad somebody has publicly admitted this. I thought I was nuts.
It's got to be that slow brain thing.

Manos Demetris

1110. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ei2bp$bug@vixen.cso.uiuc.edu>
Source record: 26393

} Stefan Daystrom <75300.3331@CompuServe.COM> wrote:

} > I've even gotten to the point of buying a portable stereo
} tape player with speed control, because I insist that most
} walkman tape players go too fast!
}
} As adjusted out of the factory, yes, but at least some of them
} have internal adjustments you can use to set it right.

[...]

} it the tape speed changed, and I was able to get it within a
} fraction of a percent of nominal (without perfect pitch it was
} tricky getting it any closer, so I settled for it being hard to

I have a method that seemed to work and it can be done by anyone with a phone and a deck who's speed they trust.

On the trusted deck, record several minutes of the dial tone from your phone (you may have to use the pause button to edit out the usual time-out on dial-tone).

Then play that tape on the suspect machine through a headphone on one of your ears. On the other ear, pick up the phone and listen to the dialtone.

Try to adjust so the two are the same (zero-beat). With a headphone and the telephone, most people with average, binaural hearing can do a very accurate job, even without perfect pitch.

Bill

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
Let me design your unique web presence. Excellence on a budget!

1111. Re: Speeding Up Music

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4ei2bq$buh@vixen.cso.uiuc.edu>
Source record: 26394

References: <4dfn5m$i5f@vixen.cso.uiuc.edu>

Sal:

> I've even gotten to the point of buying a portable stereo
tape player with speed control, because I insist that most
walkman tape players go too fast!

As adjusted out of the factory, yes, but at least some of them have internal adjustments you can use to set it right. One such model (with Dolby B and excellent "you are there" sound quality that I'm amazed at for its $$ price) is the Panasonic RQ-V182. Mine was some 3ish percent fast out of the box, but before taking it in for service (which would have likely cost almost as much as the player cost in the first place <g>!) I decided to take it apart just in case there was something I could adjust obvious. And indeed, there was only only metal-encased adjustment control on the circuit board anywhere near the motor, and when I turned it the tape speed changed, and I was able to get it within a fraction of a percent of nominal (without perfect pitch it was tricky getting it any closer, so I settled for it being hard to tell the difference in an A-B test, tho I know from past experience that differences of half a percent or less are difficult for me to tell so it could still be off within that range perhaps).

-- Stefan Daystrom, 75300.3331@compuserve.com

1112. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ei2bn$bua@vixen.cso.uiuc.edu>
Source record: 26395

References: <4ecqdv$igk@vixen.cso.uiuc.edu>

In article <4ecqdv$igk@vixen.cso.uiuc.edu>, burris@cauldron.spdc.ti.com
says...
>I worked for WSLM AM/FM in Salem, Indiana in 1973. (FM: 98.9, 50kW; AM: 1310
>I think, 5kW daylight only). The station was owned by the same individual
>since 1954. Had a great collection of old 78s and 45s.

The AM is on 1220 these days (and since before I discovered it), with 5 kW
day and 82 watts at night. WSLM-FM moved from 98.9 to 97.9 (with 3 kW) not
long ago; 98.9 is still licensed to Salem, but the new station (WKJK, 50 kW)
is a "rimshot" into Louisville.

1113. Re: Steve & DC Simulcast

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: denoid95x@aol.com
Message-ID: <4ei2bq$bui@vixen.cso.uiuc.edu>
Source record: 26396

I wish Steve and DC luck but to honest if Lytle and Lamb were together in Peoria, they would beat them! But since L&L have broken up and doesnt look like they will get back together anytime soon it appears Steve and DC have smooth sailing into Illinois. Except for several other shows, one being Corkran back in St Louis at KSD-FM and Bob and Tom moving into St Louis and their own Network!

NOID

1114. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4ei2bu$bum@vixen.cso.uiuc.edu>
Source record: 26397

References: <4e3vtu$pvo@vixen.cso.uiuc.edu> <4ea07v$9b4@vixen.cso.uiuc.edu>

In article <4ea07v$9b4@vixen.cso.uiuc.edu>, swarm007@aol.com says...
>
>WLNG AM & FM, Sag Harbor NY doesn't use teletype machine sfx, but they do
>keep their AP machine in the on-air newsroom so you can hear it chatter
>away.

Those can be bad for your ears. My boss worked in UPI's radio newsroom in
Chicago in the 1970s, and the teletypes pretty much destroyed his hearing.

1115. Why Does The Boston Radio Watch Omit....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Paul Marshall <radiogai@tiac.net>
Message-ID: <4ei2c1$bur@vixen.cso.uiuc.edu>
Source record: 26398

With all of the recent "Is WFNX considered in the Boston market" discussion going on, I feel compelled to stand up for "The Worcester Station"

107.3 WAAF is the prototype for most of the COR/Alternative hybrid stations.

WBCN is merely a mirror image of what we've done at WAAF for years. Thanks in no small part to Ron Valeri (now with Q104.3 in NYC)

'AAF is also generally overlooked when discussion of the Boston Market is brought up. as a station who's signal penetrates *6* metro markets, including a 2.5 12+ in the recent Boston Arbitrons...WAAF is certainly a player in the market and is responsible for breaking one of the breakthrough artists of 95 (Toadies) along with WXTB in Tampa.

Also, WAAF has been around LONGER than 'BCN (Thanks to Mr.Ahmet Ertegun) sp.?? And even though we suffer from some signal disadvantages are verey visible in Boston.

We've been doing the AlternaRock format that many stations across the country have adopted, for years now.

(Feeling Proud to Be Here)

Paul Marshall
WAAF Worcester/Boston

1116. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4ei2bv$bun@vixen.cso.uiuc.edu>
Source record: 26399

References: <4ecqfg$iim@vixen.cso.uiuc.edu>

ron.jordan@nashville.com (Ron Jordan) wrote:
>
>
>BE>>btw, is there any other news station in the country that's still using
> >>Teletype sfx under the anchor full-time????
>
>
>Yeah, I know it sounds hokey, but dang-it it sure makes the news sound
>exciting!
>
>Ron Jordan
>WSM Radio (No, we don't use it) News
>
>Ron
>
> * 1st 2.00 #997 * 1stReader: Anything else is just stone knives and bear skins
>

Or how about the old bug (semi-automatic telegraph key) burst between
every story, or I remember some stations using reverb to announce the
dateline of every story. One station where I worked, we even mixed in
sound effects in the background to make the story sound more immediate.

Ray Dennis

1117. Re: Used broadcasting equip. sources sought

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Ray Topp <radio@broadcast.net>
Message-ID: <4ei2c0$bup@vixen.cso.uiuc.edu>
Source record: 26400

References: <4e1uat$me9@vixen.cso.uiuc.edu>

I publish the Radio Shopper, a classified ad publication for buying
and selling used radio broadcast gear. It's free -- e-mail your address,
and I'll get you on the list.

Anyone else -- same thing.

Thanks --> R. Topp

1118. Re: whither vin scelsa?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4ei2c0$buq@vixen.cso.uiuc.edu>
Source record: 26401

According to multiple sources, Vin has just moved to WNEW-FM. One source (Radio & Records) says late-night (his original timeslot there apparently), another source (I forget where) says Sun 8pm..midnight. Maybe both are true, maybe just one. I'm not in the NYC market or even within 2000 miles of it <g> so I can't tune in to figure it out myself.

-- Stefan Daystrom, Los Angeles, 75300.3331@compuserve.com

1119. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: wynntami@halcyon.com
Message-ID: <4ei2c2$but@vixen.cso.uiuc.edu>
Source record: 26402

References: <4ecqfv$ija@vixen.cso.uiuc.edu>

In article <4ecqfv$ija@vixen.cso.uiuc.edu>, Stefan Schiffer
<schiffer@swe.uni-linz.ac.at> wrote:

> Someone told me that there exist NO
> WRISTWATCHES in the U.S.A which receive
> timecodes from U.S. atomic clocks.
>
> I cannot believe that.
>

Well I don't know who told you that..but, up here in the Pacific North
West of the United States, Stefan, Seiko (the watch people) started a
company called Seiko Communications.

They sell through distributors a watch called the Receptor. It is a pager
watch that gets its information from FM Radio (broadcast) SCA's. It's
recieves weather, sports scores, stock market information, and it also
functions as a numeric pager. The watch is very accurate since it's
updated 18 times a day via FM SCA from the atomic clock in Boulder, Co.

I had one for about a year and it worked great....except that Seiko is
still very slow to market it nationwide..it is only good in
Seattle-Tacoma, Portland, and Los Angeles/San Diego markets.

so to answer your question, yes there is a watch which receives timecodes
from the Atomic Clock

1120. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4ei2c5$bv6@vixen.cso.uiuc.edu>
Source record: 26403

References: <4ea085$9bf@vixen.cso.uiuc.edu>

In article <4ea085$9bf@vixen.cso.uiuc.edu>, jcrose@dplay.com says...

>When was that? When I was there it was atop 130 Beacon, corner of
>Berkeley. (I spent many hours staring at the old RCA transmitter, which
>was next door to my work-study office.) Then it moved to the Pru center.

...and today WERS transmits from the roof of One Financial Center, across the street from Boston's South Station. It uses two newish-looking BE transmitters in the 3 to 5 kW range (one is a backup).

Rob Landry
umar@cybercom.net

1121. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ei2c6$bv9@vixen.cso.uiuc.edu>
Source record: 26404

References: <4ea087$9bg@vixen.cso.uiuc.edu>

Grant Hudson <ghudson@voicehouse.com> wrote:
>References: <4e3vu3$q05@vixen.cso.uiuc.edu>
>I knew a fellow who once jumped straight from Wooster, Ohio into a top
>five market. He's anchoring ABC radio news from NY these days.
>Grant
>On 24 Jan 1996, Todd Reasland wrote:
>> ... morning-zoo-like than one would expect WLS to be interested
>> in. A bit of a jump from Toledo.

Our morning show Don and Roma is in the top 10 in morning drive and
they just inked a new five year deal. Morning Zoo? Sure you have the
right format?

jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

1122. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4ei2c7$bva@vixen.cso.uiuc.edu>
Source record: 26405

References: <4ecqft$ij6@vixen.cso.uiuc.edu>

You may have a better memory that I here. Wasn't Jon's brother in the business for awhile, too? We hired another fellow out of the same area straight out of school based on his reports from a telephone booth in the middle of the Kent State mess. Randy Carlisle. Randy moved over to TV and anchored for KSL in Salt Lake and was later in Minneapolis and Houston. I lost track of his after that.

Grant

On 27 Jan 1996, Mike Ward wrote:

> That would have to be the one and only Jon Belmont. But I seem to recall
> that he did have a stop or two in between Wooster and (I believe) Detroit...
> perhaps in Columbus?

1123. Old WORD/Spartanburg personalities

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: cthecj@aol.com
Message-ID: <4ei2c8$bvb@vixen.cso.uiuc.edu>
Source record: 26406

Anybody know what ever happened to JJ Hemingway, who used to be at WORD in the early and mid 80's? I used to work there with him.

-CJ Jackson Sunny 106.5 Myrtle Beach, SC

1124. World Cafe Online

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: jtaylor2@pobox.upenn.edu
Message-ID: <4ei2c8$bvc@vixen.cso.uiuc.edu>
Source record: 26407

"World Cafe," Public Radio International's daily music series, now has a new home on the Web. Visit us at:

http://pobox.upenn.edu/~worldcaf/

-Joe Taylor
Associate Producer, "World Cafe"
WXPN/Philadelphia

1125. To: CHR & AC PD's - From: Ron Jacobs, Radio Express

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: whodaguyrj@aol.com
Message-ID: <4ei2c9$bvd@vixen.cso.uiuc.edu>
Source record: 26408

THE WORLD CHART SHOW, which debuted internationally in February 1995 and now airs weekly on 400 station in 60 countries, premiers on American airwaves Sunday, January 28, 1996 on Chicago's100.3 WPNT, from 9am to 1pm.

The program was created by Tom Rounds and is produced by yours truly. We're the guys who started American Top 40 with Casey Kasem, which ran for 25 years -- until we launched THE WORLD CHART SHOW.

Don't be fooled by the title of the show. Guy Zapoleon (BILLBOARD's Adult and Top 40 Radio Consultant of the Year) says: "The music of the WORLD CHART SHOW is different enough to be exciting -- while definitely familiar to mainstream American listeners."

For more information, call Milo at (213) 850-1003 or contact him via e-mail at Milo61@aol.com.

WhodaguyRJ@aol.com

1126. Re: Format consisting of 'world-services'?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Les Beigel <oncue@earthlink.net>
Message-ID: <4ei2ca$bve@vixen.cso.uiuc.edu>
Source record: 26409

References: <4e7ic7$5j0@vixen.cso.uiuc.edu>

WRN world radio network has a programming grid on their website
and a link to streamworks download the software for PC's . You can
find it very quickly useing a new free www searchengine called
Altavista . Also searches keywords in newsgroups -it's great

--
Hear quick voiceclips of the Hollywood Voices V.O. Talent Pool
for Mac or Windows. http://www.earthlink.net/~oncue/hwdvo.htm

1127. Re: Thank You Wyatt Cox!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4ei2ca$bvf@vixen.cso.uiuc.edu>
Source record: 26410

References: <4ea087$9bh@vixen.cso.uiuc.edu>

byrdman@ripco.com (Mark Byrd) wrote:

>References: <4e1ubb$mfn@vixen.cso.uiuc.edu>

>Jay...

>It's not that the rest of us did not care, it's just that we've got such a
>good eye on what's happening in town that we knew you weren't going
>anywhere. Away from WLS, that is, hehehe.
>Oh, by the way... congrats on being #1 in your time slot.
>I'd thought you'd like to know that WLS AM covers a larger area than the
>other two markets #1 stations, so that -in effect- makes you #1 in your time
>slot in the entire country :)

Mark,
Thanks I don't know about the entire country there's alot of great
radio going on out there! Say hello to everyone at The Score! You guys
just keep doing it over there. Great station and I listen often. Tell
Jiggets and North I said hey!

jay
jmarvin@well.com
jmarvin@igc.apc.org
wls am890

1128. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: BPM1992%rit.edu%mcglynnb@spectra.net
Message-ID: <4ei2cb$bvg@vixen.cso.uiuc.edu>
Source record: 26411

In <4e1u9u$mal@vixen.cso.uiuc.edu>, drchuck@netusa.net (Charles A. Kunz) writes:
>
>
>How many radio shows out there showcase local bands? Here on Long Island,
>we've got Locals Only on 94.3 & 103.9 WRCN. Last I heard, there was Street
>Beat on WMMR in Philadelphia. What others are there, and how many?
>

Here at WITR, 89.7-FM in Rochester, NY we have a program called "Rochester Sessions" that features local bands. This show airs Monday nights at 10pm with a different band that comes in and performs live on the air. It's been a successful show and has done well with the bands that come in and the community as well.

-Brian

1129. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: rpeebles@ix.netcom.com
Message-ID: <4ei2c3$buu@vixen.cso.uiuc.edu>
Source record: 26412

References: <4ecqfv$ija@vixen.cso.uiuc.edu>

In <4ecqfv$ija@vixen.cso.uiuc.edu> Stefan Schiffer
<schiffer@swe.uni-linz.ac.at> writes:
>
>
>
>Someone told me that there exist NO
>WRISTWATCHES in the U.S.A which receive
>timecodes from U.S. atomic clocks.
>
>I cannot believe that.
>
>In Germany such wristwatches (e.g.
>manufactured by Junghans) receive
>timecodes from the DCF77 transmitter at
>Mainflingen/Frankfurt. Other watches (e.g.
>from Casio) can be tuned to serveral
>transmitters in England and Japan but
>haven't yet seen a watch which can be
>tuned to an U.S transmitter.
>

This is true. The NIST has received complaints about this, and they
are working on upgrading the WWVB facility. Currently WWVB runs 13 kW
on 60kHz, they hope to increase the power by 10dB. Compare DCF77 in
Germany which runs 50kW and covers a much smaller area. The signal
from WWVB is not strong enough yet for an item like this to work well
here.

Junghans did make a home clock for the USA that received WWVB.

--
Rob Peebles, WD8LXX
Dublin, Ohio

1130. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: sakrison@ix.netcom.com
Message-ID: <4ei2c3$bv0@vixen.cso.uiuc.edu>
Source record: 26413

References: <4ecqfv$ija@vixen.cso.uiuc.edu>

In <4ecqfv$ija@vixen.cso.uiuc.edu> Stefan Schiffer
<schiffer@swe.uni-linz.ac.at> writes:

>
>Someone told me that there exist NO WRISTWATCHES in the U.S.A which
receive timecodes from U.S. atomic clocks.
>
>I cannot believe that.
>
>In Germany such wristwatches (e.g. manufactured by Junghans) receive
>timecodes from the DCF77 transmitter at Mainflingen/Frankfurt. Other
watches (e.g. from Casio) can be tuned to serveral transmitters in
England and Japan but haven't yet seen a watch which can be tuned to an
U.S transmitter.
>
>So is right, that there exist NO WRISTWATCHES in the U.S.A which
receive timecodes from U.S. atomic clocks?
>
>Stefan Schiffer
>
>PS: I hope thats the right group for such a question.
>
>---------------------------------------
>Stefan Schiffer
>
My understanding of the Seiko pager watch (sold at cellular dealers
here) get regular updates through the data sytem that provides the
paging service. My assumption is that the clock source is locked to
WWV or better (i.e. GPS). These pager watches are fed by FM Broadcast
subcarriers.

Also, the PBS television station network now provides a time scheme to
equipped VCRs, which automatically updates the VCR's clock, eliminating
the world famous blinking "12:00". I don't know if all the stations
provide this or not. I also don't know how many VCRs with this feature
are available at retail or are sold.

There is also a Timex watch that has a connection with the new
Microsoft Network, which may also be capable of relatively accurate
clock time setting.

I guess that I don't know very much about all these things I know
about..

I hope this helps.

Paul Sakrison
Radio Services Group
Santa Ana, CA

1131. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: magicradio@aol.com
Message-ID: <4ei2c3$bv4@vixen.cso.uiuc.edu>
Source record: 26414

The Casio technology you refer to is likely originally from the U.S.
The watch was developed by a company called AT&E working with
both Casio and Tektronics in Portland Ore. The watch received WWV
time codes via FM broadcast sub-carriers and was part of the data
stream that sent paging messages to the watch. This work goes back about
7-9 years ago and I believe the system is still in use in the Portland
area.
(Perhaps someone in Portland could post a follow-up. I believe the
watch was popular among lottery players since the numbers would
be sent out over the paging system.)

The system was also installed in Philadelphia and Washington DC for
closed community testing and it worked well. The watch would check
multiple FM broadcast signals so there was diversity of frequency and
direction which corrected for any fading and multipath. The original
tradename was "Receptor". AT&E had trouble raising funds to roll out
the system nationwide and eventually ended up in bankrupcy and
Casio obtained the rights to the product and has marketed it worldwide
since then. I've seen some reports about Casio wanting to re-enter
the US market. I guess the In-Band DAB proposals conflict with
their technology and this has held off deployment in the U.S.

Rich Harvey
WTUC

1132. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4ei2c5$bv7@vixen.cso.uiuc.edu>
Source record: 26415

References: <4ea085$9bf@vixen.cso.uiuc.edu>

jcrose@dplay.com (Jay Rose) writes:

>|: When I was there... The antenna was atop the main building
>|: at Beacon and Marlborough Streets.

>When was that? When I was there it was atop 130 Beacon, corner of
>Berkeley. (I spent many hours staring at the old RCA transmitter, which
>was next door to my work-study office.) Then it moved to the Pru center.

And when the rent at the Pru went from really high to exorbitant
in the early 90s, it moved again to One Financial Centre, across
from South Station in the Financial District, where it has
since been joined by WHRB 95.3, the Harvard-affiliated station.

It's still the best signal of pretty much any college station
in New England.

BTW, WERS alums at WBZ include Anthony Silva and Carol Lanigan, among
the on-air radio folks. Me, I went to Brandeis University down
the road in Waltham, where one of every five calls to *our* radio
station, WBRS, was a wrong number meant for WERS. I got to know
that 578-8890 number quite well :-)

-=Scott Fybush - fybush@world.std.com=-

1133. Williamsport numbers

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: bob93@delphi.com
Message-ID: <4ei2c6$bv8@vixen.cso.uiuc.edu>
Source record: 26416

Anyone able to e-mail me the numbers for the Williamsport PA area?
Primary interest in mornings/drive time thru noon and noon til 3 or 4pm.
Really appreciate anyones help here.....thanks. Bob

1134. Re: Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4ei3i1$cih@vixen.cso.uiuc.edu>
Source record: 26417

Yes, heard WHO about 11:30 PM CST Friday night up here in Mpls, putting folks on the air from small towns and rural areas: furnace tips, ventilation, safety. This is what radio is about.

Stella (Iowa's been canceled this week; tune in for reschedule)Starr

[Moderator's Note: I only wish that radio was still about that sort of service, but sadly I am forced to believe that, with rare exceptions, 'service-oriented' radio is gone. The old timers who understood the 'intangible' (and the tangible) benefits of service are dying and a new breed hasnt got a clue beyond 'play ten in a row'. God bless WHO and may radio, one day, wake up from its sleep and remember (as Rich Wood put it) "It's the listeners... Stupid!" Bill]

1135. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: radiorock@aol.com
Message-ID: <4ei36f$cfo@vixen.cso.uiuc.edu>
Source record: 26418

Mr Dickey wrote:
> there's no new stuff coming out that's anywhere near as inventive or fun. It's all droning guitars and depression. No thanks. I'll stick to my CDs.<

Not true! There is a ton of great new music out, it's just not being played. There is also a lot of great music that is not exactly innovative or ground breaking, but is totally interesting and exciting, but alleged "alternative" stations refuse to let 'em cut in on their 20-21 spins of the new Bush single per day!

Want inventive or fun? Check out the most recent Pizzicato Five CD on Matador/Atlantic...why is'nt this huge? Most anything on BarNone (the people who gave us Edwyn Collins) fits the inventive or fun category.

The most exciting and compelling radio I've ever heard was WPIX-FM in NYC circa 1979-1980, when they would play something a DJ may have picked up on a trip to the UK or California on an Indie label, then 2 weeks later it would be top-ten on thier playlist. THAT was alternative. WLIR in the early '80s was the same way.

Until "alternative radio" actually becomes an alternative, it'll sound as boring and calculated as most CHR's.

--Bob Ferguson
Radio Modern Rock
New Music & Interviews weekly via shortwave & satellite!
http:pages.prodigy.com/Music/radio
****
Radio Modern Rock
9955 khz shortwave
Worldwide!
radiorock@aol.com

1136. Re: Compression!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4ei364$cfm@vixen.cso.uiuc.edu>
Source record: 26419

In article <4e7ic1$5im@vixen.cso.uiuc.edu>, cuttedge@aol.com` says...
>Sure, some
>of them might have a two tired release slope, i.e. Optimod, [snip]

Actually, Frank, the Optimod release characteristic is quite wide-awake, thank you very much :)!

1137. Re: AMAX Web Page

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: senator@well.com
Message-ID: <4ei30h$c80@vixen.cso.uiuc.edu>
Source record: 26483

In article <4e1u8k$m6i@vixen.cso.uiuc.edu>
Alfredo E Torrejon <aet7350@cs.rit.edu> writes:

> We're putting together an AMAX World Wide Web page, and we'd be quite
> grateful for any information or suggestions that anyone can provide.

One idea that springs immediately to mind is coverage of hardware,
i.e., AMAX receivers. For example, maybe you could obtain reprint
rights from publishers of equipment reviews (such as Julian Hirsch's
report on the Denon TU-680NAB for Stereo Review in May 1993).

Also useful would be any news regarding how much AMAX is being used in
the U.S. broadcasting industry, and any plans for more.

Glad you're doing this.

< John Covell >
< University of San Francisco >
< senator@well.com >

1138. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4ei30m$c81@vixen.cso.uiuc.edu>
Source record: 26484

The WBZ tones are supposed to be "pleasant". But the two tone
generator is an old tube device with nothing in the circuitry that
locks the tones to anything. According to notes in the documentation
the engineering staff has intentionally or unintentioanlly changed the
frequencies of these oscillators a few times over the decades. The
tone generator was originally intended for public address systems.

I intend to replace the generator in the next 30 to 60 days. I am
looking for information on tones used by old time broadcast stations.
Ideally I would like to use something that dates back to the 20's or
something used by the earliest CBS stations.

Mark Manuelian
Radio Engineering Manager
WBZ Radio/Television

ingraham@ultranet.com (Andy Ingraham) wrote:

>References: <4dfn4r$i41@vixen.cso.uiuc.edu>

>Donald D Forsling (forsling@iastate.edu) says:
>...
>> Three tones
>>are combined to produce the actual time "chime" that is supposed to sound more
>>plesant than any single tone would. ...
>>... Very similar time tones can be heard on
>>WBZ, Boston and KOA, Denver.

>I would hesitate to call WBZ's tones "pleasant". They sound like the
>EBS dissonant tones, which is what I assume they are.

>Regards,
>Andy

1139. Bakersfield ratings CORRECTION

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ei2ae$bs8@vixen.cso.uiuc.edu>
Source record: 26485

Due to advancing age and brain fade, I misidentified the net affiliations of one station in my original post. Herewith is the correct info.

Fall '95 Arbitrons, as published by R&R, with format errors corrected.

Sum '95 Fall '95
KUZZ-FM (Country) 12.4 12.5
KKXX-FM (CHR/Rhy) 9.5 11.8
KERN-AM (News/Talk) 6.4 7.4 (Rush, Dr. Laura, Liddy)
KRAB-FM (Rock) 6.7 6.2
KGFM-FM (AC) 3.8 5.7
KERN-FM (Oldies) 5.4 5.4
KLLY-FM (AC) 3.1 3.6
KKBB-FM (Cl. Rock) 2.6 3.5
KIWI-FM (Spanish) 6.3 3.3
KSUV-FM (Spanish) 2.6 3.3
KCWR-AM (Country) 1.5 2.6
KBOS-FM (CHR/Rhy) 1.3 2.0
KCNQ-FM (Country) 1.5 2.0
KTIE-FM (Country) 1.0 1.7
KNZR-AM (News/talk) 3.4 1.4 (WOR net, Leykis) OJ trial over
KHIS-FM (Religious) 1.3 1.2
KWAC-AM (Spanish) 2.9 1.2

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

1140. BiState Radio News(St.Louis)1/27

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4ei2ae$bsc@vixen.cso.uiuc.edu>
Source record: 26486

JACKIE MCCOY QUITS AT 96.3
Longtime 96.3 radio personality Jackie McCoy hung up her hat for the last time at KIHT on Wedensday.McCoy , who has been with the station through many years, three sets of call letters and four formats(KADI,KRJY,KIHT)(Top 40,Hot ACR,Lite ACR,Oldies,ARRO).McCoy cited the fact that "she was making more money doing a couple of personal appearances a week than she was all week on the air[at Heritage O&O KIHT].McCoy is married to former longtime KWRE morning man "Buffalo"Jody Owen, and together they run J&J Productions, which takes care of their shows and personal appearances.There is speculation that when station founder Richard Davis retired and sold the station to Heratige, that McCoy took a huge paycut, and to boot, they discontinued her and "Mad"Maynard's long running (20yrs),Sunday Night Oldies Program

addendum:With falling ratings, and McCoy leaving after all this time, it is my guess that format changes are evident at KIHT, I would probably be looking for them to be dropping the ARRO, for the classic rock format abandoned by KSD-FM. There has also been speculation that the station might be picking up the syndicated Howard Stern show to try and pick up the pieces and rebuild the staation.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1141. Chicago Radio Watch 1-27-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4ei2af$bsd@vixen.cso.uiuc.edu>
Source record: 26487

Taking shape.................

The transformation of WLS-FM to country music WKXK continues. The station lured Nancy Turner, formerly of WMAQ and rival country WUSN back to the business. Nancy, who retired last June from WUSN to spend more time with her family, is handling the morning drive until a permanent host is found. Nancy is expected to eventually move to a modified midday shift. Also at the station, Matt McCann, formerly of KDIL in San Antonio, is the midday host. Dominica in from San Diego's KFMB, apparently feeling famous enough to go with one name, handles the evening slot. Joe Caruso, formerly of KCYY in San Antonio and WDJX in Louisville, will handle the overnight shift. Joe was a former contributor to the Steve Dahl and Garry Meier show before striking out on his own.

Speaking of Garry Meier, chances are good that Garry will reappear at talker WLS-AM. Garry has teamed with midday host Roe Conn for the past two weeks.

Long time personalities are a changing..............

Dave Ellsworth, news anchor at infotaining WGN for the past 23 years had been handling the news on Chicago's top rated morning program. Dave was sacked when his contract was not renewed. Dave, who had been the station's news director for 11 years was replaced on the morning show by Tom Pedersen who currently handles the news director job.

Apparently the station needs to cut expenses. WGN-AM is the top billing station in the country with receipts of almost 36 million dollars.

Donn Pearlman is leaving all news WBBM-AM after 25 years at the station. Donn most recently handled the midday anchor desk at Chicago's top rated all news station.

Truth in advertising.............

Also at WBBM, the station has dropped its weekend sports talk programming. That means, for the first time since going "all news
except when we are doing something else", the station will live up to its ads of "all news, all of the time".

The station has dropped its affiliation with Crain's Chicago Business as a contributor to their business reports. The station added overnight business reports from the Wall Street Journal.

Adding to the syndicated stable....

Johnathon Brandmeier, mornings at entertaining talker WLUP-FM is expected to add additional stations to his syndication stable. Johnny is currently heard on WQFM-FM in Milwaukee and WZNF-FM in Champaign Illinois.

Rumor mill....

Is Howard Stern getting ready to return to the FM band again? The word on the street is that all 70's WYSY may be the next stop for the self appointed King of All Media.

Joe Bonk
JJB92@aol.com

1142. Mid-America Radio Watch (28-Jan-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4ei2af$bse@vixen.cso.uiuc.edu>
Source record: 26488

Now that the FCC is back in business, for a while at least, it's approved an application that will give some parts of the Kansas City metro area another FM signal.

Country station KXKX(FM) in Knob Noster obtained approval Jan. 19 to increase power and antenna height. The change, up to 510 feet and 38,000 watts, will give the station a listenable signal in eastern parts of the KC metro area.

In those areas, the stronger 105.7 MHz signal will interfere with modern-rock KLZR(FM) from Lawrence, Kansas. A poor choice of transmitter location causes "The Lazer's" signal to start fading out right at midtown Kansas City.

Also on Jan. 19, the FCC OK'd Michael Glinter's plans to reduce the power of still-unbuilt KGGN(AM) slightly, from 1000 to 960 watts. The proposed daytimer at 890 KHz was authorized six years ago.

Glinter's other proposal, to move Topeka's WREN(AM) to Kansas City and the KGGN transmitter site, probably won't get approved quite this easily.

****

Kansas City's two "alternative" newspapers fell back on that mainstay of the genre, "The Best Of Fill In The Blank 1995," in their most recent issues.

The _New Times_ named KCUR(FM) the best Kansas City radio station of 1995, and the best DJ, Johnny Dare of KQRC(FM), both without much explanation.

The _Pitch Weekly_, befitting a publication with more ads than the _New Times_, had more categories as well:

* Best FM radio station: KLZR(FM), of which it was said "Lawrence's premier alternative station continues to set the standard from which KC stations pilfer ideas."
* Best AM radio station: KMBZ(AM) which, among other things, "boasts the best morning newscast in the city."
* Best morning radio show: Randy Miller of KBEQ-FM, who "just keeps coming back"--not mentioned was that Miller has not been able to replicate his Kansas City success in other markets.
* Best radio talk show: Mike Murphy of KCMO(AM), described as an "institution."

****

The hazards of duopoly: On a 7 pm newscast Jan. 24, I heard the following outcue on a story: "Larry Mouldenbrink, Talkradio 810, KCMO." The newscast was on KMBZ(AM), KCMO's duopoly partner. Ooops.

****

Now you hear it, now you don't: Last week, I wrote about the Sunday afternoon Spanish-language program on KCXL(AM). This week, the program was gone. In addition, it appears that WHB(AM) is no longer running a Spanish-language show on Saturday nights. Que' pasa?

****
Add to your Web page bookmarks WDAF-TV, which has just gone online
with a Web page at http://www.wdaftv4.com/ (thanks to Terry Knab for
alerting me).

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==

1143. LA Local Radio Page - now testing Real Audio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Charles Hobbs <transit@primenet.com>
Message-ID: <4ei2ag$bsj@vixen.cso.uiuc.edu>
Source record: 26489

For those of you who have looked at the LA Radio page at http://www.primenet.com/~transit/laradio.html, but couldn't play the airchecks . . .

I have placed five airchecks (KLAC, KFI, KMPC, KBIG and KCBS) in RealAudio format, on an experimental basis. Users with RealAudio players (available for Mac and Windows) are invited to try them and let me know how they sound.

(The RealAudio player can be downloaded at http://www.realaudio.com).

RealAudio's advantages are: a format accessible by both Mac and Windows platforms, as well as an impressive 10:1 compression ratio, resulting in fast downloads and server space conservation. Sound quality is variable; these first five files were converted from existing compressed AIFF files, so the sound quality might not be quite as good as it could be. But go ahead, give them a listen, and let me know what you think.

1144. Re: Copyrigyhts and Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Rob Landry <umar@cybercom.net>
Message-ID: <4ei2ai$bsl@vixen.cso.uiuc.edu>
Source record: 26490

>[Moderator's Note: The reason for that is simple. Arbitron
>information is copyrighted and costs a LOT of money.

Garret A. Wohlman replied:

>Actually, this is not true. You Can't Copyright A Number.

You can't copyright any letter of the alphabet either, but that doesn't mean you are free to use combinations of those letters that appear in copyrighted books or magazines.

I'm not an expert on copyright law. But I think the law makes a distinction between a fact, which anyone may arrive at independently, and an estimate like those found in an Arbitron report.

You can publish a detailed description of the skeleton of Tyrannosaurus rex in a copyrighted work, and anyone may make a model of the skeleton based on your description without violating your copyright. The skeletal structure of a dinosaur is a scientific fact not subject to copyright protection (correct me if I'm wrong, somebody).

But if you publish a profile of New York radio listening based on Arbitron numbers, you'll get in trouble. Arbitron numbers are not facts; they're _estimates_. Because you can't make a series of observations, independently of Arbitron, and get the same numbers you find in a ratings report, the law treats an Arbitron book as though it were a work of fiction. The fact that most of it is numbers does not matter. It belongs to Arbitron just as sure as _The Lord of the Rings_ belongs to J.R.R. Tolkien, and if you want to use either of them you've got to get the copyright owner's permission.

You are, of course, free to undertake your own study of radio listening habits and use the results any way you like.

Perhaps someone with better knowledge of the law can elaborate.

Rob Landry
umar@cybercom.net

1145. Re: FS: Program automation w/ 6 carousels

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: miranda@shadow.net
Message-ID: <4ei2aj$bsm@vixen.cso.uiuc.edu>
Source record: 26491

References: <4ea071$99h@vixen.cso.uiuc.edu>

Ouch! I remember when the AR-2000 was new. I used to program the unit we had at WAXY-FM in Fort Lauderdale, Florida. It came to us from the sister RKO General station WGMS in Washington, DC.

Many times I thought if not for automation I would have never been able to get my foot in the door at a radio station.

Best of luck selling your system. Someone has got to be able to put it to good use.

Mike Miranda KD4WKV

1146. Re: BBC networks

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4ei2ak$bsn@vixen.cso.uiuc.edu>
Source record: 26492

References: <4dfn4p$i3u@vixen.cso.uiuc.edu>

Two disconnected questions:

I heard a tape of a british personality (similar to Imus in some ways) who played with an American accent from time to time. It was an early 80's tape, and I understand the guy was canned for a while after a comment about government styles (something about the USA being a democrary, and having a presdient, and England being a country and having..... Margaret Thatcher). Anyway, do you know his name.

Second..... I live in the Ohio River Valley (nice flood, huh?) about 55 miles from Pittsburgh, and receive the BBC world service on 540 kHz loud and clear during the day. I have listened at the top of the hour, and did not hear an ID. Any idea where it's coming from.

--
ADOLPH

1147. Re: Beeps at Top of Hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4ei2al$bso@vixen.cso.uiuc.edu>
Source record: 26493

References: <4e1u8p$m6t@vixen.cso.uiuc.edu>

We also do a beep at the top of the hour at WBZ. Our news and
programming staff makes no effort to syncronize the ID to the beep.
When I worked at KSFO a few of the old timers did a great job of it.
It's really slick when it's done right.

At KSFO we had a 440 Hz tone that was quite accurate. At WBZ the beep
is actually two tones generated by a three tube (6SJ7s I think)
oscillator/buffer. According to the documentation the tone generator
was intended for public address systems used in stores, factories etc.

We need to replace the old beep tone generator and I wondering if
there is an old time broadcast standard for the frequency(s) of these
tones...

Mark Manuelian
WBZ Boston

green@wharton.upenn.edu (Scott D. Green) wrote:

>References: <4du8r5$6la@vixen.cso.uiuc.edu>

>It's often fun to hear KYW ("*The* News Authority in the Greater Philadelphia
>Region") try to work their way up to the top (or bottom) of the hour, the
>beep, and the sounder. They do poconos, shore, and marine weather if they have
>the time (sometimes they can stretch this to almost a minute), or just use
>whatever they need to, to fill the time. This can obviously lead to some
>pretty abbreviated forecasts ("Jersey shore forecast, sunny today, high 42.
>KYW newstime. . .). Sometimes they just get hopelessly behind, running a spot
>over the beep, giving the forecast, and finally getting to the sounder at
>20-30 seconds after the hour.

>btw, is there any other news station in the country that's still using
>Teletype sfx under the anchor full-time????

1148. Re: Top of the Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ei2al$bsq@vixen.cso.uiuc.edu>
Source record: 26494

References: <4ecqdu$igj@vixen.cso.uiuc.edu>

In article <4ecqdu$igj@vixen.cso.uiuc.edu>, edellers@shivasys.com (Ed Ellers) writes:

>This reminds me of the AM/FM duo near Louisville -- WSLM in Salem -- that

>used to use, and still might use, an old time-announcement record that seems
>to date back to the early 1950s or worse. On the hour it has a woman
>singing, for example, "Tick-tock-tick-tock-tick-tock! <upward music sweep>
>It's five o'clock! <downward music sweep>"

This is a jingle package from the mid '60's called "The Singing Clock." I recall it on WITH in Baltimore, which was a top 40 station in my teen years.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

1149. Frank Chacksfield By Starborne

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: oracle@clo.com
Message-ID: <4ei2an$bsr@vixen.cso.uiuc.edu>
Source record: 26495

I am looking for a 24 volume of recordings on reel to reel of music recorded by Frank Chacksfield in the late seventies and early eighties. This series was commissioned by Starborne Productions for issue to broadcasters only. Does anyone have a set?

Derek Au

oracle@clo.com

1150. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: jgbennie@freenet.vancouver.bc.ca
Message-ID: <4ei2an$bss@vixen.cso.uiuc.edu>
Source record: 26496

References: <4e7ibo$5i9@vixen.cso.uiuc.edu>

Tim Meehan (duke@interlog.com) wrote:

: I miss CKO, especially because I used to listen to Ted Tevan and Pat
: Burns. Being from Montreal, I remember those voices all too well from my
: youth!

: I op at CHWO Oakville. I normally work Earl Warren's Saturday monring
: show but occasion I get to work with Jimmy Tapp (another ex-Montrealer,
: and voice from my youth - Hercules!). Last time I was talking to him,
: Jimmy told me that Ted's back at 600 in Montreal, but he hadn't heard from
: Pat in a while. Is he still out in Vancouver?

Pat's doing editorials at CKST 1040, which is kind of a mish-mash
of talk, music-of-your-life and well.. it's really kind of hard
to describe. I haven't seen him for awhile.

I worked at CJOR when Pat was there.. then CJOR changed format
and Pat ended up at CKO. Teevan was at CKO after I was so I
don't know him. John Gilbert and Bill Williams did the
'Nighttalk' Show when I was there (I was their announcer).

CKO Vancouver went through many incarnations, but for about
an 18 month period we had the most bizarre and eclectic group
of people I've ever worked with. About seven or eight of
us still get together and laugh about how truly strange
the place and people were. We would not have believed some
of the things that happened, except we were there.
I miss the people I worked with, I miss the format, but
there's much of it I don't miss. It was an interesting nine
years, though.

Jim Bennie
former CKO Vancouver Programme Director
still at CJJR Vancouver

1151. Re: CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: jgbennie@freenet.vancouver.bc.ca
Message-ID: <4ei2ao$bst@vixen.cso.uiuc.edu>
Source record: 26497

References: <4e1u93$m7d@vixen.cso.uiuc.edu>

NEWSRADIO (jmckay@interlog.com) wrote:
: References: <4drp3o$el6@vixen.cso.uiuc.edu>

: CKO did that everywhere! I went to the toronto office one night to see a friend who
: was operating the board. They had about a dozen carts, one for each market, with the
: local spot for that station. The guy hits one big TAKE button and they all start
simultaneously

The 50 Adelaide East studios or the contra ones in that
hotel next to Maple Leaf Gardens??

As for Toronto ops running spots for the network,
we'd get spots for the London station on the feed to Western
Canada. I'm afraid I wasn't very patient with those poor ops
when this happened on a regular basis.

Of course, there was the time we ran the 'B' satellite
feed on the air one morning <the morning feature pre-feed>.
Baby Huey was on the feed going .. "Now here's Turning Point
with that a$%hole in 3..2..1.. <pause> F#&K! The $%*&^@ cart's
not %$#@*&ing cued up!" Yes, this was all on the air. At
least 20 minutes of epithet-filled broadcasting, according
to people who had wandered into the station to get the morning
show together.

For a time, the Western network (Vancouver-Calgary-Edmonton)
was on the same satellite as Montreal (in yet another stunningly
brilliant CKO cost-cutting measure). That meant we got
Montreal spots on our feed so we'd have to black them out. Of course,
the network never gave us consistent outcues (no matter how much
I begged them to do it) so a common sound was the start of a
Montreal spot for about two seconds.. then the Western op would
cut the pot and run PSAs or promos here and pray there'd be
enough of a gap on the network feed to join it cleanly.

: Talk about a strange setup! As for the format, 680 is VERY different from cko. Think of
: it as a local version (on radio) of CNN's headline news. 20 Min. rotating cycles of
local,
: regional, national news with drop ins of business, traffic, wx, etc.

From what I've seen of 'WX's clock, it's roughly what
I did when I hosted the afternoon show at CKO Vancouver (which was
not a magazine format as it became when it was decided to put
the show on the network and bring some Torontonian in to host
it) and looks like pretty standard all-news fare.

Everyone in the market is anxious to see how (or if)
it'll work. I hope their management has the patience to give
it some time and allow the local people to use their
instincts and run the operation.

Jim Bennie
CJJR Vancouver
CKO veteran (March 1979-April 1988)

1152. Re: What's wrong with Classic Rock?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: lance@clm.seas.ucla.edu
Message-ID: <4ei2ao$bsu@vixen.cso.uiuc.edu>
Source record: 26498

References: <4ecqe4$igr@vixen.cso.uiuc.edu>

Aaron L Dickey (kieran@interport.net) wrote:

> > As the older demos begin to drop off the Classic Rocker's palette, they
> > should be replaced (and augmented by, now) the younger end. That's just
> > not happening.

> That's because we've been completely, totally _forgotten_ by radio.
> Somewhere around 1987-88, the stations that used to cater to us (the
> Z100s, the WDREs, the WAPPs) started altering their music to cater to the
> _current_ youth, while the older-skewing stations stayed pretty much the
> same. Thus, those of us in the late 20s-early 30s age range have had damn
> near _no_ radio to listen to for well on nine years now. And we've long
> since learned to do without radio as a result, so stations will have a
> hell of a time getting these demos back.

This has been my feeling exactly for quite some time. Where did
I go? Talk radio. If I want music, I put in a CD.

--
C Lance Moxley E-Mail: clm@uiuc.edu
University of Illinois FAX: 217 244-1279
Urbana - Champaign URL: http://www.uiuc.edu/ph/www/clm

1153. Re: Clear Channel Stations (was: Re: Even Worse Station Promos)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-29 00:00:00 UTC
From: BILLHALE@MICRON.NET
Message-ID: <4ei2ap$bsv@vixen.cso.uiuc.edu>
Source record: 26499

References: <4ecqe5$igs@vixen.cso.uiuc.edu>

There are at least 10 stations in the U.S. and 1 in Canada on 820 kHz
broadcasting at night. The status symbol of being the "only one" on at
night on the "clear" channels was done away with at least 10 years ago.

1154. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mward@crl.com
Message-ID: <4en3t5$sba@vixen.cso.uiuc.edu>
Source record: 26250

References: <4ei2c7$bva@vixen.cso.uiuc.edu>

In article <4ei2c7$bva@vixen.cso.uiuc.edu> Grant Hudson <ghudson@voicehouse.com>
writes (re: Jon Belmont of ABC):

>You may have a better memory that I here. Wasn't Jon's brother in the
>business for awhile, too?

Um, yeah, if you count having a highly-rated morning show in San Diego
for some time being "in the business for a while". ;)

I'm way too young to remember any of what either Jon or his brother Jeff did
in the past. I just heard the stories from folks back in Wooster when I
worked there (which was only a couple of years back now).

Both of them started young at what was then WWST-AM/FM. It's funny to note
how different, yet successful, careers they've had in this business.

Little known fact dept.: They also still, to this day, do liners, IDs and such
for their old station in Wooster. When I left the station in 1994, Jon did
the IDs and Jeff did the liners for country-formatted WQKT-FM, and Jeff did
both for oldies-formatted sister station WKVX-AM. Both are running ABC/SMN
formats, and now that SMN is using the short ABC newscast, I've often wondered
if Jon's ID ever ran into Jon doing the news. ;)

Mike

1155. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4en3t6$sbb@vixen.cso.uiuc.edu>
Source record: 26251

References: <4ei2c6$bv9@vixen.cso.uiuc.edu>

In article <4ei2c6$bv9@vixen.cso.uiuc.edu>, jmarvin@well.com (jay marvin) wrote:
> >On 24 Jan 1996, Todd Reasland wrote:
> >> ... morning-zoo-like than one would expect WLS to be interested
> >> in. A bit of a jump from Toledo.
>
> Our morning show Don and Roma is in the top 10 in morning drive and
> they just inked a new five year deal. Morning Zoo? Sure you have the
> right format?
>
> jay
> jmarvin@well.com
> jmarvin@igc.apc.org
> wls am890

I sure do! Read carefully, and you'll discover this was about Denny Schaefer, WVKS (92.5 Kiss FM)/Toledo (CHR). Hence, the sentence "a bit of a jump from Toledo," which I felt going from WVKS to WLS would be!

Hope this clears up any confusion.

1156. Utica/Rome & Erie,PA.ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4en3r4$s7b@vixen.cso.uiuc.edu>
Source record: 26252

Here's the fall '95 ratings for the Utica/Rome & Erie,Penn.markets as
noted at Radio Online's Web site(http://www.radio-online.com)-12+ only:

Utica/Rome

```
# Stn./freq. Format/positioner(spr.rank.) Sp95 F 95 +/-
-- ---------- --------------------------- ---- ---- ----
1 WFRG/104.9 Country(?)(1) 20.0 16.0 -4.0
2 WLZW/98.7 Adult contemporary(Lite FM)(2) 14.7 13.4 -1.3
3 WOUR/96.9 Album rock(3) 7.9 7.5 - .4
4 WIBX/950 News/talk(?)(5) 5.7 7.0 +1.3
5 WSKS/102.5 Contemporary hits(Kiss 102)(4) ! 7.0 6.8 - .2
6 WRCK/107.3 Classic rock(Rock 107)(8) # 3.3 4.9 +1.6
7 WODZ-A/F(?) Oldies(?)(7) 3.7 4.7 +1.0
8 WKLL/94.9 Album rock(K-Rock)(6) 4.6 3.8 - .8
9 WTLB/1310 Adult standards/talk(T-10) $ 2.2 3.3 +1.1
10 WUUU/93.5 (?)(?)(9) 2.6 2.6 NC
11 WOWB/WOWZ (?)(?)(T-12) 1.8 2.1 + .3
12 WUTQ/1550 (?)(?)(T-12) % 1.8 1.6 - .2
WQBJ/103.5 Modern AOR/Stern(The Edge) --- 1.6 +1.6
14 WLFH/1230 Oldies(T-10) 2.2 1.4 - .8
15 WVVC/100.7 (?)(?)(17) .9 1.2 + .3
16 WBBS/104.7 New country(B-104.7)(Syr.) --- .9 + .9
WSYR/570 News/talk(Syr.)(T-18) .7 .9 + .2
WYYY/94.5 AC(Y 94)(16) 1.1 .9 - .2
19 WXUR/92.7 Oldies/Imus(?) --- .7 + .7
WGY/810 News/talk(Radio 810)(Alb.)(T-18) .7 .7 NC
WTKW/99.5 Classic rock(TK99)(Syr.) --- .7 + .7
22 WBUG/101.1 Country(?)(15) 1.5 .5 -1.0
WRUN/1150 Talk(?)(T-18) .7 .5 - .2
WAQX/95.7 Album rock(95 X)(Syr.)(T-18) .7 .5 - .2
WHEN/107.9 Country(Hit Country 108)(Syr.) --- .5 + .5
WNTQ/93.1 Contemporary hits(93 Q)(Syr.)(T-12) 1.8 .5 -1.3
```

Key:
!-Changed calls from WKDY
#-Simulcasts with WTKW(TK99)and WGES(Oswego;TK105)
$-Simulcasts with WTLA(1200/Syracuse)
%-Daytime only

Erie,Penn.

```
# Stn./freq. Format/positioner(spr.rank) Sp95 F 95 +/-
-- ---------- -------------------------- ---- ---- ----
1 WRKT/100.9 Album rock(Rocket 101)(1) 13.6 12.6 -1.0
2 WJET/102.3 (?)(?)(2) 12.8 10.6 -2.2
```

3 WXKC/99.9 (?)(?)(3) 10.3 10.3 NC
WXTA/97.9 Country(Country 98)(Edinboro)(4) 11.4 10.3 - .9
5 WRTS/103.7 Hot AC/Erie Panthers(ECHL)(Star 104)(T-5) 7.8 8.9 +1.1
6 WFGO/94.7 (?)(?)(T-5) 7.8 8.1 + .3
7 WRIE/1260 (?)(?)(7) 5.3 5.6 + .3
8 WLKK/1400 (?)(?)(8) 5.6 4.2 -1.4
9 WEYZ/1530 (?)(?)(10) 1.7 3.9 +2.2
10 WZPR/100.3 Country(Meadville,PA)(11) 1.4 2.5 +1.1
11 WFLP/1330 (?)(?)(9) 2.5 2.2 - .3
12 WCTL/106.3 (?)(?)(Union City,PA)(12) 1.1 2.0 + .9
13 WRRN/92.3 Easy listening(Warren,PA) --- 1.1 +1.1
14 WMDE/94.3 (?)(?)(Saegertown,PA) --- .6 + .6
WWSE/93.3 Adult contemp./Bills(SE-93)(Jamestown) --- .6 + .6

(c)1996 If you're using this,a citation is all I ask.

TTYL...

--
C.K.G. (((((*))))) "The puck sucks."
| -Toronto Star hockey writer Bob McKenzie,
|X| referring to the FoxTrax enhanced hockey puck
|X|

1157. New on ASTRA DIGITAL from AUSTRIA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Oswald Klotz <klotz@ping.at>
Message-ID: <4en3r5$s7c@vixen.cso.uiuc.edu>
Source record: 26253

To all:

Radio Austria International, the voice of Austrian Broadcasting Corp.,
Vienna. will be on satellite from the end of MArch 1996! More about
Radio Austria International via ASTRA DIGITAL RADIO at that time...
or via e-mail info@rai.ping.at or http://www.ping.at/rai/.

Oswald Klotz
editor

1158. FS: Old Program Automation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4en3r5$s7d@vixen.cso.uiuc.edu>
Source record: 26254

I have a museum piece here, and am running out of room to store it. It's a Broadcast Broducts AR-2000 controller with 6 carousels. I installed it new in about 1972. It was working when removed from service a couple years ago, but the 5 volts supply for the AR-2000 is bad. A 200 watt minitower power supply could probably make the thing run again.
Ideally, this'd go to someone in California who'd like to come and get it! Freight anywhere else would be pretty horrendous!

Harold

--
Harold Hallikainen email hhallika@slonet.org
Hallikainen & Friends www http://slonet.org/~hhallika/
141 Suburban Road, Building E4 phone +1 805 541 0200
San Luis Obispo, CA 93401-7590 fax +1 805 541 0201

1159. WBCN (was Re: Boston: WFNX/WBCN)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: struff <struff@tiac.net>
Message-ID: <4en3r7$s7f@vixen.cso.uiuc.edu>
Source record: 26255

References: <4ecqfs$ij5@vixen.cso.uiuc.edu>

I would like to add my two cents to the part about BCN. Regardless of whether u like BCN or not, one thing can always be said about The Rock Of Boston: Oedipus knows what he's doing. He has proven himself in the past many times, and he, along with Carter Alan, Steven Strick, and Tony Berardini, knows what to do and how to do it.

I worked there for a while in the late 80's/early 90's and when I first started, BCN was playing Bon Jovi, Ratt, Warrent, and other hairspray bands of the day. Once that passing fad ran its course, Oedipus & crew knew enough to change. Not drastically, but enough to change with the times.

Ok, so BCN is playing to that alternative crowd now...so what? so they may be a little late in changing this time, so what? sister station K-Rock in NY was even later in changing. Yeah, BCN is throwing around a lot of promotional money and lotsa self-serving plugs on the air, but they've always done that...thru every format or musical genre...that's just the way they are.

Don't get me wrong, I am not trying to stick up or defend BCN cuz I worked there at one time...I was fired so I owe nothing to them in that respect. But I feel that management has done their job very well in the past, and they'll probably do so in the future (they hope). I think of it sorta like this: clothes & fashions change, so why not musical tastes? if u don't like it, change the station. As for the dj's on BCN, there is some good talent there that's fine in most any format. Laquidara would prefer to play classical music, but that doesn't matter. And Parenteau is one of the best personalities anywhere.

Like I said earlier, I don't owe anything to BCN, but I do respect what they do. If I like it or not doesn't matter.

And I hope I don't help provoke any kind of flaming war here.

Thanks for your time.
-David Struffolino
Boston
http://www.tiac.net/users/struff

STUART_TROUTMAN@HP-Chelmsford-om1.om.hp.com wrote:
>
> As Scott Fybush and/or Mark Schneyder have related in the regular
> Boston radio scene reports here in Airwaves, there is now fiercely
> escalated competition between 'FNX (Boston's principal commercial
> "alternative rock" station for many years) and old WBCN-FM, which WAS

> one of the nation's vital commercial new rock stations from 1968 until
> sometime in the late 70s or so, when they gradually sold out to ugly
> Big Business and became a boring old stodgy corporate monolith, more
> concerned with market image, ratings, and lots of glitz and money,
> essentially forgetting music. What's happened now is that 'BCN mgmt.
> (under the stinking Infinity corporate umbrella) has had to own up to
> the fact that they missed the boat years ago by sticking with their
> old reputation as the home of dull mainstream mega arena rock, while
> 'FNX carried the modern rock flag and captured the new generation of
> younger listeners (crucial in Boston, given its enormous college
> population). 'BCN had the edge in greater transmission power, lots
> more money and industry pull, but 'FNX has been taking away much of
> 'BCN's market "share", despite the weaker signal and the less
> "glamorous" air staff. 'BCN tried to persevere on the sheer "strength"
> of its dj "personality" visibility, but had to start reaching for new
> gimmicks to keep listeners (bringing in Howard Stern's drivel,
> high-bidding for the New England Patriots game broadcast contract,
> etc.). Meanwhile, 'FNX earned awards as the country's best commercial
> "alternative rock" station. So the Infinity Big Cheeses decided enough
> was enough and broke precedent by conceding that they had to change
> their focus musically. So as of the end of '95, they jolted their old
> die-hard audience by promptly jettisoning the old music format
> (Aerosmith, J.Geils, The Cars, Journey, Heart, The Eagles, Van Halen,
> Boston, all of that dead wood) and overnight started programming very
> much the same sort of thing that 'FNX has been playing for years.
> Naturally, 'BCN's spin on it is very unconvincing, especially since
> they're using some of the same old dj's who used to swear by that old
> music.
> 'BCN now sounds like the new corporate flavor of "alternative"
> programming that one will find in many major metro areas of the
> country (Alice in Chains, Pearl Jam, Nirvana, Lenny Kravitz,
> Soundgarden, Alanis Morrissette, Crash Test Dummies, etc.), only they
> stick entirely to the hits, of course. And every chance they get, they
> fill up the airtime with blatant self-promoting plugs, depserately
> trying to braincram their listeners into associating the new
> "alternative rock" sound with WBCN (and not WFNX).
> 'FNX is still a very tiny bit more adventurous. The thing is now
> that the head-to-head war will force both stations to really step it
> up in trying to outdo one another in any way they can imagine (not
> that imagination is a strong point for either of them). 'FNX had the
> edge in promoting the very strong local music scene, but now 'BCN is
> aiming to steal that thunder.
> For a short time, it may be good for listeners and genuine music
> enthusiasts, as more good new stuff will likely get some much needed
> exposure. But I predict it will eventually devolve into a dismal
> Coke/Pepsi commercial tug-of-war, with stupid gimmicks and marketing
> games dominating over any focus on actual MUSIC (god forbid they
> should rely on real music to lure listeners!). 'BCN will win that war,
> because they've got the bucks; and they've already kicked off their
> campaign by staging a stupid publicity event under the guise of

> supporting some vacuous "Legalize Marijuana" project. Anything to get
> on the 6 o'clock news. Yawn.
> The best part of it all is that the area college stations will be
> supplied with an endless theatre-of-the-stupid variety show here,
> while they continue to program the best truly interesting new music on
> the local airwaves. Stay tuned for lotsa laughs.

1160. CKWX Vancouver format change comming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4en3r9$s7m@vixen.cso.uiuc.edu>
Source record: 26256

References: <4ei2ao$bst@vixen.cso.uiuc.edu>

jgbennie@freenet.vancouver.bc.ca (Jim Bennie) wrote:
>
> Everyone in the market is anxious to see how (or if)
>it'll work. I hope their management has the patience to give
>it some time and allow the local people to use their
>instincts and run the operation.
>

>From what I've heard about the operation here, they say they are planning to give it several
years to prove itself and that its being sold as a "public service", something you tune into
a few times a day for a relatively short spell. When you are done, you go back to your
music station...from what I've seen here, its taking the average listener about a year or two
to figure that out and now many people seem to like the station, although they usually only
tune in for traffic, weather, and sports or headlines, etc. On an interesting side note, I saw
a few messages in this group about a NYC station that is planning to go one step further an
broadcast ONLY traffic and weather! Thats a bit extream but I guess in NY....

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1161. CKWX Vancouver format change coming

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4en3ra$s7p@vixen.cso.uiuc.edu>
Source record: 26257

References: <4ei2bn$bub@vixen.cso.uiuc.edu>

aa423@freenet.hamilton.on.ca (Jeff Bamford) wrote:
> I noticed when I was in NYC last fall that WINS used a lot of the
>same bridges/sounds etc. as 680 News. Also, during the "The Blizzard of
>'96", 680 News carried a live report from WINS that was introduced as
>being from their New York affiliate WINS-1010, or words to that effect.
>They strongly implied that the two stations are somewhat allied
>together.

There not! Its just that at 680 they introduce everyone as "their" correspondant. They get their news from BN and they always introduce the Ottawa BN correspondant as "680's ottawa bureau chief"

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1162. Re: Clear Channel Stations (was: Re: Even Worse Station Promos)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4en3rb$s7u@vixen.cso.uiuc.edu>
Source record: 26258

Even the mighty KMOX has other stations on 1120. In Seattle,WA, I beleive
its another 50k station.
Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1163. Re: Chicago Radio Watch 1-27-96

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4en3r8$s7l@vixen.cso.uiuc.edu>
Source record: 26259

References: <4ei2af$bsd@vixen.cso.uiuc.edu>

>The transformation of WLS-FM to country music WKXK continues. The station

just reminiscing about WYTZ-FM. anyone remember when they brought in
barskey? i can remember the nonstop promos with "what's a barskey?" all
over them! ah the good ol' Z95/B96 wars! i think it was brandt miller
that made me want to go into radio. i won his tabloid headline game
once (where you had to pick the *real* tabloid headline out of three).
thanks brandt! is he still doing weather for fox-32? i've been away
from chicago for a while...

>is expected to eventually move to a modified midday shift. Also at the
>station, Matt McCann, formerly of KDIL in San Antonio, is the midday host.

is this the same matt mccann from wlrw-fm in champaign, IL?

///tim elliott
oldies 104 kods-fm/reno

1164. Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: bstroupe@neosoft.com
Message-ID: <4en3rd$s83@vixen.cso.uiuc.edu>
Source record: 26260

After following this subject for several days, I feel I need to put my two cents worth in, as Mr. Foti has done. Well I work as the chief engineer of a major market AM/FM station. I am just glad I don't work with anyone like Allan Sniffen although I know many people in programming like him. My station competes with two other stations in the market with the same format and signal.

We try to emphasize cleanliness over absolute loudness and the result is the longest TSL in our format and believe me the PD here likes all the TSL he can get! I have been complimented by record producers because our audio processing didn't smash their sound to death. I will, of course, give credit where credit is due; our program director puts all the elements he is responsible for (music, talent, promos) in a truly entertaining way, the processing complements it. He doesn't try or desire to adjust the processing himself, he has faith that I am a professional, know my bussiness, and want the station to be sucessful. I'm not saying we don't ever discuss the processing, but when we do we respect each other's viewpoints. This process is known as teamwork and, as applied in our case with the effort of sales and the other departments, has led us to be the number two billing station in the market last year! (Out billing all our format competiors and in business isn't that the bottom line?)

I like to use the "cake" analogy about processing. The programming is the cake and the processing is the icing. No matter how good the icing is, if the cake tastes bad no one will eat the cake. Conversly, if the icing is rotten, no one will eat the cake either but if the cake and icing complement each other, it will be a pleasure to eat. Some people can't understand that if a little is good more must be better. WRONG!!!

Obviously, the people that belive louder is better at any cost have never heard of the term subliminal perception. My theory is that at some, low level, distortion is perceptable in the subconscious and, after some time when the listener has reached his threshhold, he changes stations or turns the radio off.

When you programmers out there who insist on loudness at any cost have tried everything to build an audience and wonder why nothing seems to work, give me a call. I'll be happy to show you the way to better ratings, longer TSL and happer listeners altough they might not be able to tell you exactly why.

Bob Stroupe
Chief Engineer
KKBQ AM/FM

TRADE SECRET: The road to good audio is not just in the audio processor but requires attention to detail from the source all the way through the chain and

the transmitter.

1165. REQ: Help in writing comedy

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: pyx@globalone.net
Message-ID: <4en3re$s84@vixen.cso.uiuc.edu>
Source record: 26261

Has anyone ever seen a book on how to be a stand-up comedian
or writing comedy in general? I think this would be
invaluable in preparing for a show. If you know of one, please
post a reply, or e-mail.

Joel Marshall
3-7 p.m. -PYX 106, Albany, NY
"Capitaland's Rock & Roll Authority"

Check out our website!
http://www.globalone.net/pyx106

1166. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4en3re$s86@vixen.cso.uiuc.edu>
Source record: 26262

References: <4ei2av$bt8@vixen.cso.uiuc.edu>

In article <4ei2av$bt8@vixen.cso.uiuc.edu> Bill P <rrb@clm.aiss.uiuc.edu> writes:
>
>
>} From: vancleef@netcom.com (Henry van Cleef)
>
>} Highly-processed signals are
>} distorted signals, and every study has shown that distortion tires the
>} listener quickly. The response of a listener who has tuned in a
>} distorted signal is likely to be ten or fifteen minutes of listening,
>} followed by a strong desire to shut the radio off and get some relief
>} from the noise.
>
>Exactly. My experience is that I may listen to some high-energy music
>on our local CHR (KHTO) and really enjoy it. But after a little while I hit
>the button for one of the softer stations. Among my favorites has been
>KZPD, an automated, MOR-skewing EZ station that (thankfully) includes
>a lot of jazzy arrangements.
>
>As soon as the station changes, I feel a physical relaxing in my ears
>and head as the 'wall of sound' disolves into actual dynamic range.
>
You're describing, from personal experience, what the tests conducted in
the thirties and forties showed.
To be more specific, before someone challenges me to give citable
references, I have in mind:

H.A. Chinn and P. Eisenberg, "Tonal range and sound intensity
preferences of broadcast listeners." Proceedings of the Institute of
Radio Engineers (Proc. IRE) Sept. 1945.
-----"Influence of Reproducing system on tonal range preferences."
Proc. IRE, May, 1948
Le Bel, C.J. "Psycho-Acoustical aspects of listener preference tests."
Audio Engineeering, Aug. 1947
Olson, H.F. "Frequency range preferences for speech and music." Journal
of the Acoustic Society of America, July 1947.
This is only skimming off the top of work that was done about fifty
years ago. I will particularly single out Harry F. Olson, whose "Elements
of Acoustical Engineering" (Van Nostrand, 1947) and "Musical
Engineering" (McGraw-Hill, 1952) are classic texts. Also, Seashore's
"Psychology of Music" (McGraw-Hill, 1938).

I mentioned the "Fletcher-Munson curves." H. Fletcher and W.A. Munson,
"Loudness: its Definition, Measurement and Calculation," Journal of the

Acoustic Society of America, Oct. 1933, is where these showed up.
Fletcher, in particular, did a lot of work 65-70 years ago correlating
human perceptions of hearing to electrical devices and measurements.
There is one other work that should not be ignored, and that is Hermann
Helmholtz's "On the Sensations of Tone," published in 1862 and still
very much *the* standard work on musical tonality.

Folks may notice that one of these ancient titles says
"psycho-acoustical"----a term that many nowadays equate with "golden
ear" audio fanatics and their beliefs. Helmholtz is "physio-acoustic."
Some of the later workers explored the relationship between physical
phenomena and psychological perceptions.
>
>It is especially horrible when they do remotes from a local dance club
>via some sort of RPU. The RPU is a little rough itsself
>(understandable) and with the new *ultra-hard* clipping that portion
>of the day is even more unlisteneable (and is among my favorite
>shows).
>
>What seems to be happening is that the bass is cranked up to the point
>that it obliterates the other information during the attack of strong
>bass note. This masking is gone as soon as the note decays, so there
>is a noticable 'pumping sound' in time with the bass line.
>
The "pumping" sound you describe is the classical example of
intermodulation distortion. That tub-thumping bass forces short-term
compression of the remaining musical content, and thus "modulates" it.

>} The volume control on a radio is the proper way to make
>} the audio louder. High average modulation may get the listener's
>} attention for a few minutes, but it is killing the goose that lays the
>} golden egg.
>
>Are you available for consultations? I can think of several stations
>that could benefit from your advice.
>
Yes, I could be persuaded to consult, but my guess is that a good many
CE's would consider me a carpetbagger telling management the same things
the CE's have been telling them.

--
==
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==

1167. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3rg$s88@vixen.cso.uiuc.edu>
Source record: 26263

RO>I had the very interesting experience of working with Mr.Schulke in
RO>customizing Optimod 8000s for his format in the late '70s. Mr, Schulke, to s
rorban@slip.net wrote:

RO>the least, had some _strong_ opinions about transmission gear. Some of these
RO>like alleged audible differences between FM antennas, might even be consider
RO>eccentric. I _can_ tell you that he concerned himself with sonic minutae tha
RO>seemed to me to be below the perception of the typical listener. Schulke
RO>obviously believed that these factors influenced the listener on a
RO>subconscious level.

Bob,
I remember those experiments. Many of Jim's "eccentricities"
bordered on showmanship. They added a certain mystique to the format
and caused stations to pay closer attention to the format than they
otherwise would. Since the format achieved an astonishing level of
success, very few were interested in questioning his techniques.

RO>In retrospect, it's clear that Schulke sold out adn retired at the right
time
RO>His format spiralled downward shortly thereafter. It was clear was the
reason
RO>was not audio processing but instead that the format -- old-line "beautiful
RO>music" -- was becoming a dinosaur; old listeners were dying off and new
RO>listeners were not replacing them.

Processing certainly wasn't the reason the format died, but careful
processing was part of the reason it was so successful for so long .
RO>I think there is a lesson here; programming
RO>is _by_far_ the most important factor in attacting audiences. The role of
RO>processing is primarily to ensure that the format can be comfortably heard b
RO>the target audience regardless of the type of receiver used for listening.
RO>Excessive processing (mainly clipping) is an irritant to many adults (women
RO>particular); insufficient processing means that the station is not
comfortable
RO>listenable in a car.

It's the primary lesson. In our business, programming is
everything. It's our only product. I remember several conversations
with you where you expressed exasperation at the abusive processing
some stations used with your equipment. Processing is absolutely
necessary. It's the WPLJ level of processing that mashes the sound so
badly that, no matter how good the programming, you can't listen for
very long. It hurts.

Rich

1168. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4en3re$s85@vixen.cso.uiuc.edu>
Source record: 26264

References: <4ei2aq$bt1@vixen.cso.uiuc.edu>

rorban@slip.net (Robert Orban) wrote:
>The role of
>processing is primarily to ensure that the format can be comfortably heard by
>the target audience regardless of the type of receiver used for listening.
>Excessive processing (mainly clipping) is an irritant to many adults (women in
>particular); insufficient processing means that the station is not comfortably
>listenable in a car.
>

I agree, but since listeners are in a variety of environments,
shouldn't THEY make the dynamic range adjustment? It SEEMS that we
should transmit with a compromise REVERSIBLE compression (that can be
expanded at the receiver). The receivers would have a little expander
knob where one end would restore the original dynamic range for home use
and the other would mash the sound for car use (or other noisey
environment). The compression would serve as a compromise for those old
radios that don't have the expander, and would also serve as encoding for
a noise reduction system to get over the noise of the broadcast channel
(the expander would decode).
Anyone remember the radios of the 1930's or so that had an
incadescent lamp across the audio as an expander? When the audio level
was high, the lamp resistance went up, shunting the audio less, making it
louder. When the audio level was low, the lamp resistance went down,
shunting the audio more, making the audio softer.

Harold

[Moderator's Note: I bet that light bulb compressor sounded good,
huh? :-) Bill]

1169. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4en3rh$s8e@vixen.cso.uiuc.edu>
Source record: 26265

References: <4ei2at$bt5@vixen.cso.uiuc.edu>

What I don't understand in all this discussion is...what CDs are recorded without compression? All my favorites sure sound compressed and processed to me!

In the case of AM the sideband energy is what counts. Processing increases the sideband band energy and improves the coverage. Most would agee a louder less noisy signal is a significant advantage from the listeners perspective.

1170. Re: Copyrigyhts and Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: afn09595@freenet2.freenet.ufl.edu
Message-ID: <4en3rk$s8l@vixen.cso.uiuc.edu>
Source record: 26266

References: <4ei2ai$bsl@vixen.cso.uiuc.edu>

In <4ei2ai$bsl@vixen.cso.uiuc.edu>, Rob Landry <umar@cybercom.net> wrote:

: Because you can't make a series of observations, independently
: of Arbitron, and get the same numbers you find in a ratings report, the law
: treats an Arbitron book as though it were a work of fiction.

Funny, I've treated Arbitron numbers as works of fiction for
years.... (grin)

Wyatt Cox, Affiliate Relations, People's Radio Network
....way down upon the Suwanee River in White Springs, FL

--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

1171. Re: Compression (revisited)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3rk$s8m@vixen.cso.uiuc.edu>
Source record: 26267

KR>Interestingly, Mix magazine just had a spotlight article on this
KR>subject. A handful of prominent engineer/producers all said that they
KR>check their mixes against "radio" type ratios. They modify the mix as
KR>needed to fit this reality of music, then back off the compression and
KR>print to tape.

Check any good recording studio and you'll find a set of small
speakers used to check the mix as it's likely to sound on an average
radio or boombox. They're used to check phasing, processing and EQ.

KR>Precisely. But recording engineers that I know all feel that a
KR>compressor is more useful than an eq. There is also a difference in the
KR>"sound" of many of the radio singles from the sales CD's. Seems to show
KR>up on music from newer artists, as I noticed it on a Patti Loveless
KR>single vs the album cut.

The "radio mix" is a different bird. It's usually edited for time
and preprocessed for radio.

Rich

1172. Re: Drag Strip Spots

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4en3rm$s8n@vixen.cso.uiuc.edu>
Source record: 26268

References: <4d8aam$27n@vixen.cso.uiuc.edu>

Nostaglia is great until some 20 year old punk shows up....

Anyway, I grew up listening to Bruce Morrow and the::::

SUNDAY!
SUNDAY!
SUNDAY afternoon at RACEWAY PARK, Engilishtown, NJ.

Throbboing, screaming, nitro-guzzling funny cars screaming down
the quater mile at speeds in excess of 200 MILES AN HOUR.

It's strange what sticks in your mind after a quarter century.

I believe the bed under the "dueling voices" was something
obscure from the Detroit Wheels.... How appropriate.

--
ADOLPH

1173. Fly 92 tape wanted...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4en3rp$s8r@vixen.cso.uiuc.edu>
Source record: 26269

References: <4ea07b$9a0@vixen.cso.uiuc.edu> <4ecqed$ih5@vixen.cso.uiuc.edu>

>I'm just a simple hicky from Holland, but I new what he was talking
>about. It's WFLY Fly 92 in Albany NY, and is pretty well known in the
>USA. But I agree it would be much more easy if the location of the

Well, there is a CFLY in Kingston Ontario and they call themselves "FLY FM" last I heard.
However, they are on 98.3.

>station is mentioned aswell. Or even the region where the station was
>picked. For JJ, I'm sorry to say that I only have stuff of Fly from
>around 1990. But check out one the radio-listings on the WWW, they're
>on there somewhere. Maybe they're even friendly enough to send you
>some unscoped tapes them selves.
>
>Good luck,
>
>Ivo!
>
>
>
>
>
>
>
>

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1174. WGBB...the pulse of Long Island...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: clairephil@aol.com
Message-ID: <4en3rq$s8u@vixen.cso.uiuc.edu>
Source record: 26270

Any GBB alumni surfaced on this board? Just wondering. WGBB spawned many, many talented people. Where are they now? Paul Dirschel, where are you? Gary Nolan? Stemmer? Steve Virrrrrrrrrrrgil? I had a two hour phone coversation with Cary Breiner (who everyone in NY and DC radio seems to know). We can see the fabulous Linda Cohn on ESPN -- and last heard from, Craig Mustard was still in Boston, but doing what???

-- Claire Meyerhoff (now freelancing in DC -- MIX 107.3, voice-work, video stuff -- former News Director at Metro Networks) (Clairephil@aol.com)
Mon, 29 Jan 1996 17:50:03 -0500
Message-Id: <199601292250.AA08284@interlock.ccabc.com>
From: BAKALIE@ccabc.com (BAKALIE)
Date: Mon, 29 Jan 1996 17:04 EST
To: EDITOR@airwaves.com
Subject: howard stern
Status: RO

hi william. hope all is well. i'd like to post the following request for a colleague at abc news.
let me know if there is a problem, etc.
-- ellen bakalian

To Any Radio Collectors, Fans, and Critics of Howard Stern:
We are currently working on a biography of Howard Stern for the A&E television network with ABC News Productions. I am searching for any tapes of early H. Stern radio shows, photos, videos, and even experiences with Howard Stern.

If you can be of any assistance, or know of anyone who might be able to help us, please call or email.
Thank you for your help.

Bob Levin, senior production associate
212-456-3536

Adam Sternberg, associate producer
"sternba@ccabc.com"

1175. Re: Copyrigyhts and Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Marc Gordon <marc@shore.net>
Message-ID: <4en3rj$s8k@vixen.cso.uiuc.edu>
Source record: 26271

References: <4ei2ai$bsl@vixen.cso.uiuc.edu>

Arbitron numbers a work of fiction??? How can that be?

1176. Greaseman on a new network?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: kriston@ibm.net
Message-ID: <4en3rs$s90@vixen.cso.uiuc.edu>
Source record: 26272

I've been listening to the Greaseman for just a short time now, but he's now broadcasting from Atlanta in the morning slot and has hinted that he may be on the Turner network and has said that they are trying to grab the 6-10 AM time slot nationwide.

In the same conversation, I learned that the Greaseman is only syndicated on three stations: Atlanta, Washington DC and Los Angeles.

What is going on with the Grease? Are they targeting Stern? Has he jumped networks (or, it seems, finally joined a network)?

Interesting note: Stern is THIRD place in the Wash. DC area, tied with two AM news/talk stations, behind a MOR station and a popular local morning show. Imus is way, way below that. And by the way Stern talks, he thinks he's number 1 in all his markets. He's number THREE in Washington DC!

Kris

/\/\
kriston@ibm.net

1177. Wtd: Old Broadcast mics & Limiters

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mrburn@aol.com
Message-ID: <4en3ru$s97@vixen.cso.uiuc.edu>
Source record: 26273

Wtd: Old Broadcast mics & Limiters

All Microphones By: RCA (Here are and example of some numbers to look
for)
77DX, or 77D, 44, BK5, 1001 (KU3A), any and all RCA mics

Coles or Western Electric Mics any Models

Tube Limiters by Fairchild models 660, 600 etc... Teletronics LA2A or 175,
LN1176, LA4, LA3, RCA BA86, BA6A any types, Presto Tube type limiters,
Western Electric, Collins, etc....

Will Pay Cash.

Call "Skipper" at (818) 784-7611
or
E Mail - mrburn@aol.com.

Wtd: Old mics/Tube Equipment

All Microphones By: RCA (Here are and example of some numbers to look
for)
77DX, or 77D, 44, BK5, 1001 (KU3A), any and all RCA mics

Coles or Western Electric Mics any Models

Tube Limiters by Fairchild models 660, 600 etc... Teletronics LA2A or 175,
LN1176, LA4, LA3, RCA BA86, BA6A any types, Presto Tube type limiters,
Western Electric, Collins, etc....

OR ANYTHING THAT IS AN OLD TUBE ITEM YOU MIGHT THINK IS FROM A RADIO
STAION , RECORDING STUDIO OR OLD STEREO EQUIPMENT.

Will Pay Cash.

Call "Skipper" at (818) 784-7611
or
E Mail - mrburn@aol.com.

1178. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4en3rv$s98@vixen.cso.uiuc.edu>
Source record: 26274

References: <4e1u9u$mal@vixen.cso.uiuc.edu> <4ei2cb$bvg@vixen.cso.uiuc.edu>

We have a long tradition at KBCO in Boulder/Denver of presenting on air live broadcasts of both
local and national bands on an unscheduled basis as circumstances permit in our "Live From Studio
C" shows.

Doing same gave me an appreciation as to why live musical events aren't as pcommon as they once
were- They're labor-intensive to set up, they take hard work and planning, there's plenty of
moments of sheer terror from last-minute glitches and it's often difficult to deal with the bands,
agents, record companies, hangers-on and etc. in the studios where everyone wants the best
possible on-air presentation. There ain't no way to edit the tape and roll it again!

But when it works well, there's an awful lot of "high fiving" going on in the studio and control
room- it's a blast.

But you old-timers out there probably knew this already!It's much easier to just spin the CDs and
a lot more risk-free.

Yeah, there's still some stations doing good old 'real radio'.

-Bill K.
CE, KBCO AM & FM

1179. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Tim Reynolds <timrwjar@ids.net>
Message-ID: <4en3rv$s99@vixen.cso.uiuc.edu>
Source record: 26275

References: <4e1u9u$mal@vixen.cso.uiuc.edu>

Charles A. Kunz wrote:
>
> How many radio shows out there showcase local bands?

In Providence, RI there are a couple I'm aware of: on 95.5 WBRU, and "SoundCheck" on 94.1 WHJY Sunday Nights, which I believe has been running for over 10 years, and has produced CD's of local bands in the past.

In Hanover, NH, 99.3 WFRD produces a weekly one called "Homegrown", which has been on for about five years on Sunday Nights, and has also produced CD's and cassettes of local bands. It's produced by a local musician called Little Wolf (Pete Skinner)

--
Tim Reynolds - Research Manager
WJAR Providence, RI USA
401-455-9170 Fax: 401-455-9168

1180. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: bobseybold@aol.com
Message-ID: <4en3s8$s9p@vixen.cso.uiuc.edu>
Source record: 26276

References: <4ea07k$9ae@vixen.cso.uiuc.edu>

Aside from (mostly automated) CNN Radio and AP's all-news broadcast services, the only major commitment to all-news radio is from the CBS and Westinghouse O&O's. It's really hard to get programmers to try the format, because talk is soooo hot now, and frankly, most people don't listen to all-news all day. Here in Toledo , we do local morning and PM drive shows that feature a fast-paced mix of news, traffic, weather, sports and very short talk/interview segments. For us, all-news in a #54 market would be tough sell, but even in bigger cities that seems to be the case too.

Bob Seybold
News Reporter/Anchor
NewsRadio 1370 WSPD
Toledo, Ohio

Bob Seybold

1181. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: clairephil@aol.com
Message-ID: <4en3s9$s9r@vixen.cso.uiuc.edu>
Source record: 26277

Here in DC it certainly is. I worked at WTOP for years -- and just this weekend heard lots of AP -- I think they're taking big blocks, and it sounds like they just have a desk editor/anchor doing local drops. I noticed the traffic service started her break with "WTOP newstime..."because there was no one to toss it to her! In my early years at WTOP they had newsriters, then it went to anchors writing their own stuff. Also, fewer reporters, sports people etc. WTOP is also using an out-service (the Washington Business Journal) instead of in-house business reporters. But hey, this is the way it's going. All-news is very, very expensive to keep going. But I really think the AP on the weekends is a big mistake. It was very sad to hear.

Any other former WTOP'ers on line???

-- Claire Meyerhoff

1182. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4en3sa$s9t@vixen.cso.uiuc.edu>
Source record: 26278

Okay, now my uninformed follow-up question: Are the shares listed by Arbitron shares of all commercial stations in the market or of all stations, period? Because if it's shares of ALL stations, I'd think we could add up the shares by commercial stations and get approximate non-commercial penetration. Just another thought.

Thanks,

Dan

1183. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: johnross@halcyon.com
Message-ID: <4en3sb$s9u@vixen.cso.uiuc.edu>
Source record: 26279

References: <4e7icf$5jb@vixen.cso.uiuc.edu> <4ei2bh$btv@vixen.cso.uiuc.edu>

In article <4ei2bh$btv@vixen.cso.uiuc.edu> talk1370@aol.com (Talk1370) writes:

> We need Rich Wood, the WOR Network honcho, to confirm
>this (Rich, I hope you're lurking, you often do on this group)
>...but seems to me I remember Arnold Passman, who wrote a
>history of personality radio in the early 70s, saying WOR start-
>ed Rambling With Gambling some time in the summer of 1925.
>That would make it first, since WSM didn't even sign on for
>the first time until early fall of that year and Grand Ole Opry
>started up when the station was about a month old.

> Oldest continuous NETWORK show may be a different story.
>I think that would be the Metropolitan Opera broadcast (first
>on NBC, now on NPR) which only dates to about 1939.

The first Metropolitan Opera broadcast was December 25, 1931 on NBC. The Texaco sponsorship began in 1940.

> Grand Ole
>Opry doesn't count because it's distributed nationally as a TV
>show, and I don't think they syndicate or network the audio any
>more as a radio show.

The Opry started on WSM on November 28, 1925, but it was a local broadcast until 1939, when NBC started to carry thirty minutes of the three-hour weekly show. The network broadcast ended in 1957, but it's still going strong on WSM. There have been ad-hoc network hook-ups for special occasions like the opening of the new Opry House in 1975, but that's not a "continuous network broadcast."

The other contender for "Oldest Network Show" is the Mormon Tabernacle Choir, which has been running on KSL since 1929--distributed on NBC until 1932, and on CBS since then.

1184. When Radio was a Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jhgf@unknown.address.com
Message-ID: <4en3sc$sa1@vixen.cso.uiuc.edu>
Source record: 26280

Reading in this newsgroup one idea I have to agree with is radio today is boring and non creative. Back in the mid 60's I remember Dan Ingram being on WABC telling one of his funnies betwwen songs while there was a girl ready to commit suicide off of one of NYC bridges.The girl had a radio with her and was listening to Dan at the time, and because of his joke(note he had no knowledge of what the girl was doing), she laughed and lived to write him about her experience. The power of the DJ, your friend on the radio.Where are they today? As others in this news group have stated radio can be more then just another ten in a row!

Jack Nolan

1185. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3sd$sa4@vixen.cso.uiuc.edu>
Source record: 26281

TA> We need Rich Wood, the WOR Network honcho, to confirm
TA>this (Rich, I hope you're lurking, you often do on this group)
TA>...but seems to me I remember Arnold Passman, who wrote a
TA>history of personality radio in the early 70s, saying WOR start-
TA>ed Rambling With Gambling some time in the summer of 1925.

Bob,
Rambling With Gambling is the longest running radio show,
originally called "The Musical Clock." Gambling took the show over in
early 1925. It began as an exercise show.

TA>That would make it first, since WSM didn't even sign on for
TA>the first time until early fall of that year and Grand Ole Opry
TA>started up when the station was about a month old.

My sources tell me "The Grand Ole Opry" is the next.

Rich

1186. Old Time Radio (was: Re: Whats the oldest radio show)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4en3se$sa5@vixen.cso.uiuc.edu>
Source record: 26282

I dont know the answer to this question, but I wanted to jump in and tell old time radio fans that there is a medium-high volume digest on what is called "Golden Age Radio" or OTR (Old Time Radio) programs.

It is sent out ONLY as a digest, and is populated with many of the who's who in OTR. This list is about old time radio programs, not old radio equipment.

To subscribe to this digest, send email as follows...

To: otr-request@airwaves.com
Subject: SUBSCRIBE

<the body of your note is ignored by the server>

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

1187. Re: RCS digital workstations, Orban DSE 7000 system

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4en3sg$sa8@vixen.cso.uiuc.edu>
Source record: 26283

References: <4ea07o$9an@vixen.cso.uiuc.edu>

In article <4ea07o$9an@vixen.cso.uiuc.edu>, sterling@sky.net (Sterling B. Williams, III.) wrote:

|: Just looking for some feedback on how good the systems are... I am excited about
|: them, but don't know neat little tricks to them yet. Will we benefit greatly
|: from having these?

There's a whole pile of tricks for the Orban that users have developed. Things like instant stutters, pitch-descending repeats, 1-key ways to extend sounders without slowing them down...

Check their users newsletter, and occasional things in RAP. But most important, one of the chapters in the manual is _nothing_but_ production tips. Drag the book out of the engineering shop and read it.

It's not a typical computer book. I wrote it.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
http://www.tiac.net/users/jcrose

1188. Bob Larson? (was:Re: more on rude show hosts...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4en3sk$sag@vixen.cso.uiuc.edu>
Source record: 26284

Scott Levison (z800525a@bcfreenet.seflin.lib.fl.us) writes:
> References: <4ecqff$iil@vixen.cso.uiuc.edu>
>
> Now if you want REALLY rude host, check out Mad Dog Dornan next time he
> fills in for Rush...oir Bob larson. Now THOSE two are frightenning!
>

Where is Bob Larson on? (He had a religious talk show back in the mid-80's, but
was forever getting thrown off stations. By the time 1992 rolled around,
he was on mostly brokered time secular stations . ..

1189. !

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: marty.tabnik@tsbbs.com
Message-ID: <4en3sm$sak@vixen.cso.uiuc.edu>
Source record: 26285

ta> From: talk1370@aol.com (Talk1370)

ta> Losing the remaining deductions means you lose whatever
ta> leverage you had against a high tax bill...

That would be true in the Bad Old Days of 91% (!) incremental
tax rates. Or 70% rates. Or 50%. Or even 39-41% (?) rates.

ta> a homeowning family of four pulling in $1500 per week,
ta> according to the Treasury Dept., could end up paying up
ta> to $10,000 a year more in taxes

Hmmm. Let's see. $78,000/year. Hardly MIDDLE CLASS, eh?

Anyhoo, we drop $36K for fam4, so we're at $42K.
Multiply by 0.17 and we get
$7,140!
(An effective rate of 9.1%.)

That's not $7,000 MORE, that's
$7,000 TOTAL.

I dunno where the Treasury got their figures but
They're lying again!

Remember, for a family of 4,
Your first $36,000 is T-a-x-f-r-e-e.
Earn $72,000 and your actual tax rate is 8-1/2%.

Understand now?
---
* SLMR 2.1a * "Hill&Bill: Liar Liar & Pants-on-fire." * Imusinamorning

1190. Re: Telephonenumber Atlanta Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: edgar.van.hazendonk@tip.nl
Message-ID: <4en3sn$sal@vixen.cso.uiuc.edu>
Source record: 26286

References: <DKzExu.34L@tip.nl> <DL06nz.DLA@tip.nl>

Ive'heard from a radiostation called Atlanta Radio. The station is
broadcasting from a ship of Ireland (Europe).
I'm looking for a telephonenumber of this radiostation.
Who can help me.
Thanks,

edgar.van.hazendonk@tip.nl (of: t338621@tip.nl)
edgarvh@dds.nl
http://huizen.dds.nl/~edgarvh/
http://www.tip.nl/users/edgar.van.hazendonk/

1191. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jstewart@fastlane.net, -@dfw.nkn.net, Jim@dfw.nkn.net
Message-ID: <4en3so$sam@vixen.cso.uiuc.edu>
Source record: 26287

In <4e3vto$puo@vixen.cso.uiuc.edu>, jmarvin@well.com (jay marvin) writes:
>
>Has anyone ever noticed that right-wing talk show hosts and their
>politicians can bash the poor, pick on women, children, the very old,
>gays, and anyone else they deem to lack values and it's all Ok. But
>when a left-wing talk show host gets on the air (myself, Tom Leykes)
>and stands up and says enough and prove what your saying OR gets down
>and dirty we're rude!

Jay, please don't whine. You sound like a 5 year old on the playground.
Cite some specifics about right-wingers "bashing" the poor, etc. I've spent
a lot of time listening to conservative host here in Dallas and I have not
heard them bad mouth people. Perhaps you consider it bad-mouthing when
conservatives decry the programs that keep poor people dependent on
liberal government programs.

>YOU MADE THE RULES LIVE WITH THEM.
Good heavens. Liberals controlled Congress for 40 years and made this mess.
Conservatives are trying to clean up after their excesses.

Kind regards,
Jim Stewart
Dallas

1192. Re: Talk Shows, the real town hall

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3sq$sao@vixen.cso.uiuc.edu>
Source record: 26288

TA>Losing the remaining deductions means you lose whatever
TA>leverage you had against a high tax bill...a homeowning family
TA>of four pulling in $1500 per week, according to the Treasury
TA>Dept., could end up paying up to $10,000 a year more in taxes
TA>under the Forbes plan, $12,000 more in tax a year under Dick
TA>Armey's somewhat higher-rate proposal.

Bob,
Don't you mean that $10,000 more will be taxable? I can't imagine
that anyone in the $1,500 a week bracket would pay out $10,000 in
additional tax. After all, $6,000 a month comes out to $72,000 a year
before taxes. While it's well above the American average, it's not a
lot of money.

Rich

1193. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: lhpalter@nexus.yorku.ca
Message-ID: <4en3ss$sar@vixen.cso.uiuc.edu>
Source record: 26289

References: <4ecqfg$iim@vixen.cso.uiuc.edu>

680 News (CFTR-AM) in Toronto, a now-fully-computerized shop - still uses that silly teletype SFX...I would suspect that now they have the quietest computer keyboards anywhere! :)

1194. Teletype and other noises!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: "MACHARG, KEN" <kmacharg@mhs.hcjb.com.ec>
Message-ID: <4en3ss$saq@vixen.cso.uiuc.edu>
Source record: 26290

********** Start of Forwarded Message **********

Or how about the old bug (semi-automatic telegraph key) burst between
every story, or I remember some stations using reverb to announce the
dateline of every story. One station where I worked, we even mixed in
sound effects in the background to make the story sound more immediate.

Ray Dennis
********** End of Forwarded Message **********
Then there's Radio Rumbos in Venezuela which uses doorbells (I'm not
kidding) between each news item. Their newscasts are pretty fast paced,
sort of headline style.
Some stations here in Ecuador do the news headline style with
upbeat music underneath and a break between each story to give the time
to the second, i.e. "it's 8 hours, ten minutes, 27 seconds."
Despite the format, many stations here are much more full-service
than those in the U.S. Radio Quito, the leading station here in Quito,
has co-anchored newscasts throughout the day, many of them 30 minutes.
Add a few radio soap operas, a daily two hour magazine program on the
family, play by play sports, a variety of music and other programs, and
you have one classy station!
--Ken MacHarg
==========
=Kenneth D. MacHarg Radio HCJB =
=Director, English Language Service Casilla 17-17-691 =
=Kmacharg@mhs.hcjb.com.ec Quito, Ecuador =
=FAX: 593-2-447-263 Phone: 593-2-466-808=
= =
= HCJB - The Voice of the Andes +++ La Voz de Los Andes =
= Heralding Christ Jesus' Blessings =
==========

1195. Re: Teletype SFX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: dk@crl.com
Message-ID: <4en3st$sas@vixen.cso.uiuc.edu>
Source record: 26291

References: <4ecqfg$iim@vixen.cso.uiuc.edu>

Ron Jordan wrote the quoted material below:

" Yeah, I know it sounds hokey, but dang-it it sure makes the news sound
" exciting!

But *should* it sound exciting? I feel that this quest to make news sound exciting has resulted in more coverage of accidents and disasters and less coverage of some very real stories.

Why is it I have to tune to NPR or to the BBC to find out that pregnant women from Mexico spend *less* time in health clinics in LA than native-born Americans because they are healthier? This is news, it totally shatters the myth of Mexicans as using up all our health care, yet I had to get this story from the NPR program "Horizons" and from the BBC program "Outlook", not from any commercial American network.

American news is sick. It's become no better than the National Enquirer or Weekly World News. To think that only 40 years ago, American broadcasters exposed corruption, delved into real issues. Today?

--
(c) 1996 All digital audio reaches our ears as analog sound
David Kaye

1196. what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4en3st$sat@vixen.cso.uiuc.edu>
Source record: 26292

Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower. Before you jump the gun, I'm NOT counting buildings/structures like Sears tower or the CN tower in Toronto etc. I'm strictly talking guyed communcations towers. I know that LEBLANC and ROYLE of Oakville Canada [shameless plug :)] built a 1767' tower for WCIX TV-6 in Homestead florida to replace the tower that fell after the hurricane in 1994. My wife is teaching a section on architecture and towers to her grade 4 class and her books mention a station in the US that has a 2050' tower.. I think its KTHI-TV? I know the tallest used to be the warsaw radio tower at 2100++' in Poland but that fell in 1990.

John Mckay
Project/Design Engineer
Leblanc and Royle Telcom
(680 NEWS Toronto Freelancer)

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1197. vin scelsa's first WNEW report

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4en3sv$sau@vixen.cso.uiuc.edu>
Source record: 26293

Stefan Daystrom wrote:
>
> According to multiple sources, Vin has just moved to WNEW-FM. One source
> (Radio & Records) says late-night (his original timeslot there apparently),
> another source (I forget where) says Sun 8pm..midnight. Maybe both are
> true, maybe just one. I'm not in the NYC market or even within 2000 miles
> of it <g> so I can't tune in to figure it out myself.

Here's Vin's report for his first night back on WNEW, starting at 8PM:

From: Vin Scelsa
Subject: The Songs I Played
Date: Mon, 29 Jan 1996 05:00:50 -0500
These are the songs I played on WNEW, first show back, 1/28-29/96:

BOB DYLAN Dignity

ROD STEWART Gasoline Alley
SAM COOKE A Change Is Gonna Come
TODD RUNDGREN Just One Victory
NATE OUDERKIRK Edge Of Heaven

SPEECH If U Was Me
VAN MORRISON I Will Be There
ETHEL WATERS I've Found A New Baby
DAN BAIRD I Want You Bad
NRBQ A Little Bit Of Bad
NRBQ I Want You Bad
LUCINDA WILLIAMS I Just Wanted To See You So Bad
STEVE EARLE More Than I Can Do (pre-release)

SHAWN COLVIN in studio guest

STEVE EARLE Valentine's Day (pre-release)

BRUCE SPRINGSTEEN Straight Time
LOU REED Set The Twilight Reeling (pre-release)

SHAWN COLVIN (live performance) Racing In The Streets
(CD) I Don't know Why
(live) The Fall Of Rome (new song)
DAR WILLIAMS This Was Pompeii

TONY BENNETT & SHAWN COLVIN Young At Heart
TONY BENNETT Maybe This Time
VAN MORRISON Who Can I Turn To

SHAWN COLVIN (live) Polaroids and "riff medley"

BARRETT STRONG I Heard It Through The Grapevine
AL GREEN Keep On Pushing Love
EDIE BRICKELL Good Times
PHILOSOPHER KINGS All To Myself (pre-release)

PHILOSOPHER KINGS All To Myself (again)
DIZZY GILLESPIE Night In Tunesia
LOUDON WAINWRIGHT III I Wish I Was A Lesbian (IWIWAL)
THE DELEVANTES Long About That Time
TOM PETTY American Girl
TOM COCHRAN Crawl
JIMMY CLIFF Sitting Here In Limbo

LOUDON WAINWRIGHT III 1994
JIM'S BIG EGO (JIM INFANTINO) Desperate Times

JIM'S BIG EGO Bite Me (Hard)
LEVELLERS Hope St.
AIMEE MANN Choice In The Matter (finally released this week!)
GOLDEN SMOG Glad & Sorry
LLOYD COLE Love Ruins Everything
PHILOSOPHER KINGS Lay My Body Down (pre-release)

GERRY MULLIGAN & BEN WEBSTER Go Home
(Adios, Gerry Mulligan, rest in peace ...)
AIMEE MANN Amateur

LOU REED Trade In (pre-release)
ELLIOT MURPHY w/SPRINGSTEEN Everything I Do (I Do For You)
PATTI SMITH Paths That Cross
EMMYLOU HARRIS Deeper Well
MIKE SCOTT Bring 'Em All In
LAURIE ANDERSON Speak My Language
EDDIE VEDDER & NUSRAT FATEH ALI KHAN The Long Road
(from "Dead Man Walking" soundtrack)
PATRICK SKY Love Will Endure
NICK DRAKE Cello Song

DOG'S EYE VIEW Everything Falls Apart
TERRY ALLEN Buck Naked

Vin brings the spirit of Alison Steele back to her old home by playing:

IT'S A BEAUTIFUL DAY White Bird
CIRCUS MAXIMUS The Wind

POI DOG PONDERING Catacombs
SOUP DRAGONS w/JUNIOR REID I'm Free
ROLLING STONES I'm Free
SPEECH Ask Somebody Who Ain't
BROOKLYN FUNK ESSENTIALS Take The L Train (To Brooklyn)
JACKIE LEVEN Some Ancient Misty Morning

CATIE CURTIS Dad's Yard

THE SUBDUDES All The Time In The World (pre-release)

Show ended approximately 3 AM.

Listen to Vin Scelsa on WNEW-FM (102.7) Every Sunday from 8PM to whenever!

-- Tom Betz ---------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
----------------+ I am one of many. -- Laurie Anderson +----------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

1198. New York: Ex-WXRK staff?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: er@dasher.cc.bellcore.com
Message-ID: <4en3t7$sbc@vixen.cso.uiuc.edu>
Source record: 26294

Now that Vin Skelsa has signed back with WNEW, does anyone know the fate
of the other former WXRK DJs - especially Pete Fornatel and Dave Herman?
I doubt either will be welcome back at WNEW - but stranger things have
happened!
--
Elie Rosenfeld | "I can see by your coat, my friend,
Bellcore | you're from the other side
Piscataway, N.J. | just one thing I've got to know; can you tell me please
(908) 699-8800 | who won?" - CSNY, "Wooden Ships"

1199. Rude TV talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: keithw@bctv.com
Message-ID: <4en3sh$saa@vixen.cso.uiuc.edu>
Source record: 26295

In article <4ei2bs$buj@vixen.cso.uiuc.edu>, talk1370@aol.com (Talk1370) wrote:
[The other interesting thing that occurs to me, is that so many
[of the non-wacko hosts (predominantly liberal in their outlooks)
[like Sally, Tom Snyder, Larry King and Oprah, have moved on entire-
[ly from radio to the wider audience available from network or
[syndicated TV...a venue where people like Rush Limbaugh have
[hardly enjoyed the same degree of success.

The lack of success is primarily because of poor slots on the sched. If the day is full of Phil and Oprah and Sally and the other liberals, PDs are afraid to put a non-liberal into the mix, on the "It ain't broke, why change things?" mindset.

Here in AZ, there is a libertarian/conservative ex-politico on TV during talk-time. He is doing very well, even though he is simply running tapes of the previous day's radio call-in show.

--

==========
Keith Wood TV-18 News anchor (Camp Verde AZ)
Host/Producer, The Computer Program, FLYING TIME!, and Infinity Focus.
Gunsite (Orange) alumnus, Team OS/2, Parrothead, N7JUZ, AZ0237 but not a number (I'm a FREE MAN!), creator of FIRE TEAM and HERO SEEKER

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==========

1200. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3sh$sab@vixen.cso.uiuc.edu>
Source record: 26296

TA> The other interesting thing that occurs to me, is that so many
TA>of the non-wacko hosts (predominantly liberal in their outlooks)
TA>like Sally, Tom Snyder, Larry King and Oprah, have moved on entire-
TA>ly from radio to the wider audience available from network or
TA>syndicated TV...a venue where people like Rush Limbaugh have
TA>hardly enjoyed the same degree of success.

Bob,
He has. Rush is syndicated by the same people who syndicate Phil
Donohue and Sally. Larry King is on CNN, hardly a massive audience
compared to what's available to Rush and his syndicator. They're simply
very different shows, compatible with different dayparts.

Of the hosts you mention, only Tom Snyder is on a network.

Rich

1201. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3sl$sai@vixen.cso.uiuc.edu>
Source record: 26297

MA>just a little too enthusiastically, in an non-genuine manner. The
MA>liberal press has exposed a lot of slips in the accuracy of Rush's
MA>comments, and people have begun to take notice.

Manos,
There's that "liberal press" thing again. Why is an organization liberal just because it points out and documents inaccuracy? You seem to be suggesting that a conservative organization would be incapable of the same intellectual honesty you credit to the "liberal press."

I don't believe Rush's inaccuracies have anything to do with the slip in ratings. He's just not as entertaining as he once was. He's got a mission, now. Once a host gets a mission, the entertainment value drops and he takes himself seriously. If Rush were to drop the Republican Party Mouthpiece personna and get back to the pre-Lincoln bedroom period he'd see his numbers go right back where they were.

Rich

1202. Re : Why Does The Boston Radio Watch Omit....

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4en3r6$s7e@vixen.cso.uiuc.edu>
Source record: 26420

> Paul wrote :
>
> WBCN is merely a mirror image of what we've done at WAAF for years.

I totally disagree with the'years' part. Up until the early '90s,
when Alternative became 'the thing'. WAAF was always borderline Heavy
Metal and AOR -- AC/DC, Black Sabbath, (tons of) Rush, The Cult,
DeepPurple, VanHalen, LedZep, Aerosmith,etc...How do I know? I was an
occassional night-time(less static after sunset :-) listener back
in college from 83-87...

In the last 2-3 years, WAAF drastically cut down on the older releases
and almost everything on their playlist is maximum 3-4 years old --
Green Day, Nirvana, Soundgarden, Oasis, Pearl Jam(bbbboring,IMO),
Red Hot Chili Peppers, Stone Temple Pilots, etc...

Also, WAAF's playlist tends to be much more wider than WBCN's.
'AAF also has a very talented music director/midday personality
John Osterlind in the house. And it shows on and off the air...

> Thanks in no small part to Ron Valeri (now with Q104.3 in NYC).

WAAF has to thank for Valeri for bringing up Osterlind from Hartford's
WCCC. Station sounds *really* great musically now -- I kept it on for
2 hours while driving down to NYC about 2 weeks ago...

>
> 'AAF is also generally overlooked when discussion of the Boston Market is
> brought up. as a station who's signal penetrates *6* metro markets,
> including a 2.5 12+ in the recent Boston Arbitrons...

Emphasis on 'penetrates' here. Maybe we should take a ride thru
some parts of Metro Boston sometime, Paul. And, you can judge for yourself...
There are just too many spots in this town where WAAF's signal just
dies. Period. I wouldnt mind picking up Osterlind's 'The Ozone' on
Radio Shack's DX-440 in my office on Huntington Ave...But, I am not
a huge fan of static. The signal is somewhat better at home in
Watertown but far from 'good'.:-)

>WAAF is certainly a player in the market and is responsible for
> breaking one of the breakthrough artists of 95 (Toadies) along
> with WXTB in Tampa.

Texas-based Toadies' "Rubberneck" came out in 1994. I first
heard them on now-defunct Jon Stewart's Show(yeh, the guy who replaced
Arsenio:-) to promote their new release. Great album. I have a copy
in my "Alternative" collection.[Actually, a co-worker borrowed it

3 weeks ago and still has it...:-]

> Also, WAAF has been around LONGER than 'BCN (Thanks to Mr.Ahmet Ertegun)
> sp.?? And even though we suffer from some signal disadvantages are verey
> visible in Boston.

"The only station in Boston that *REALLY* rocks!" slogan
is something the old 'COZ would use in the early 80s, but hey
if it works why not use it...:-)

>
> We've been doing the AlternaRock format that many stations across the
> country have adopted, for years now.

I honestly appreciate your enthusiasm, but, again, I have a problem
with 'years' part. 'AAF might've jumped on the Alternative trend much
quicker than 'BCN and maybe outdoing the new 'Rock' musically speaking,
but to say that WAAF started it all(Alternative/Modern) in Boston is a
stretch,IMhO...'FNX has been doing it over a decade now.

Regards,

-Mark
---
http://www.utopia.com/mailings/BostonRW

1203. OBIT: BOB BUCK

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: rpriest@hoosier.com
Message-ID: <4en3r8$s7i@vixen.cso.uiuc.edu>
Source record: 26421

The following article appeared in The University (of Evansville, Indiana) Crescent/1-26-96

SPORTSCASTER BOB BUCK DIES
-Beloved, controversial announcer dead at the age of 57

ANDY CULLEN
NEWS EDITOR

The "Voice of the Aces," Bob Buck, sportscaster for University of Evansville athletics and host of radio and television shows, died early Monday (1-22) morning at his home.

Buck, 57, was in his 11th season as UE's play-by-play announcer for basketball, baseball, soccer and football on WBKR (Owensboro, Kentucky). He also hosted call-in radio and television
programs, including coach Jim Crews' talk shows.

Buck's quick wit, coupled with his biting and sometimes controversial commentary, made him beloved and revered by many fans but not always appreciated by school administrations.

He had worked and lost jobs in Toledo, Ohio; St. Louis; Peoria, Ill.; San Antonio, Texas; New
York City and Tucson before coming to Evansville.

Bob Boxell, UE sports information director, considered Buck more than just a co-worker.

"He was much more than someone I worked with," Boxell said, "He was really a good friend. When you first met him, he'd come across a little gruff and crude, but when you'd get beyond that, he
was one of the softest and most gentle people I knew. He'd do anything for you. He was a very loyal
person and a good friend."

Len Clark, station manager for WUEV (Evansville, Indiana), also spoke of Buck's death.

"Obviously it's a big loss for Aces' athletics," he said. "He was a true supporter. We'll miss
seeing him at the games."

While in Evansville, Buck worked for radio stations WIKY, WYNG, and WUEV as well as television stations WEVV and WTSN. He had also worked as a firefighter, bus driver and in banking.

He was an army veteran and a member of St. Agnes and Holy Redeemer Catholic churches.

He is survived by his wife Carol; a daughter; two stepdaughters; a stepson; two sisters; two
brothers [one being KMOX's Jack Buck]; three grandchildren; and one step grandchild .

Services were yesterday (1-25) at the Holy Redeemer Church and burial will be tomorrow (1-27) at the Holy Cross Cemetary, Cleveland.

The death is being investigated as a possible suicide, but a spokesperson from the Vanderburgh County Coroner's Office said the exact cause of death is pending results from toxicology
studies which will take five to 10 days.

-30-

1204. WHAT HAPPENED TO STEVE HARMON/SCOTT EVANS @ KPLX

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mikek@intex.net
Message-ID: <4en3sp$san@vixen.cso.uiuc.edu>
Source record: 26422

Can anybody tell me what happened to the KPLX/DALLAS morning show team of Steve Harmon and Scott Evans. As far as I know they are still syndicating their TOP 30 Countdown show, but they are not on the air in Big-D. Thanks.

Mike King
mikek@intex.net

1205. Classic Rock...I'm slow OK?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: JohnHaack <jhawk39@mail.mo.net>
Message-ID: <4en3rb$s7r@vixen.cso.uiuc.edu>
Source record: 26423

Ok, so I gotta toss in my two pennies worth on this classic rock thing. First, I must say I'm in the news department...what do I know about music anyway? Well, I'm just entering the 25-40 demo, but I grew up on Classic Rock thanks to my older brothers. They're at the top of the 25-40 demo. Although I still like it...I'm sick of Classic Rock. SO ARE MY BROTHERS! I want NEW music. SO DO MY OLDER BROTHERS! There's so much good music coming out that has a "Classic Rock" approach with an "alternative flavor." The best example I can think of...the Connells. Check 'em out. Very few alternative or AAA stations are playing them. But I have a 34-year old brother who loves 'em and I've got a 16-year old neighbor who loves 'em.

A successful mixture of AAA and "classicy-type rock" is possible. Segues between Van Morrison (anything but Brown-Eyed Girl or other 'hits') and the Goo Goo Dolls can work. Then from there to new Neil Young, and on to Ms. Morisette. You just can't play the Eagles over and over. As the song says..."...Don Henley must die"

Note: No disrespect to the Eagles. Right now, to me they represent all tired and worn out classic rock.

Juan

1206. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: bstroupe@neosoft.com
Message-ID: <4en3rh$s8g@vixen.cso.uiuc.edu>
Source record: 26424

References: <4ea078$99r@vixen.cso.uiuc.edu>

In article <4ea078$99r@vixen.cso.uiuc.edu> FFORTEJR@drew.edu writes:
>From: FFORTEJR@drew.edu
>Subject: Re: Compression
>Date: 26 Jan 1996 07:35:04 GMT

>Just a couple thoughts about this compression discussion:

>1. How often do people tune in a station for its overall "sound" versus
> other factors like the music/programming, the personalities, the signal,etc.

>2. In deciding how much compression a station uses, I think that the
>programming of the station plays a big role. I use the example of 2 NYC
>stations discussed here before: WPLJ and WMXV (or even WLTW). WMXV and WLTW
>are more music-oriented. Besides some drive time traffic and news, I almost
>always hear WMXV advertising "40 minute commercial-free music sets." My point
>is that there is very little talking. On the other hand, WPLJ, which is very
>compressed, is very talky, especially during drive time when people are in
>their cars faced with road noise, etc. The Rocky Allen Showgram on 'PLJ can
>easily go for 10 minute clips without breaking for music or ads. My guess is
>that the large amount of compression is necessary to make sure the words
>don't get garbled among the other sounds. Any thoughts on this idea?

IMHO, nope! The PD just likes the sound of more compression or "belives" it
gives him an advantage over his competition. I've never seen ANY scientific
proof heavy compression leads to bigger ratings or more pleasurable listening.

Bob Stroupe
Chief Engineer
KKBQ AM/FM

1207. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: bstroupe@neosoft.com
Message-ID: <4en3rh$s8h@vixen.cso.uiuc.edu>
Source record: 26425

References: <4ecqe8$ih1@vixen.cso.uiuc.edu>

In article <4ecqe8$ih1@vixen.cso.uiuc.edu> umar@cybercom.net (Rob Landry) writes:
>From: umar@cybercom.net (Rob Landry)
>Subject: Re: Compression
>Date: 27 Jan 1996 09:14:48 GMT

>References: <4e7ibv$5ij@vixen.cso.uiuc.edu>

>In article <4e7ibv$5ij@vixen.cso.uiuc.edu>, asniffen@computer.net says...

>I think it's important to point out that the compact disc did not succeed so
>much for its superior sound as for its convenience and ease of use. Compact
>disc players can be programmed; discs don't wear out; they take up less
>space; and there are no needles to get dull or dirty. Similarly, if your
>radio station is easier to enjoy than those of your competitors, all other
>things being equal, you should get more quarter-hours.

>Don't think so! It succeeded in broadcasting because is was CLEANER!!!!
If you value your audio it will sound cleaner than a cart. If you don't you
can process harder for the same amount of audible distortion.

Bob Stroupe
KKBQ

1208. Re: Compression!

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: kenorton@ixc.net
Message-ID: <4en3rj$s8j@vixen.cso.uiuc.edu>
Source record: 26426

References: <4ei2av$bt7@vixen.cso.uiuc.edu>

In article <4ei2av$bt7@vixen.cso.uiuc.edu>, Max Cacas <76476.2472@compuserve.com> says:
>
>#<<Programmers of these formats continue to hold that keeping the
>#compression down helps listeners stay tuned longer.......Nonsense.>>
>
>#I have seen several studies which prove that less compression(up to a
>#point) lengthens TSLs considerably.

Unfortunately for us audio purists... TIME is purchased by AD AGENCIES with regards to the Average Quarter Hour Ratings, and CUMES, not Time Spent Listening. You can have the greatest TSL, and still go broke.

Since agency buys are the driving force in determining spot rates, I would rather tune the processing to get as many listeners as possible. One way to do that is COMPRESS, another is improving the audio chain, but the biggest factor is content. Compression is overrated, and quality of content is greatly underrated. You think RUSH has good ratings because of the audio processing?

My opinions are mine, not my employers'.

1209. College jock looking for work in Cen. or East PA

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jow69131@PROBLEM_WITH_INEWS_DOMAIN_FILE.esu.edu
Message-ID: <4en3rc$s7v@vixen.cso.uiuc.edu>
Source record: 26427

20 yr old jock looking for work as air personality in central or eastern PA.
3 years experience with knowledge in oldies, classic rock, modern rock,
and country.

Dedicated, entertaining, competent. I am your stations best investment
for the future.

Currently college radio PD, oldies drive time jock, talk host, and
basketball play-by-play. Interested in a new dj?

email me at jow69131@marauder.millersv.edu -- T&R + references available.

Smokey Joe
WIXQ-FM, Millersville, PA

1210. Teletype Sounds (Was Beeps at top of Hour)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4en3sq$sap@vixen.cso.uiuc.edu>
Source record: 26428

References: <4ecqfg$iin@vixen.cso.uiuc.edu>

markj@got.net (Mr.News) wrote:
>References: <4e1u8p$m6t@vixen.cso.uiuc.edu>
>
>In article <4e1u8p$m6t@vixen.cso.uiuc.edu>, green@wharton.upenn.edu
>says...
>>
>>btw, is there any other news station in the country that's still using
>>Teletype sfx under the anchor full-time????
>
680 NEWS Toronto is using tty sfx under the announcers mic.

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1211. Drew's 70's Show

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4en3rm$s8o@vixen.cso.uiuc.edu>
Source record: 26429

Want to hear it?

I recently went down to Florida and brought back all my master tapes of "Saturday Night Fever", the all-70's show that I did on WTCX/Minneapolis from November, 1993 until the station was sold (and format changed) in February, 1994. In 12 years of radio, this was the best 12 weeks I've ever had.

This was a REAL 70's show, done the way they used to do it back in the 70's when I was a grade-schooler, listening for hours on a transistor radio. Lots of personality, phones, energy, etc. And I played ALL the hits of the 70's, not just the "carefully researched and selected" 300 or so that the consultants and focus groups would have chosen. I played everything from "Disco Duck" to "Beach baby" to "School's Out", and had a great time doing it.

If you want to hear for yourself, just let me know. I'll send you as many as you want for just the cost of the tapes and postage. Since these were recorded directly off of the studio deck (unscoped) on TDK Chrome, the sound quality is excellent!

-Drew in Charlotte-

1212. Re: D. Elsas

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4en3rn$s8p@vixen.cso.uiuc.edu>
Source record: 26430

<<<Whatever happened to Dennis Elsas from WNEW?>>>

He's working at SW Radio Networks 'Smooth Jazz' format, and was the announcer at the recent Rock & Roll Hall of Fame Dinner in NYC.

Tripp Rogers

1213. Fact Check for Hartford, CT & Upstate NY

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Rick Melzig <0002912042@mcimail.com>
Message-ID: <4en3rn$s8q@vixen.cso.uiuc.edu>
Source record: 26431

Some (fond?) memories of my Hartford CT era (around 1970 for a couple of years...

Anyway, at that time the school was "The Connecticut School of Broadcasting" and run by Dick Robinson who was air and/or pd of WDRC.

WCCC is correct and was owned by the Savitt brothers who ran a jewelry business for many years. You can tell if someone is really from Hartford (and over 20 or so) by asking "What does POMG mean?" I can't be of any help on the hotel.

The tri-cites are Albany, Schenectady and Troy, NY. WCDA, B, C were UHFs before the outfit got channel 10, Albany. WCDC still very much exists as a full power satellite of WTEN. WCDA and B are long gone although my alma-mater's station WRPI (Troy, NY) is still very much on the old 500' WCDA tower, and I sat in front of its former transmitter at WMHT (public TV - ch 17) during my graduate school days. During my time a couple of guys who subsequently did pretty well (Tom Murphy and Dan Burke) were trying to make a go of WTEN and Lowell Thomas' former WROW(am).

I can't believe I'm sounding like an old-timer, junior grade...

Rick Melzig
Broadcast Engineering Associates, Inc.
Los Gatos, CA
rmelzig@mcimail.com

1214. Re: Ideas needed on rock format (WNEW)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: JKonya@aol.com
Message-ID: <4en3rs$s92@vixen.cso.uiuc.edu>
Source record: 26432

Rob McKay <mckay@voyager.co.nz> wrote:

...ALOT OF THIS NEW MUSIC JUST DOESN'T FIT WITH THE TRADITIONAL
CLASSIC ROCKERS, IE SOME EAGLES, DOOBIES, FLEETWOOD MAC, BEATLES ETC. HOWEVER
DOORS,ZEP,HENDRIX, 60,S WHO ETC MIX WELL. HOW DOES
WNEW HANDLE THIS. SHOULD WE UP OUR CURRENTS TO EXPOSE MORE OF THIS GREAT
MUSIC OR WILL IT BLOW OFF OUR TOP END?
WHAT ARE WNEW DOING FOR SWEEPERS. IS THE VOICE OF GOD DEAD?
HOW ARE THEY POSITIONING THEIR BROAD MUSIC MIX ON AIR?
WHAT ARE THE ACCEPTED ROTATION TIMES FOR THESE STATIONS
CURRENTS (OURTIGHTEST IS 5 HOURS)
I'D BE GRATEFUL IF SOME KIND SOUL COULD EMAIL ME AN HOUR OR
TWO OF THEIR PROGRAMMING (mckay@voyager.co.nz)
THANKS FOR YOUR REPLIES...ALL THE BEST FROM DOWN UNDER

ROB

Rob,

Sorry I can't give you a complete hour for WNEW, but here's a glance of some
artists:

B52's (light)
Bruce Springsten (light)
The Clash (heavy)
Melissa Etheridge (heavy)
Joe Jackson (light)
Elvis Costello (medium)

WNEW mixes it up successfully because they have an ear for what music has
affinity.
The B52's and Bruce Springsten have very different styles, but the seemingly
disparate
styles work well together because...well, they just do. It's hard to put
affinity into
words. It takes a trained ear, a keen sense of the market and a strong
mission statement.

You may want to check WNEW's web page at http://www.wnew.com. Write 'em a
note
and they may pass you back a sample hour or two.

One other quick note. I've never heard a radio station research so much. By
this I mean
WNEW is constantly soliciting listener input. Through "my three songs",
e-mail requests or, now, listener programming committees. Listeners are
invited to the station to talk about music and have some fun. Not a bad idea.

Maybe listeners are driving the format at WNEW?

JohnK
RadioWorks Associates
Specializing in Music Rotation and Automation
(jkonya@aol.com)

1215. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: indigo@crl.com
Message-ID: <4en3s1$s9b@vixen.cso.uiuc.edu>
Source record: 26433

References: <4e1u9u$mal@vixen.cso.uiuc.edu>

Charles A. Kunz (drchuck@netusa.net) wrote:

: How many radio shows out there showcase local bands? Here on Long Island,
: we've got Locals Only on 94.3 & 103.9 WRCN. Last I heard, there was Street
: Beat on WMMR in Philadelphia. What others are there, and how many?

Chuck...Last I knew KPNT (105.7FM) here in St. Louis ran a show that showcases local bands. It went under the moniker of Local Anesthesia. The station has also put out 2 CD's of material from local bands and they are currently seeking submission for the 3rd in the Pointesintial series.

Max...

--
Max Slover |"Some people are so narrow minded that they can look
Indigo@crl.com | through a keyhole with both eyes at the same time"
| --- Zig Ziglar---

1216. Re: Lowest powered night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4en3s1$s9c@vixen.cso.uiuc.edu>
Source record: 26434

References: <4e7ida$5km@vixen.cso.uiuc.edu>

On 25 Jan 1996 09:27:06 GMT Ray Dennis (cbmbest@ix.netcom.com) wrote:

: I noticed that a station that I worked at many years ago WERK 990AM in
: Muncie, Indiana operates at "one" watt at night. I wonder how well they do
: with one watt?

Aside from Bill's excellent service, I have run an extract of the FCC AM
database for AMs with nighttime power with fewer than 10 watts, and have
put it up on one of my Web sites at URL:
http://www.littleblue.com/kcradio/amfleap.html

I count 63 stations with nighttime flea-power. A few of them are running
separate day and night patterns, and four even are using (or plan to use)
separate daytime and nighttime transmitting sites!
--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
===

1217. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4en3s2$s9d@vixen.cso.uiuc.edu>
Source record: 26435

"Some stations have been known to 'forget' to power down."
Heard a few of those in small towns in the Northeast over the last few years...but just for curiosity's sake, might this little oversight be more common than we know, especially in the age of deregulation?
And I'm not just talking about the drastic power reductions that the ex-daytimers have to perform. It seems like there's a growing amount of interference on regional and even clear channels, and stations seem to be coming through at night (at least in the East and Midwest) which one would normally not expect to hear based on their patterns. An old trick that occasionally would fool regulators, would be to momentarily kill your carrier at sunset, then just power back up again. Sounds just like a pattern change. But it isn't. If you got caught once with off-spec field strength, you could just say "oops" and get off with a warning or a light fine. With the FCC so understaffed and self-regulation so predominant, could more stations be taking the risk more often? Stations like ours which are still going by the book, are getting a lot more interference complaints on the fringe of our coverage area than we used to, and it's not just a matter of new stations on the air (on our channel, like most of the regionals, there aren't many new kids on the block). Anyone else struggling with this?
Bob Smith, middays WXXI-AM 1370 Rochester NY

1218. WLUP Syndication Switch (was: Re: Chicago Radio Watch 1-27-96)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: rickh@cencom.net
Message-ID: <4en3s4$s9i@vixen.cso.uiuc.edu>
Source record: 26436

References: <4ei2af$bsd@vixen.cso.uiuc.edu>

In article <4ei2af$bsd@vixen.cso.uiuc.edu>, JJB92@aol.com wrote:

>Adding to the syndicated stable....
>
>Johnathon Brandmeier, mornings at entertaining talker WLUP-FM is expected to
>add additional stations to his syndication stable. Johnny is currently heard
>on WQFM-FM in Milwaukee and WZNF-FM in Champaign Illinois.

Considering the way WLUP yanked Kevin Matthews off mornings (and HIS
syndication deals) with no warning to the subscribing stations, I wonder if
they'll have difficulty signing stations up??

(Actually, I was told there WAS some warning--a fax saying "Kev's been
moved--you won't have a morning show tomorrow...")

Rick

[Moderator's Note: If that is true (and we can't be sure w/o a word
from a LOOP/Mathews affiliate (WYMS, you there?), it seems very
unprofessional. But as great as the LOOP has been in breaking new
ground, I have always felt they were too capricious in their changing
of established schedules when those schedules were performing well.
But let's not make a judgement till someone from Evergreen or an
effected station, can confirm or deny. Bill]

1219. Wtd: Marantz 9's Any Cond.

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mrburn@aol.com
Message-ID: <4en3s5$s9l@vixen.cso.uiuc.edu>
Source record: 26437

Wtd: Marantz 9's Any Cond.

Wanted 2 Marantz 9 Power amps in any condition, they do not have to be
working or original parts etc... Will pay Cash.

Call "Skipper" at (818) 784-7611
or
E Mail - mrburn@aol.com.

1220. Re: MiniDisc storage

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: ivoboude@knoware.nl
Message-ID: <4en3s5$s9m@vixen.cso.uiuc.edu>
Source record: 26438

Dangerboy <smeyer1@ic3.ithaca.edu> wrote:

>Has anyone figured out a a good way to store MiniDiscs for broadcast
>playback? Our college station recently replaced carts with MiniDiscs,
>and the best thing we could figure out is to make up a binder. This
>would alternate regular page protectors (so we could slide in a cut
>sheet) and those pages with built-in 3 1/2" disc pockets. The pocket
>size is a little too big though.

> Anyone have a better idea? Any comments would be much appreciated.

>Thanks,
>Sam Meyer
>Production Director
>WICB-FM, Ithaca, NY

Hi Sam,

Recently I heard that there are special boxes available for the
storage of Mini Discs.
These are the size of a cassette box (so way bigger than the actual
MD) and you fold it open to get out the MD. Kinda like the bigger DAT
boxes. There also is a storage sytem, where thes boxes fit in to. The
label side has about the same length as a cart, the height is
sleightly lower. Haven't figured where they're available, but I'll
keep you posted. if you find out anything before me, please let me
know!

Ivo!

1221. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4en3s6$s9o@vixen.cso.uiuc.edu>
Source record: 26439

References: <4ecqeo$ihj@vixen.cso.uiuc.edu>

On 27 Jan 1996 09:15:04 GMT, Aaron L Dickey <kieran@interport.net> wrote:
>
>Today, "modern rock" consists of loud guitars and drums, followed by loud
>guitars and drums. Smashing Pumpkins sound just like Foo Fighters sound
>just like Goo Goo Dolls...the same thing over and over and OVER from now
>until the end of time. Not to say that these bands are not good at what
>they do; their music is great IN MODERATION, but today it is all there is.
>And it drives me nuts.

actually, i agree with most of your points...in your (and my) *opinion*,
contemporary music all sounds the *same* (within its respective
"category": modern, country, r&b, etc). whereas the music you grew up
with (in your teens, etc.) no matter what the format, will always seem to
mean more to *you*. the only *new* music that will interest you will
probably be music that reminds you of tunes that you already like.
(disclaimer: these are not flames, just mild observations! :-)

i also can't listen to modern rock for any length of time...to *me* many
of the songs all sound the same, with occasional exceptions. *however* i
would surmise that kids growing up now will say the same thing: the
music *they* grew up with (today's stuff) was varied, deep in meaning,
'talked' to them...etc.; and when the next generation sheds their flannel
for office jobs :-) the then-current music will seem repetitive and
cookie-cutter and they'll say that they don't make 'em like they used to.

just like our grandparents think that the music *they* grew up with
had real meaning and the stuff *we* like is all the same.

did i make a point here or did i ramble too much :-)

///tim elliott
oldies 104 kods-fm/reno

ps...just caught neil diamond on the american music "awards": he rocked!
pps..notice how *none* of the 3 alternative artists showed up?

1222. Consistent Network Outcues

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: duke@interlog.com
Message-ID: <4en3se$sa6@vixen.cso.uiuc.edu>
Source record: 26440

References: <4ei2ao$bst@vixen.cso.uiuc.edu>

jgbennie@freenet.vancouver.bc.ca (Jim Bennie) writes:

>Of course, the network never gave us consistent outcues (no matter how
>much I begged them to do it) so a common sound was the start of a
>Montreal spot for about two seconds.. then the Western op would cut the
>pot and run PSAs or promos here and pray there'd be enough of a gap on
>the network feed to join it cleanly.

RRN (The 'Rock Radio Network', headed out of WIC-owned Q107 Toronto) took over the Leafs hockey broadcasts this year, and I have opped more than a few games. They are getting better, but for the longest time we had 26-second breaks, random blasts of DTMF (automated cues, without any warning on our log sheets) going out over the network, and for a while one major problem:

RRN does the games in stereo (or, about a stereo as you can get for a hockey game). It's put up over BN channel 10, a mono sat. channel, and we usually pull it off there. For the first few weeks this season, though, RRN would just plug the LEFT channel in and send it up - without any mixing - causing us to have to crank the pot up and down like a toilet seat depending on if Joe Bowen (left) or Mark Hebshire (Sp?) (right) was talking to keep the levels consistent.

-Tim
(CHWO Oakville op)

--
Tim Meehan - Toronto - Canada - M3A 2P5 | "The lesson out there is follow your
duke@interlog.com - ah635@torfree.net | leader. The lesson ought to be: take
tim.meehan@utoronto.ca - +1(416)449-2369| your life into your own hands."
http://www.interlog.com/~duke/index.html| --Noam Chomsky

1223. alt.radio.paul.harvey established

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: gdallal@world.std.com
Message-ID: <4en3sg$sa7@vixen.cso.uiuc.edu>
Source record: 26441

The control message has gone out. Will sysadmins honor it? Who knows?
world.std.com did.

Frustrated because you've had no receptive audience
at which to praise or complain about Paul Harvey? Your days of
frustration are now over! Join us at alt.radio.paul-harvey.
The original post proposing the group follows
---
alt.fan.paul-harvey

for listeners of Paul Harvey News

You can love him, you can hate him, but it's hard to
ignore him. As someone whose name is lost to antiquity stated
more than 20 years ago, if you really want to understand the
thinking of the majority of middle Americans, you've got to
read the New York Daily News and listen to Paul Harvey.
Witness, for example, how Paul Harvey's dissatisfaction with
the war in Vietnam (regardless of reasons, which would have
made for fascinating discussion in afp-h) signaled the real
beginning of the end of widespread public approval of American
involvement.

While Harvey may no longer be the barometer of mainstream
public opinion that he used to be, there's no denying that his
finger is still on a very strong pulse, and it's hard to
listen to one of his broadcasts without having a strong
reaction to *something*: from the trivial, such as the
morning item about the women who had "sextuplets--4 boys and a
girl" that had no afternoon followup to tell how things turned
out, to the more serious, such as why his reporting on the
federal budget has been so anti-Clinton and fails to mention
that a dissatisfied public could vote Clinton out in November,
setting the timetable for a balanced budget back at most one
year, and having budget balanced during a two-term Republican
administration.

Whether the posts have subject headings of "You tell 'em,
Mr. Harvey" or "Has this man lost touch with reality?",
discussion should be lively and spirited.

1224. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4en3sk$saf@vixen.cso.uiuc.edu>
Source record: 26442

Talk1370 (talk1370@aol.com) writes:
> The other interesting thing that occurs to me, is that so many
> of the non-wacko hosts (predominantly liberal in their outlooks)
> like Sally, Tom Snyder, Larry King and Oprah, have moved on entire-
> ly from radio to the wider audience available from network or
> syndicated TV

And what are they doing with it? Larry's still doing his softball interviews, Sally Jessy (is she even still on?) and Opra (until recently, supposedly) are involved in the daytime freak shows, and Tom . . .does the same mild-mannered show on TV he did on the Radio.

>...a venue where people like Rush Limbaugh have
> hardly enjoyed the same degree of success.

TV doesn't really add that much to the RL show, anyway.

(P.S. Why the pressing need to tweak Rush every other post? Is it because he's "Number One"?)

1225. Re: In defense of WABC

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4en3sv$sav@vixen.cso.uiuc.edu>
Source record: 26443

References: <4dg2q1$pg2@vixen.cso.uiuc.edu>

WABC had THE signal in the metro New York area when they were
"in-charge". Vloumax to the MAX and a echoplate. Takes a small
room to run, and the sound can't be duplicated.

The best radio engineer that I have known had three radios next
to the signal processing gear.

1. A clock radio
2. A boom box
3. the dashboard from a early 70's Maverick

If it worked on them, it was 90% of the audience.

Perception is Reality.

--
ADOLPH

1226. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: dk@crl.com
Message-ID: <4en3t0$sb0@vixen.cso.uiuc.edu>
Source record: 26444

References: <4ei2c2$but@vixen.cso.uiuc.edu>

Wynn Richards wrote the quoted material below:

" Well I don't know who told you that..but, up here in the Pacific North
" West of the United States, Stefan, Seiko (the watch people) started a
" company called Seiko Communications.

Actually, the original developer was a San Francisco company, AT&E, which brought in Seiko as a venture capital partner. When AT&E went bankrupt due to high development costs, Seiko took over the project. Portland was the first market to offer these watches, but on a test basis. I don't know if these watches have been rolled out nationwide or not. They've been in Portland about 4 years.

--
(c) 1996 ghetto: originally an industrial section of Venice,
David Kaye Italy where Jews were forced to live in the 1500s

1227. WBMX 98.5 in Boston...

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: fox@foundr.enet.dec.com
Message-ID: <4en3t0$sb1@vixen.cso.uiuc.edu>
Source record: 26445

--

I was also sorry to read that Joe Martelle will no longer be doing the morning show. I made the switch to 'BMX when WVBF changed over to Country (WKLB). Was also happy that Jody Winchester has really become a morning personality now that she is out from under the shadow of Loren and Wally on 'VBF. Joe and Jody were a good team in the morning.

I also wish Joe a speedy recovery from his lung surgery and look forward to hearing him back on the airwaves in the Boston area!

With work keeping me busy I haven't been in the group much lately. Can someone catch me up on what happened to Amy Doyle, the "Dirt Devil." She still does her shtik in the morning on 'BMX but I guess from somewhere in Florida. Anyone know what her "new" job is down there?

Thanks!
David

-=-
David B. Fox
Digital Equipment Corporation decwrl!foundr.enet.dec.com!fox
Network Systems Test Group/NPB fox@foundr.enet.dec.com
9 Northeastern Blvd., NIO/B18
Salem, New Hampshire 03079

The views expressed are my own...
-=-

1228. WCBS-FM News

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: DFRY71A@prodigy.com
Message-ID: <4en3t2$sb3@vixen.cso.uiuc.edu>
Source record: 26446

After 6 weeks Mr. Music Norm N. Nite has returned to WCBS-FM. He gave no explanation for his absence (does anyone in rrb land know?) but he segued into I'm a Happy Man by the Jive Five. It is clear that the music mix is shifting away from the 50s to the 70s and even early 80s. (Hi Andrea!) In a promo they said they are the only New York station to play classic rock n' roll. There is no shift to album cuts but this promo is to lure former K-Rock Listeners.

Bruce Slutsky
DFRY71A@prodigy.com
BruceS8852@aol.com
slutsky@tesla.njit.edu

1229. Re: WERS 88.9FM Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4en3t2$sb6@vixen.cso.uiuc.edu>
Source record: 26447

FY>jcrose@dplay.com (Jay Rose) writes:

FY>>|: When I was there... The antenna was atop the main building
FY>>|: at Beacon and Marlborough Streets.

FY>>When was that? When I was there it was atop 130 Beacon, corner of
FY>>Berkeley. (I spent many hours staring at the old RCA transmitter, which
FY>>was next door to my work-study office.) Then it moved to the Pru center.

Scott,
I guess I took on a little more power than I should have. I moved
Marlborough Street. The WERS antenna was at Berkeley and Beacon.
Marlborough is parallel to Beacon.

Rich

1230. Where are they Now (Part 1)

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4en3t3$sb7@vixen.cso.uiuc.edu>
Source record: 26448

I'm in the process of going through some nationally produced aircheck tapes from the early 90's. I've listed below stations and jocks and was wondering as to where these DJ's are now. If you want airchecks of what you see here, e-mail me. I apologize for this being slightly incomplete and for misspellings. Thanks for all assistance in advance...please reply via private e-mail and I'll summarize the complete list (this is part 1 of 2).

Kid Cruise, Hilde, "Just Plain Mark" (WXXL Orlando)
Crash (WFKS Daytona Beach)
Welch + Woody, Jojo, Mojo, Cedrick Hollywood (WJHM Daytona Beach)
Gnarley Charlie, ToddZilla, A.J. Hammer (WPLJ NYC)
Kid Kelly, Geo the Hit Man, Freddy Veddar (WHTZ NYC)
Jeff Thomas, George Williams, Broadway Bill, Ron Stevens, Joy Gridnick ("Stevens and Gridnick in the Morning") (WHYT NYC)
Kid Coruna (KKFR 92.3 Phoenix)
Planet Harrison (Eagle 106 - Philadelphia)
"Beemer + Company" (which includes Ryan Paul, for sure) (Z-90 - San Diego)
"Tim + Tom", Hawk Harrison (WFLZ Tampa Bay [the station formerly known as the Power Pig])
Geo The HitMan (KKLQ San Diego)
Panama Jack, "Sterling + Steele" (Hot 97.7 San Francisco)
Brian Christopher (WKXX Birmingham)
Brother J.J. Malone, "Walton + Johnson" (B-97 New Orleans)
"Gnarley" (WHYI Miami)
Dean Kerfman, Mike Beech (KS104 Denver)
"Doctor Dave" (KWSS San Jose)
Larry Morgan (KHMX Houston - I have his last signoff from KWSS San Jose)
"Boomer" (Q-102 Philadelphia)
Harry Williams, J.J. Jackson (WGCI Chicago)
Bill Gable, Frank Lasko (WOCL Orlando)

Blaine E. Thompson
Fort Wayne, Indiana
thompsob@cvax.ipfw.indiana.edu

1231. Re: Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-01-31 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4en3t3$sb8@vixen.cso.uiuc.edu>
Source record: 26449

References: <4ecqf0$iht@vixen.cso.uiuc.edu>

On 27 Jan 1996, Ray Dennis wrote:

> I am sitting here, snowbound from our latest Iowa blizzard listing to WHO
> 1040 here in Des Moines. Their afternoon news block normally ends at
> 6:00pm and it is nearly 10:00pm and they are still on, taking phone calls,
> helping find missing people, etc. It has been going on all evening.
> Tuning across both the AM and FM dials, the rest of the stations are
> playing their automated and music, etc, and very little about the storm.
> Most of their weather reports were recorded hours ago.
>
> It is no wonder why they, and similar operations across the country have
> maintained their ratings and receive the awards they do. Radio is still
> alive!

During a recent spell of bad weather here in the UK, I heard the evening DJ on one station read out an announcement something like this: "Please don't ring this station asking about problems with the weather, especially school closures for tomorrow. Please wait until tomorrow morning and ring either the school concerned or the Education Department. We don't broadcast this type of information."

The phrase 'missed opportunity' immediately leapt into my mind - I wonder why? :-)

Gavin

1232. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4epmfk$8gk@vixen.cso.uiuc.edu>
Source record: 26200

} rorban@slip.net (Robert Orban) mentioned:
}

[..]

} The other problem is clipping.

[..]

} With multiband
} clipping, the problem gets even worse.

Ok herein is the rub with me. Maybe I just don't understand this concept.

Why clipping? My understanding is that clipping, essentially, is the act of cutting off the peaks of a sine-wave after a certain P-P voltage is reached. I understand that this will accomplish the purpose of assuring that the signal will not rise above a certain level because as it does, more and more of the sine wave are clipped off, keeping the P-P at a certain maximum.

But, the very act of clipping is to flatten a sine wave (clean audio) into an approximation of a square wave, which is heard as pure distortion. In fact, is it not true, that clipping is at the heart of a guitar's fuzzbox, which is designed to generate symmetrical clipping?

My point is that it is not so much processing that I have an aversion to In fact processing has the ability to make things sound even more sparkling and interesting than w/o it. It is getting clearer to me all the time that it is this clipping process that is probably responsible for the lion's share of the garbage sound that is being foisted on the public in the name of loudness.

Tell me, oh guru's of broadcast sound <g>, is there nothing in this age of absolute digital manipulation of aural information, that can achieve the maximum allowable modulation on an FM signal, eliminate overmodulation, and not generate pure distortion? Something that can monitor itself and make transparent adjustments (according to your preferences, of course) to both the input and output gain so that the resulting signal is as loud as could be, and yet we dont have to resort to draconian clipping. Perhaps a devise that also took into account the transmitter deviation to be sure it is in specs and adjust if it isn't. (We are talking FM here).

I dunno but it seems to me that using clipping as a means of 'brick wall' overmodulation protection, is like trying to cut a diamond with

a chisel and hammer. It is hard to believe that someone hasn't
devised a way to do lossless processing w/o clipping.

Does such a beast exist? Would fellows in the Allan Sniffen school of
absolute loudness (Hi Allan) use such a thing if it existed, thereby
having a lot of volume *and* some degree of cleanliness?

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Position. \\\

1233. Re: Clear Channel Stations (was: Re: Even Worse Station Promos)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4epmfb$8g8@vixen.cso.uiuc.edu>
Source record: 26201

References: <4ei2ap$bsv@vixen.cso.uiuc.edu> <4en3rb$s7u@vixen.cso.uiuc.edu>

In article <4en3rb$s7u@vixen.cso.uiuc.edu>, nroman125@aol.com (NROMAN125) wrote:

> Even the mighty KMOX has other stations on 1120. In Seattle,WA, I beleive
> its another 50k station

Actually, KPNW/Eugene, Oregon, is on 1120. Nothing in Seattle, though.

1234. Digital Cart Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: swanston@cs.ucdavis.edu
Message-ID: <4epmfl$8gq@vixen.cso.uiuc.edu>
Source record: 26202

Hello,

I'm thinking about purchasing a set of digital cart machines for the station here (KDVS 90.3fm Davis, CA), and am curious to hear feedback from other digital cart users. Primarily, I need to decide on the media. At this point, I'm pretty convinced that I'd like to go with the Denon magneto-optical style cart machines. However, the floppy disk-style "Digicart" machines by other manufacturers are also quite attractive... especially since they use low-cost floppy disks. We already have the Denon CD players which have an interface similar to the Denon Digital Cart machines (sorry, can't remember any model #s here), so that scores another point for Denon.

Any ideas regarding which (if either) is becoming an industry standard? Any gripes regarding repair, lifespan, quality, etc.? I'd appreciate any input.

Thank you,

Travis Swanston,
Chief Engineer, KDVS 90.3fm

1235. I'm hired!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: rich@hot-rats.harborcom.net
Message-ID: <4epmft$8h8@vixen.cso.uiuc.edu>
Source record: 26203

I'm hired. part-time. weekends. But I'm on the air! Life is indeed (occasionally) good. Rich aka "Tony James"

//

Rich@harborcom.net

"I do not like the way the cards are shuffled, but yet I like the game and want to play." Eugene F. Ware

\\\

1236. Re: Ideas needed on rock format (WNEW)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4epmfu$8hb@vixen.cso.uiuc.edu>
Source record: 26204

References: <4en3rs$s92@vixen.cso.uiuc.edu>

In article <4en3rs$s92@vixen.cso.uiuc.edu>, <JKonya@aol.com> wrote:
>
>One other quick note. I've never heard a radio station research so much. By
>this I mean
>WNEW is constantly soliciting listener input. Through "my three songs",
>e-mail requests or, now, listener programming committees. Listeners are
>invited to the station to talk about music and have some fun. Not a bad idea.
>Maybe listeners are driving the format at WNEW?

I definitely see evidence that WNEW is working hard to dig themselves out
of the ratings grave they're in. But as to your assessment that this new
format works .... I respectfully disagree. The current grab-bag of
not-quite-alternative modern cuts and 80's oldies results in some bizarre
juxtapositions and continual repetition of new-wave mediocrities that many
would rather see roll over and die. When they reverted back to "scrambled-rock"
late last fall, I reverted back to my previous listening habits. Perhaps
this is the downside of listeners driving the format ... you try to please
everybody, and end up pleasing nobody.

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

1237. Joe Frank

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: koroviev@aol.com
Message-ID: <4epmfv$8hd@vixen.cso.uiuc.edu>
Source record: 26205

Can anyone out there tell me how I might contact Joe Frank?

1238. Looking for Stations that Broadcast Lacrosse

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: "Michael Black...WEOS-FM" <BLACK@HWS.EDU>
Message-ID: <4epmfv$8he@vixen.cso.uiuc.edu>
Source record: 26206

Note: This is cross posted, sorry for any dupes.

I am compiling a list of stations that broadcast Lacrosse on the radio.
Any that you find, could you reply to me directly or to
Lacrosse@listserv.syr.edu ?

Here is a partial list I know of:

WAER-FM Syracuse, NY Syracuse Lax
WEOS-FM Geneva, NY Hobart Lax
WGVA " "
WPRB-FM Princeton, NY Princeton Lax
WLLG Baltimore Johns Hopkins
WCMF-AM Rochester, NY Rochester Nighthawks (MILL)

Thanks

Mike Black
NCAA Lacrosse Radio Network
Black@hws.edu

1239. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: chaden@aol.com
Message-ID: <4epmg1$8hf@vixen.cso.uiuc.edu>
Source record: 26207

Though not in my market, I've listened often when I'm in the area to "The Georgia Music Show" on Atlanta's Album88 (local campus FM with a killer signal; sorry, I can't remember the calls, but it's down in public radio land at 88.5). Amateurish but enthusiastic presentation of a wide variety of music produced throughout the Peach State.

1240. Re: Compression!!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: maifm@i-max.co.nz
Message-ID: <4epmfh$8gg@vixen.cso.uiuc.edu>
Source record: 26208

References: <4ea076$99p@vixen.cso.uiuc.edu>

abonita@buttercup.cybernex.net (Anita Bonita) wrote:

>References: <4e7ic0$5il@vixen.cso.uiuc.edu>

>richwood@commspec.com wrote:

>>AS>Keep the compression UP!!!

>> ... and watch your TSL go down, especially with women.

>Rich:

>>From the bottom of my heart - and the inner of my ears - thank you.

>This can probably start a whole new thread, but gentlemen, you just
>don't seem to get it: MEN are the ones who find those basso profundo
>voices ultra-sexy, not women...and we really, really hate it when you
>crank up the bass and/or compress things to within an inch of their
>life. (BTW: that was one of my roles at Z-100 at the start - to be the
>"test chick" whom they were trying not to blow off.)

>I don't mean to be presumptuous enough to speak for all women...but I
>can certainly speak for myself and every other woman I've ever spoken
>to!

>Anita Bonita

>[Moderator's Note: Since I dont like it either, should I be
>questioning my manhood :-) ? Bill]

My better half acts as my "test chick" she is one of the lucky womwn
who have a real aversion to heavy pounding bass and screachy highs,
the agonised look on her face when listening to certain radio stations
is incredible. Having a stsion with a heavy female audience bias, one
has to keep an eye on these things, a good indicator , that i use
regularly is to check the tone settings on peoples car radios /
stereos, if the tops ar wound down then I'm in trouble.....

on the other hand we have to bear in mind that it is the majority who
pay the bills, not the tonal and pitch perfect minority. The majority
listen on cheap radios with 2 inch speakers. The rest of you as far as
i'm concerned, if you really just want to listen to music without
processing / without speed variation / without IMD or multipath /
without jocks blabbering over the intros, can go an BUY the CD

btw a local station here that really turns my better halfs eyeballs
inside out is using one of Frank Fotis Creations, maybe he should pop

over and give it a tweak for them, I myself am very happy with the 8200, once Bob got the 50 uS preemphasis charactoristic wired..

Charles Graves
Technical Manager
Mai FM 88.6

ps ...we are number 4 in our market of 23 ststions playing a contempory urban format and are 5000 watts ERP with the three stations that beat us having 50000 watts ERP from the same transmission site the number one station being a news talk format AM/FM combo

A significant part of this must be attributed to a loud / clean sound
Thanks again BOB

station am / fm share power processor
newstalk zb am fm 15.2 50000fm 10000am Orban
Classic Hits fm 10.6 50000 8200
Hauraki fm 9.5 50000 Unity
Mai FM fm 8.8 5000 8200
National am 7.8 10000
I98FM am fm 7.7 50000fm 5000am ??
MoreFM fm 7.1 50000fm 8200
The Breeze fm 6.9 50000fm unity
Radio Pacific am fm 6.7 5000fm 5000am ???
TodayFM fm 3.2 5000fm ???
FM Country fm 2.8 5000fm unity
Concert fm 2.6 50000fm purist no proceesing no listeners waste of freq, cheaper to send both thei listeners free cd's and should not be subsidised by the state
Kool93 fm 2.2 5000 ??

other rans and not surveyed go here

source - auckland survey 2/1995 power and processing supplied by local knowledge

1241. WI broadcasters, cable Internet sites (updated)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4epmgp$8io@vixen.cso.uiuc.edu>
Source record: 26209

```
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
:::::::::: T h e F i r s t A m e n d m e n t T e a c h - I n ::::::::::::
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
==============================================================================
INTERNET SITES OF WI BROADCASTERS, CABLE OPERATORS
==============================================================================
RADIO STATIONS

WKTI 94.5 FM Milwaukee http://www.execpc.com/wkti
WCLO 1230 AM http://pages.prodigy.com/
WORT 89.9 FM Madison http://netopia.com/wort/
WLUM FM Milwaukee http://www.newrock.com

WHAD 90.7 FM Delafield telnet to: omnifest.uwm.edu
affiliate of the Ideas Network login as: visitor
of Wisconsin Public Radio from the Omnifest main menu,
select RECREATION,
then select RADIO
WUWM 89.7 FM Milwaukee " " "
Milwaukee Public Radio

WYMS 88.9 FM Milwaukee " " "

WIZD 99.9 FM http://members/aol.com/wizdfm/index.html
oldies format
[central WI]

WFMR 98.3 FM Menomonee Falls http://www.execpc.com/~wfmrwfmi
WFMI 106.9 FM Brookfield http://www.execpc.com/~wfmrwfmi

BROADCAST TV STATIONS

WTMJ-TV VHF channel 4 wtmj@aol.com [Posted onscreen during
some newscasts. Used to
request feedback from
viewers on specific
topics.]
WISC-TV http://www.wisctv.com
WFRV-TV VHF channel 5 http://online.dct.com/WFRV
WITI VHF channel 6 Milwaukee http://www.execpc.com/witi-tv6.html
WMVS, WMVT
VHF channel 10
UHF channel 36 http://www.milwaukee.tec.wi.us.80/wmvstv

CABLE
```

Warner Cable Community Television http://www.execpc.com/warner/
Milwaukee Access Telecommunications Authority (MATA)
1610 N. 2nd Street Milwaukee WI 53212
Voice line: (414) 799-5483 http:/www.execpc.com/~dsenzig/mata
OTHER

Wisconsin Public Radio
and Television http://www.vilas.uwex.edu/
WHA http://www.vilas.uwex.edu/

==========
Please send additions or corrections to The First Amendment Teach-In
at: first@omnifest.uwm.edu
==========

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1242. Boston Radio Watch : WKOX situation....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4epmf3$8fp@vixen.cso.uiuc.edu>
Source record: 26210

To update the situation with regards to Framingham's WKOX AM 1200
plans to build new towers so it can start its 50,000watt operation
this spring :

Town's Selectmen held a public hearing this past Monday night(1/29).
An unexpectedly large number of town residents, who are
vigirously opposed to WKOX's plans, voiced out their concerns about
the power upgrade and its immediate impact on their quality of life...
The hearing was originally scheduled to go for 45 minutes,
but it got stretched out to an hour and 1/2 since so many people
wanted to be heard...

Anyway, the selectmen scheduled to have another hearing on Monday,
February 12th before taking their final vote.

A source close to the situation believes 'KOX will get Town's
approval, but there will be a major list of stipulations attached
to it...

This is getting interesting.

-Mark
Boston Radio Watch

1243. Boston Radio Watch 01-30-96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4epmf3$8fr@vixen.cso.uiuc.edu>
Source record: 26211

Well, it finally happened. Two years after acquiring
WEGQ 93.7FM(then WCGY 93.7FM) from Curt Gowdy, its present
owner, American Radio Systems, had its wish come true --
a new transmitter site, closer to Boston. That's right,
sometime last week, without any kind of major fanfare,
the all-70s Eagle 93-7 began transmitting
from its new tower in Topsfield. The previous site for
the 50,000watt station was in Andover.

ARS bought 'EGQ for a bargain basement price of $12.5 million
back in 1994. If the move to a new tower pays off in terms
of higher ratings for the Eagle, this deal will be one amazing
steal.

There's a noticeable difference in signal quality if you
live in the Metro Boston. It's very crisp, static-free
and makes the 70s sound so much...like the 90s.:-)

-Mark

1244. Compression (Ok Bob, ok..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4epmfk$8gl@vixen.cso.uiuc.edu>
Source record: 26212

At 01:15 AM 1/31/96 -0600, Bob Stroupe wrote:

>After following this subject for several days, I feel I need to put my two
>cents worth in, as Mr. Foti has done. Well I work as the chief engineer of a
>major market AM/FM station. I am just glad I don't work with anyone like
>Allan Sniffen although I know many people in programming like him. My station
>competes with two other stations in the market with the same format and
>signal.

Ok ok ok....Bob..... Sorry you don't agree with my compression views.
BUT.... If I made your station successful in a major market environment,
you would not consider me such a lunatic. And, that's the rub here....
Most of the responses which are critical of compression are either comimg
from places like Pasadena Texas (which is not a major market..."2" other
stations?) or from people overly concerned with keeping listeners tuned in
for protracted periods of time. Great if you are in a competitive
environment where you have such luxury!

>We try to emphasize cleanliness over absolute loudness and the result is the
>longest TSL in our format and believe me the PD here likes all the TSL he can
>get!

I'll bet he likes CUME better....

> I have been complimented by record producers because our audio
>processing didn't smash their sound to death.

Sure. Like I care what the record producers think....

>This process is known as teamwork and, as applied in our case with the
effort of sales >and the other departments, has led us to be the number two
billing station in the
>market last year!

Great!!!!!

>I like to use the "cake" analogy about processing. Some people can't
understand that if >a little is good more must be better. WRONG!!!

Of course, as a generality, more is not always better. And, apparently in
your situation, this is true. But, again, you don't have the same level of
competition you would have in LA, Chicago, NYC etc (what most of us would
agree are the major markets).

>Obviously, the people that belive louder is better at any cost have never
>heard of the term subliminal perception. My theory is that at some, low
>level, distortion is perceptable in the subconscious and, after some time when
>the listener has reached his threshhold, he changes stations or turns the

>radio off.

You're right (and I am not so sure it's subliminal)! But you have to first have them before you can lose them. TSL is less important than attracting listeners in the first place. As Ken Norton pointed out in his post:

kenorton@ixc.net (Ken Norton) says:

KN>Unfortunately for us audio purists... TIME is purchased by AD AGENCIES with
KN>regards to the Average Quarter Hour Ratings, and CUMES, not Time Spent
KN>Listening. You can have the greatest TSL, and still go broke.

KN>Since agency buys are the driving force in determining spot
KN>rates, I would rather tune the processing to get as many listeners as
KN>possible. One way to do that is COMPRESS, another is improving the audio
KN>chain, but the biggest factor is content.

Bob Stroupe wrote:

>When you programmers out there who insist on loudness at any cost have tried
>everything to build an audience and wonder why nothing seems to work, give me
>a call. I'll be happy to show you the way to better ratings, longer TSL and
>happer listeners altough they might not be able to tell you exactly why.

Maybe in Pasadena.

And.... I'll give you a list of stations that have consistantly beat the competition with high compression levels! As you (and everyone else) have point out, in the end, compression levels really don't have a lot to do with it. Good programming does. But, as I have stated in earlier posts, in an environment with 40 FM stations competing with identical signal strength and with format variations that are almost impossible for most people to perceive, you have to make yourself stand out in any way you can. Unfortunately for all you audio purists, compression is one way!

With those car windows down and the wind blowing, is it really the record producers we care about or is it that competitor who is using a fair amount of compression?

>TRADE SECRET: The road to good audio is not just in the audio processor but
>requires attention to detail from the source all the way through the chain and
>the transmitter.

No kidding Bob.

Allan M. Sniffen
asniffen@computer.net

1245. Re: Consistent Network Outcues

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4epmfl$8gn@vixen.cso.uiuc.edu>
Source record: 26213

References: <4en3se$sa6@vixen.cso.uiuc.edu>

duke@interlog.com (Tim Meehan) wrote:
>References: <4ei2ao$bst@vixen.cso.uiuc.edu>
>
>jgbennie@freenet.vancouver.bc.ca (Jim Bennie) writes:
>
>>Of course, the network never gave us consistent outcues (no matter how
>>much I begged them to do it) so a common sound was the start of a
>>Montreal spot for about two seconds.. then the Western op would cut the
>>pot and run PSAs or promos here and pray there'd be enough of a gap on
>>the network feed to join it cleanly.
>
>RRN (The 'Rock Radio Network', headed out of WIC-owned Q107 Toronto) took
>over the Leafs hockey broadcasts this year, and I have opped more than a
>few games. They are getting better, but for the longest time we had
>26-second breaks, random blasts of DTMF (automated cues, without any
>warning on our log sheets) going out over the network, and for a while one
>major problem:
>
>RRN does the games in stereo (or, about a stereo as you can get for a
>hockey game). It's put up over BN channel 10, a mono sat. channel, and we
>usually pull it off there. For the first few weeks this season, though,
>RRN would just plug the LEFT channel in and send it up - without any
>mixing - causing us to have to crank the pot up and down like a toilet
>seat depending on if Joe Bowen (left) or Mark Hebshire (Sp?) (right) was
>talking to keep the levels consistent.
>

My first radio job was at a dying AM which carried some programming from an incredibly rinky-dink outfit (in Florida?) called the Sun Network. They almost NEVER followed any discernable pattern. As I recall, there were some breaks that were mandatory for affiliates to
carry, others were optional cut-aways for local spots. Naturally, the mandatory and the optional breaks were different lengths, and since they rarely if ever cut to a break at anywhere near the correct time, (or even necessarily took them in the right order) it was difficult to tell which breaks were which, making for a VERY sloppy on-air sound, which of course we got blamed for by both of our listeners!

What was even more fun was they sometimes would screw up and run the wrong SHOWS in a given time slot. No one ever answered the phone there, either. Is this bush-league network still around?

Steve

1246. RE: Disabled people in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Vicshere@aol.com
Message-ID: <4epmfn$8gr@vixen.cso.uiuc.edu>
Source record: 26214

I have been in broadcasting for 23 of my 39 years. I have cerebral palsey. I currently work for Metro Traffic Control and for AAA michigan, both in suburban Detroit. At MTC i do airborn and studio reporting for about 20 different radio stations, including WJR, WWJ and WXYT. At AAA Michigan, I do traffic/weather/tourist info stuff for about 20 stations statewide. I'm a full-time college student, attending Wayne state University in detroit. Woring on a degree in communications, with an area of concentration in PR. My disability is perhaps not as severe as most. I walk unaided, but do have a little trouble getting around sometimes. The biggest chalenges i have faced have never been physical. They are instead, challenges of attitude, both other people's attitudes, and my own. The stumbling blocks we place in front of ourselves are the toughest ones to get over. E-mail is always welcome.

1247. Re: WHAT HAPPENED TO STEVE HARMON/SCOTT EVANS @ KPLX

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4epmfn$8gs@vixen.cso.uiuc.edu>
Source record: 26215

References: <4en3sp$san@vixen.cso.uiuc.edu>

In article <4en3sp$san@vixen.cso.uiuc.edu>, mikek@intex.net (Michael King)
wrote:

> Can anybody tell me what happened to the KPLX/DALLAS morning show
> team of Steve Harmon and Scott Evans. As far as I know they are still
> syndicating their TOP 30 Countdown show, but they are not on the air
> in Big-D. Thanks.
>
> Mike King
> mikek@intex.net

Harmon is on KSCS occasionally, and Evans is at WCUZ/Grand Rapids. (Or
the other way around...I mix them up!)

1248. HIP HOP/DANCE SAMPLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Marcial Moreno <marcial@kaiwan.com>
Message-ID: <4epmfs$8h4@vixen.cso.uiuc.edu>
Source record: 26216

I am interested in obtaining the type of samples used by hip hop and dance stations during live D.J. mixing. Specifically, the voice samples. A few stations in the Los Angeles area (KPWR/KIIS/KKBT) use these quite often during their mixes to start off a block of music or to otherwise add a bit of 'sparkle' to the show. My efforts at finding these through oddball music stores and D.J. outlets were to no avail.

If I am being too vague in describing what I'm after, here are a few of the the samples I've heard that I can remember offhand ... :-)

"This should be played at high volume; preferably, in a residential area."
"Place your head midway between the loudspeakers and set the volume knob to maximum potential."

These samples are often recorded in an authoritive sounding voice, similar to the instructors' voices that you heard during those old educational films at school back the 1950's. THAT stuff! <grin> If anyone can give me a few leads to where this type of sample material can be bought from, I'd greatly appreciate it. I'd be interested in getting it under the WAV file format or (preferably) CD. I'll be using this in a music compilation that a friend and I are putting together in his home studio and are planning to have finished by the end of February.

Thanks in advance.

Brian

Please reply here or email to: brian.petersen@604.sasbbs.com

1249. Re: WLUP Syndication Switch (was: Re: Chicago Radio Watch 1-27-96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4epmgh$8id@vixen.cso.uiuc.edu>
Source record: 26217

References: <4en3s4$s9i@vixen.cso.uiuc.edu>

> [Moderator's Note: If that is true (and we can't be sure w/o a word
> from a LOOP/Mathews affiliate (WYMS, you there?)

Do you mean WYMG/Springfield? Don't know if anyone from there still
frequents this, since PD Jay Philpott left for APD/PM at KSD-FM/St. Louis.

fyi

todd

[Moderator's Note: Yes, I did mean WYMG... sorry. Bill]

1250. To: CHR & AC PD's - From: Ron Jacobs, Radio Express

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: whodaguyrj@aol.com
Message-ID: <DM36BB.Gp3@news.zippo.com>
Source record: 26218

THE WORLD CHART SHOW, which debuted internationally in February 1995 and now airs weekly on 400 station in 60 countries, premiers on American airwaves Sunday, January 28, 1996 on Chicago's100.3 WPNT, from 9am to 1pm.

The program was created by Tom Rounds and is produced by yours truly. We're the guys who started American Top 40 with Casey Kasem, which ran for 25 years -- until we launched THE WORLD CHART SHOW.

Don't be fooled by the title of the show. Guy Zapoleon (BILLBOARD's Adult and Top 40 Radio Consultant of the Year) says: "The music of the WORLD CHART SHOW is different enough to be exciting -- while definitely familiar to mainstream American listeners."

For more information, call Milo at (213) 850-1003 or contact him via e-mail at Milo61@aol.com.

WhodaguyRJ@aol.com

1251. Re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4epmg2$8hi@vixen.cso.uiuc.edu>
Source record: 26298

References: <4ei2bd$btt@vixen.cso.uiuc.edu>

In article <4ei2bd$btt@vixen.cso.uiuc.edu>, Bill Pfeiffer writes:

>[Mark: What is your opinion of an all newser in a 200,000 market if
>the bulk of its news is from a network? Bill]
>
>

That it's not going to be a serious player in the marketplace. It may make a few dollars just by virtue of not spending any, but it won't get decent ratings or significant revenues. That's not a business I want to be in.

All-news, done right, is about a 5-share format. (with notable exceptions like Philadelphia, where KYW does quite a bit better than that). Outside big cities, a 5 share won't make money unless the overhead is way below the cost of doing local all-news. If you do all-news on a low-overhead basis with a network, you likely won't get close to a 5 share, because other stations will do a better job covering local news, even if all that amounts to is updated weather reports. To use an extreme example, who's going to listen to an automated, satellite-fed all-news station when the earthquake hits or there's a train wreck with a toxic spill at 3 AM and somebody else is on the air live and local, instantly?

In this 350,000 market, network-based all-news barely did a 1 before the station cried "uncle" and went news/talk. Here it takes a 2 share to bill enough to pay utilities. In Los Angeles, you can bill millions and pay for a big staff with a 2 share, because the cume on all-news will be so enormous. That's why all-news is a major market format.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

1252. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4epmg3$8hj@vixen.cso.uiuc.edu>
Source record: 26299

>SCOTT LEWISON wrote the quoted material below:
>
>" I am a bit confused. If non-commercial stations are such a hit, why haven't
>" commercial stations picked up on the demographics and started doing long form
>" news and classical music, jazz and "non-profitable" music formats?
>
>David Kaye replied
>In San Francisco, commercial broadcaster KDFC is in the Top 10. Largely,
>though, stations don't have to compete in the marketplace with non-coms
>because Arbitron conveniently excludes non-coms from the "official"
>Arbitron ratings book. The commercial stations only compete against each
>other.

I understand about the two separate books from arbitron. I guess the real root of my confusion is: Wouldn't commercial stations want to know how public radio, non-commercial stations are doing in the ratings? There are cases that public stations are gaining on commercial stations in some important demographics in some markets. I would want to know that. right? Also, in the markets that audiences are moving to non-comms, wouldn't some commercial station at least look at the format elements that are working for the non-comm?

Scott Lewison
Lewison@duke.iccc.cc.ia.us

1253. Re: WBMX 98.5 in Boston...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: alr@world.std.com
Message-ID: <4epmgo$8in@vixen.cso.uiuc.edu>
Source record: 26300

References: <4en3t0$sb1@vixen.cso.uiuc.edu>

fox@foundr.enet.dec.com (David B. Fox) writes:

>I was also sorry to read that Joe Martelle will no longer be doing the morning

I have found that there are changes happening at 'BMX, although I'm not sure what they are. They have stopped mentioning music from the '70s, and have started using a positioner (in jingles, even) of the highly redundant "The best mix of the 80s, 90s, and today." (I've had folks in my office and in my car comment on that phrasology. It surprises me, since promos/liners/etc. from this station are usually pretty literate!)

They don't seem to have adjusted their music in any major way, and I don't think they really needed to, since they've got a nice niche of the market. Does anyone know the scuttlebut on their plans?

Enquiring minds want to know!

Regards,
Alan
alr@world.std.com

1254. Re: BBC networks

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: honzman@usaor.net
Message-ID: <4epmgq$8ip@vixen.cso.uiuc.edu>
Source record: 26301

References: <4ei2ak$bsn@vixen.cso.uiuc.edu>

In article <4ei2ak$bsn@vixen.cso.uiuc.edu>,
Adolph Santorine <70661.2763@CompuServe.COM> wrote:
>References: <4dfn4p$i3u@vixen.cso.uiuc.edu>
>
>Two disconnected questions:
>

>Second..... I live in the Ohio River Valley (nice flood,
huh?)
>about 55 miles from Pittsburgh, and receive the BBC world
service
>on 540 kHz loud and clear during the day. I have listened
at the
>top of the hour, and did not hear an ID. Any idea where
it's
>coming from.
>
I believe you are listening to WWCS (or some calls similar
to that). It's a small radio station in Cannonsburg, PA
just south of Pittsburgh. It carries all kinds of ethnic
programs and the BBC world service overnight.

1255. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4epmfi$8gi@vixen.cso.uiuc.edu>
Source record: 26302

References: <4ecqe8$ih1@vixen.cso.uiuc.edu>

On 27 Jan 1996 09:14:48 GMT Rob Landry (umar@cybercom.net) wrote:
: References: <4e7ibv$5ij@vixen.cso.uiuc.edu>

: There are people who will tell you that the louder your signal is the
: farther it will reach. On FM, it just ain't so. 1,000 watts is 1,000
: watts. All the processing in the world will not squeeze even one more watt
: into your antenna. In fringe areas where a station's signal is noisy
: processing can help drown out the noise-- up to a point. But I doubt that
: putting a Buzzsaw 3000 on the air is going to get a station many new
: listeners. One would do better to work on one's music and presentation
: style.

It's been my observation that the worst offenders in this regard have been rimshotters and low-power college stations. While slash-and-burn modualtion can drown out noise, I think it also exacerbates multipath.

Examples that readily come to mind include KJHK and KCOU (low-power stations), KISF, KTOZ-FM, KPNT (rimshot stations in the KC, Springfield, and St. Louis markets, respectively).

Also dreadful in Kansas City are urban-contemporary KPRS (about which one person with whom I have exchanged tapes asked, "are you *sure* it's not an AM station?") and classical KXTR. In the case of KXTR, all the pumping just makes it easier to hear the multipath.

Stations that strike the right balance between too much processing and too much dynamic range include adult-contemporary KKJO in St. Joseph, alternative KBXR in Columbia, and in Lawrence, Kansas, modern-rock KLZR and the University of Kansas' NPR station, KANU. They sound good on just about every radio I have, from Sony Walkmans to my NAD 4300.

The worst sounding market, though, has to be Topeka. *All* the FMs there sound like they're being run through the AGC of a particularly aggressive portable tape recorder.

Someone in one of these threads mentioned using the dashboard of a Ford Maverick to determine how their station would sound in a car. In Topeka and at KPRS as well as the aforementioned rimshotters, I think they must be using the trunk of a Ford Pinto.

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

1256. An FCC Rule Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4epmfo$8gu@vixen.cso.uiuc.edu>
Source record: 26303

I have a question re: the EEO rule established by the FCC. The exact rule number escapes me (and darn I don't have a copy in front of me to look it up). As I understand it, a station "must" recruite for more full-time staff members, "after" the station has 4 full-timers already on staff.

Question: If the station is a non-com <non NPR> station which is owned and operated by a public school system (i.e. "city" Independant School District), must this station recruite anyway, even though it "is" owned and operated by a public school system which already recurites minorites etc for other school positions?

In otherwords, if station "XXXX" is owned and operated by "Anytown Independant School District" and already has 4 full-time staffers, can they promote a part-timer to a 5th full-time position without recruiting?

Thanks, in advance.

Rob Bass

1257. Re: When Radio Was A Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: sheriew@execpc.com
Message-ID: <4epmfo$8h0@vixen.cso.uiuc.edu>
Source record: 26304

I agree with you totally Jack. I also wonder where that kind of radio is nowadays. The closest I hear is in the smaller markets that are not researched and rated to death. When I drive to see my parents the only entertainment I hear is in the small town. They still manage to make me laugh (with them not at them) It seems that nowadays they perfect their art in a small market to make it to the majors and read liner cards. Makes no sense to me.....Kim Carson

1258. Re: Greaseman on a new network?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Joshua Benkin <jbenkin.dol-oalj@epo.com>
Message-ID: <4epmfq$8h1@vixen.cso.uiuc.edu>
Source record: 26305

References: <4en3rs$s90@vixen.cso.uiuc.edu>

kriston@ibm.net wrote:
>
>I've been listening to the Greaseman for just a short time now, but
>he's now broadcasting from Atlanta in the morning slot and has hinted
>that he may be on the Turner network and has said that they are trying
>to grab the 6-10 AM time slot nationwide.
>
>In the same conversation, I learned that the Greaseman is only
>syndicated on three stations: Atlanta, Washington DC and Los Angeles.
>
He got dropped from WXRK in New York when they switched formats from
Classic Rock to Modern Rock. The only talk type programming they have on
WXRK is Howard Stern. In Los Angeles he is only on for an hour a night,
due to low ratings. It would be breach of contract I think to cancel his
show in LA completely.
>What is going on with the Grease? Are they targeting Stern? Has he
>jumped networks (or, it seems, finally joined a network)?
>
>Interesting note: Stern is THIRD place in the Wash. DC area, tied
>with two AM news/talk stations, behind a MOR station and a popular
>local morning show. Imus is way, way below that. And by the way
>Stern talks, he thinks he's number 1 in all his markets. He's number
>THREE in Washington DC!
>
Even more interesting is the fact that the Greaseman's program in DC,
since he now broadcasts his program from Atlanta in the Morning its on
tape delay from that mornings broadcast on that same evening! Before it
was tape delayed an hour on WJFK because of the Don and Mike show running
till 7pm. The Greaseman when he was on in Hollywood, CA started at 6pm
EST.

Joshua Benkin

1259. Re: WHAT HAPPENED TO STEVE HARMON/SCOTT EVANS @ KPLX

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4epmfr$8h2@vixen.cso.uiuc.edu>
Source record: 26306

What happened to Harmon and Evans? Yes, they are syndicating their
country
countdown show. Scott Evans is doing mornings in Grand Rapids Michigan
and
Steve Harmon is as they say "between opportunities". I don't know if he's
ever on the internet but he is on America On Line.

Paul Bottoms, KSCS-FM, Dallas/Ft. Worth

1260. Harmon and Evans

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: david627@dallas.email.net
Message-ID: <4epmfr$8h3@vixen.cso.uiuc.edu>
Source record: 26307

Mike King asked "What happen to the KPLX Morning Show of Harmon and Evans?"

well one of the duo quit KPLX back in the summer.... and then KPLX brought in some woman to help out in the mornings.. then the other half of the duo left and they have revamped the whole show...

Rumors during the Fall were that there was talk of the station going all talk with its change of compression.. but that seemed not to take place.. there was even ink in the Dallas Morning News of this new sound coming from KPLX... since sister station KLIF has been tinkering with ideas of doing something along the lines of putting its format on FM... the logical thought was for it to go on KPLX signal.. but again that is just rumor...

No telling what is going to happen with it.. their numbers dropped dramtically this last book and I don't know of any movement at the station to boost itself right now...

Hope that answered your question about Harmon and Evans...

Dave Michaels
KTCK the TICKET
www.theticket.com

1261. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: kavman@gate.net
Message-ID: <4epmg1$8hg@vixen.cso.uiuc.edu>
Source record: 26308

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

Daniel M. Danhauser (dmdanhau@newstand.syr.edu) wrote:
:
: Back in 1978, I discovered KROQ 106.7 in Pasadena/Los Angeles while in
: college. I was mesmorized by new exciting groups I'd never heard of
: before, that played music that was fresh, even if often unrefined. I
: started seeing groups like the GoGos, Oingo Boingo, X, Wall of Voodoo,
: etc. in small clubs. I became hooked for a lifetime.
:
: So, now it's 1996, and we have this "new" format called "modern rock"
: that's sweeping radio across the country. It simply reflects another
: period of many small-time groups with great talent and/or energy getting
: acceptance. "Modern rock" is just a 90's version of top-40 or CHR.

Well said, Dan. I went through the same experience in 1968 and listened
to WBCN in Boston.

I've found the "Classic Rock" stations tedious to listen to (too much
repitition, not enough "depth" in what the DO play from the music of the
70's) and while I don't like EVERYTHING on the one "alternative rock"
stations I can pick up (WPBZ in Indiantown FL), it *is* much more
interesting!

--
.... Joe Burnham
Packet Radio: WD4KAV @ WD4KAV.#STU.FL.USA.NOAM
INTERNET: kavman@gate.net

1262. re: Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Ed Coury <ecoury@aol.com>
Message-ID: <4epmg2$8hh@vixen.cso.uiuc.edu>
Source record: 26309

As someone previously posted, it is alive and well in top 10 markets. WWJ radio attracts more listeners in Detroit each week than any other station. 24 traffic and weather is important -- but news is also a key factor in all-news success. After all -- big news and tx and wx are all related...so are sports and news. Bad tx or bad wx peak our interest in the cause of the problem, and the effects it is having.

1263. D.C. Radio Watch / 31 January 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4epmf3$8fs@vixen.cso.uiuc.edu>
Source record: 26310

Greetings from the Nation's Capital, intrepid Airwavers! Here's the radio biz news for this week:

ITEM FIRST: -- Kudos -- Congratulations to John Matthews, News Director of Cap Cities/ABC o&o newstalker WMAL-AM (630). The Washington Post's "On the Dial" (radio) column reports that last week, John went to Columbia University in New York to pick up no less than a 1994-95 duPont-Columbia Silver Baton, one of the most prestigious awards in broadcast journalism. He won the award for his 1994 series on Disney's controversial proposal to build an American history theme park in Northern Virginia. Disney withdrew its proposal a week after the series aired on WMAL. The Post takes great pains to remind us all that Disney is now working on its proposed buyout of CapCities/ABC to the tune of $19 billion.

ITEM SECOND -- Getting it from the Top -- For Airwavers in the D.C./Baltimore area,
here's an event worth the trip. The D.C. Chapter of the American Women in Radio & TV is sponsoring a panel discussion on the state of Radio in 1996. Topics include changes in radio ownership rules, satellite radio, EEO, DAB, and other issues. A brief Q&A will follow. MODERATOR: Randall Bloomquist, Washington Bureau Chief for "Radio and Records". PANELISTS: Michael Douglass, President/CEO, Clark Broadcasting Co.; Bill Figenshu, President/Radio, Viacom Broadcasting; Herb McCord, President, Granum Communications, Inc.; Tom Milewski, COO, Greater Media, Inc. WHEN: Tuesday, Feb. 6th, 7pm - 815pm. WHERE: ANA Hotel, 2401 M Street NW, Washington, D.C. COST: Free to AWRT members, $10.00 for non-members. RSVP/more info at 202-775-3510.

ITEM THIRD -- Go play in traffic... -- The Post reports that John Irving, former long-time News Director/morning news anchor for WKYS-FM (93.9) has been named News Director for Metro Networks. He replaces Claire Meyerhoff, who left Metro in November. Meanwhile, Mary Medd has joined competing Shadow Broadcast Services, as President/GM of the traffic reporting service's Washington office.

ITEM FOURTH -- Open up and say "Aahs" -- Dan Turner, Operations Manager of the children-formatted Silver Spring, Md.-based "Radio Zone" (WKDL/1050 Silver Spring, WKDV-AM/1460 Northern Va., WKDB-AM/1570 Baltimore) is moving to the same job with WJDM-AM in New Jersey/New York. As has already been reported in Airwaves / rec.radio.boadcasting, WJDM has recently been bought by Childrens Broadcasting Corporation, which originates "Radio Aahs", heard around the country on 30 stations in most of the top markets. The Washington Post says one of the important aspects of this sale of the nation;s first station on the expanded AM band is that it will finally expose ad buyers on Madison Avenue to the network's programming, seen as a key to the network's growth because of ARBITRON's continued refusal to measure the audience for this format. Last November, if you'll recall, Childrens/Radio Aahs entered into a joint operations agreement with ABC Radio to help develop, and sell national advertising for the

network.

ITEM FIFTH -- Movin' on...up -- All-sports WTEM-AM (570) has picked up most, if not all of ESPN Radio Network's programming schedule, including daily features, weekend programming, and the 'NBA Game of the Week'. The Post reports that this follow's WMAL-AM's dropping of all sports programming from the news-talker's format. That includes Ken Beatrice, whose sports call-in show is now heard on WTEM weeknights beginning at 10.

1264. Noncommercial Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4epmg4$8hk@vixen.cso.uiuc.edu>
Source record: 26311

> Subject: Re: Non-com "ratings"
> From: dmdanhau@newstand.syr.edu (Daniel M. Danhauser)
> Organization: Syracuse University, Syracuse NY, USA
> Reply-To: dmdanhau@mailbox.syr.edu
>
>
> Okay, now my uninformed follow-up question: Are the shares listed by
> Arbitron shares of all commercial stations in the market or of all
> stations, period? Because if it's shares of ALL stations, I'd think we
> could add up the shares by commercial stations and get approximate
> non-commercial penetration. Just another thought.
>
> Thanks,
>
> Dan

Not quite so simple.

The market totals Arbitron publishes in its Standard Market Reports
contain four categories of data:

1. Listening to commercial stations which make the Arbitron Minimum
Reporting standard and are listed.

2. Listening to stations which fail to make the MRS.

3. Listening to non-commercial stations.

4. Unidentified listening.

While the categories are not broken out separately, I can tell you
from studies I have done that the mix varies considerably by market.
For example, Washington and Boston are relatively strong
noncommercial radio markets. Detroit is not.

The noncommercial station data is available in another Arbitron
product called Maximi$er as well as through the Radio Research
Consortium which processes Arbitron data for noncommercial stations.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

1265. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dk@crl.com
Message-ID: <4epmg5$8hl@vixen.cso.uiuc.edu>
Source record: 26312

References: <4en3sa$s9t@vixen.cso.uiuc.edu>

Daniel M. Danhauser wrote the quoted material below:

" Okay, now my uninformed follow-up question: Are the shares listed by
" Arbitron shares of all commercial stations in the market or of all
" stations, period?

The stations are listed by AQH, cume, and similar number counts, but not by share (as least as far as I've seen). However, using the regular Arb and the non-com breakout side by side you can determine where the stations stand -- you just can't go to financial underwriters using the Arb book as a comparison; you can only compare against other non-coms.

--
(c) 1996 The word "punch" comes from the Indian name
David Kaye for the number 5, for the 5 ingredients in it

1266. Looking for NPR in Toronto

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: yu147795@YorkU.CA
Message-ID: <4epmg5$8hm@vixen.cso.uiuc.edu>
Source record: 26313

I happen to be a big fan of National Public Radio. When I lived close to Ottawa I could easily pick up NPR and get great shows like Click and Clack:Car Talk and many more. Now that I am in Toronto I have no idea where I may be able to find NPR and how I should try to pick it up. I would appreciate any ideas that people would like to impart.

Collin

1267. Nashville RadioWatch 1/31/96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: mdonegan@edge.net
Message-ID: <4epmf4$8ft@vixen.cso.uiuc.edu>
Source record: 26314

Arro format WGFX-FM has done some personality shuffling. Morning newscaster, former morning show host, Mary Glenn Lassiter, moves to afternoon d-j. Afternoon d-j Jeff Lyons aka J.R. will read the morning news. Night jock Kimberly is out....replaced by John Justice. Randy Reed will do overnights.

WYHY-FM (chr) afternoon jock Gator Harrison is leaving for Cookeville, a small market east of Nashville, where he will become p-d and morning man for a country station. Says he's making the move to be close to his fiance.

WWTN-FM (talk) afternoon sports talker George Plaster has a new television show, a nightly sports talk show on a new Nashville outlet WNAB-TV (Warner Brothers network). Ironically his television show follows a call-in show featuring former Nashville mayor Bill Boner (who once claimed he could make love for 7 hours straight) who was recently fired from WWTN.

Rush rebounds. Rush Limbaugh is up by two points on WLAC-AM (news/talk) in the latest ratings and has a clear two to one margin over G. Gordon Liddy on WWTN, who was up a full point.

WLAC gave venerable news giant WSM-AM a run for its money in this week's coverage of an air disaster in Nashville, with some swift reaction time. WKDF-FM raised 2 thousand dollars in four hours for the Red Cross disaster relief fund for people affected by the crash.

1268. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: chaden@aol.com
Message-ID: <4epmg7$8ho@vixen.cso.uiuc.edu>
Source record: 26315

At one time it seems to me I read or heard that the oldest continuing net broadcast was CBS's weekly Mormon Tabernacle Choir 'cast on Sunday mornings, but I concur with the previous posts: summon the experts!

1269. Re: alt.radio.paul.harvey established

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Michael Donegan <mdonegan@edge.net>
Message-ID: <4epmg7$8hp@vixen.cso.uiuc.edu>
Source record: 26316

For anyone who thinks Paul Harvey is old or out-of-date....
In Nashville Harvey is carried on WKDF, a modern rock station.
The listeners there call him "Uncle Paul" and according to the ratings the
18-34 year olds love it.

1270. re:even worse station promos

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: 133gergel@wmich.edu
Message-ID: <4epmg8$8hq@vixen.cso.uiuc.edu>
Source record: 26317

Yesterday, I heard a promo from the local top 40 station. The promo went like this: 103, actually 103.3, but we round if of for the stupid people.

[Moderator's Note: Sounds like more truth there than fiction. Bill]

1271. New England Radio Watcher: Long Time, Little Happening

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4epmf6$8fv@vixen.cso.uiuc.edu>
Source record: 26318

It's been a while since my last New England Radio Watcher post, and it seems enough miscellany has accumulated to finally put another one together. So, from across the frigid Northeast...

*WZPK 103.7, licensed to Berlin NH, but serving Portland and most of southern Maine from high atop Mount Washington with 21640 watts at 3874' AAT, is being sold. New owners Fuller-Jeffrey already have a strong presence in the Portland market with 100kw album rocker WBLM 102.9 and modern rock simulcast WCYY (94.3 Biddeford ME)/WCYI (93.9 Lewiston ME). I suspect this may be one of those deals that will require waiting for the duopoly rules to change. In any case, I'd expect the hot AC station to move its studios from N. Conway NH down to the WBLM/WCYY/I facility at One City Center, Portland.

*W232AJ, licensed to Greenville NH, is on the air as yet another translator of religious WGLV 104.3 Hartford VT. I heard it some 25 miles south of Greenville, in Ayer MA, and I suspect it may be emanating from somewhere fairly far south of Greenville, which is a small rut in the road southwest of Milford NH.

*No explanation, just an observation: I heard folk station WADN (1120, Concord MA) running a taped weather forecast that was clearly lifted right off NYNEX's 617-936-1234 weather line...complete with a bit of the time and temperature announcement preceding the forecast, and the complete, "For NYNEX, I'm Technoweather meteorologist so-and-so" outcue." Legal? Intentional? Probably not, on both counts.

*M Street reports that WSNG, 610 in Torrington CT, is dark for the moment, as the station is in the process of being purchased by nearby WZBG 97.3 Litchfield. WZBG is owned in part by Carly Simon and several other wealthy folks who have country homes in the area.

*On the television front, WPXT-TV 51, the Fox affiliate in Portland, Maine, has been sold out of bankruptcy to Florida-based Pegasus Broadcasting. Meantime, still no sign of channel 28 in New Bedford/Providence, which was supposed to have debuted around New Year's Day as a WB affiliate, with calls of either WFDG or WLWC, depending on who you believe.

*And to satisfy the public, I am pleased to report that WFNX, 101.7 in Lynn, continues to serve the Boston area with modern rock, along with jazz on Sunday mornings and the gay-oriented "One in Ten" talk show Monday nights. And WAAF, 107.3 in Worcester, continues to provide hard rock to greater Boston, with DJs including Greg Hill in the morning, John Osterlund middays, and Opie and Anthony in afternoon drive. If things remain slow here, I may be forced to provide additional updates on what hasn't changed locally.

-=Scott Fybush - fybush@world.std.com=-

1272. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: jkmartin@teleport.com
Message-ID: <4epmg8$8hr@vixen.cso.uiuc.edu>
Source record: 26319

References: <4ei2b1$btb@vixen.cso.uiuc.edu>

>I got some old Ronco records I'd be willing to contribute to this
>effort. (Don't forget the 8-tracks too!) >

...Somewhere out there, in a storage warehouse someplace, is some radio
station's original library of 45-s and LPs, the original vinyl, of this
stuff...>

--
jkmartin@teleport.com --- Salem, OR ---

1273. ST. LOUIS RADIO WATCH JAN. 31

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4epmf7$8g1@vixen.cso.uiuc.edu>
Source record: 26320

MARLOWE, MICHAELS OUT AT KLOU
ST. LOUIS JOURNALISM REVIEW TABS
ED BISHOP AS NEW EDITOR/GENERAL MANGER
KSD-AM "STAYS THE COURSE"

by Scott Simon
c. 1996

ST. LOUIS ---- Oldies 103 KLOU morning team of Rocky Marlowe and Donna Michaels are out as of February 23.

Marlowe arrived shortly after Dave Dunkin checked in as the station's program director in 1994. Michaels departs after 18 years with KLOU and sister station KMOX.

The show never achieved top five share figures for the 12+ St. Louis audience. No word as to who will replace the duo.

The St. Louis Journalism Review has tabbed Ed Bishop to be its new Editor and General Manager, effective immediately, replacing former publisher, Charles Klotzer, who retired at the end of last year, and turned the publication over to Webster University.

Bishop is no stranger to the SLJR.. He has been a long-time contributor and editor for that publication and also worked at The Riverfront Times and Pulitzer Publishing. Bishop also has been a journalism teacher at the University.

Sources at KSD-AM say the station will "stay the course" for the time being. After a meeting with general manager Karen Carroll on Jan. 30, staffers were told a local host for 1-4 p.m. weekdays will not be hired, and that the slot may be filled with a syndicated show.

New program director Steve Moore has been co-hosting the show in recent weeks with morning traffic reporter Dan Strauss.

Here's the hot rumor. Bruce Bradley may be looking to move to that time period on the "Big 550" from his current post of 11 a.m. to 3 p.m. at "Hot Talk" WIBV-AM, according to what sources at both stations tell me. His contract expires shortly.

But in reality, look for KSD-AM to pick up Dr. Laura Schlessinger's show, which airs live at that time. It's now being tape delayed for night broadcast at WIBV-AM, and the show's syndicator may be looking for a better

outlet. Pardon me if the good doctor's name is misspelled, it's not yet in my spell check.

Moore may be looking for people to host franchise shows such as computers and law on the weekend. But before you talk show wannabes start flooding his office with calls and letters, be prepared to sell the show yourself.

That meeting with Carroll also revealed the station won't spend any money for talent. Ex-KMOXer Dave Finklestein joins as the automotive expert. An earlier report said it would be a two-hour show, instead, Finklestein will be on for an hour.

Right now, KSD-AM is treading water in the wake of the St. Louis Rams inaugural season, which brought a significant flock of listeners to KSD AM and FM, which simulcast and heavily cross promoted the team.

Now, KSD-FM has to rely on being the market's only classic rock outlet, while the AM relies on the success or failure of St. Louis University basketball, which was a good addition three years ago, because the team has made the NCAA tournament the past two years.

But the team isn't doing all that well in a very tough conference, and KSD-FM didn't fare well prior to Rams football. Their winter and spring book could slide as monumentaly as their fall uptick.

- 30 -

1274. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dougk@kark.com
Message-ID: <4epmg9$8hu@vixen.cso.uiuc.edu>
Source record: 26321

markj@got.net (Mr.News) wrote:

>When is radio going to really go out on a limb and give us.....

>"The Dumpster"

>Think of all those "One Hit Wonder Groups" that could fill the airtime!

>"My name is Michael...I got a nickle"

>"S-A-Tur-day...NIGHT!

>"AaaaaaFternoon De-Light!

>People are buying CD's of this junk(me included)!

>Put it on AM so it sounds like the "Good ole Days"!

>Let's throw in a couple of "Boss Jocks" just to keep it real.

>The only challange I can see is trying to find the really good junk .

>"I don't like spiders and snakes".....

>"Chica Boom,Chica boom...don't ya just love it"!

BLESS YOU, my friend! It's always amazed me how none of the "oldies" stations is willing to have "fun" with the format any more! Just about the time they try to bring back some of the old jocks and make it sound right, they decide not to risk it. Wish there was more of the old "Cruisin'" stuff around. A little Russ "wierd beard" Knight is what I need right now.

Doug Krile
KARK TV
Little Rock

1275. WANTED: AIRWARE FOR WINDOWS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: coffee@intcomm.net
Message-ID: <4epmf8$8g2@vixen.cso.uiuc.edu>
Source record: 26322

If anyone has a copy of Airware for windows or knows a good source for me to download from I would really appreciate it, also if there is a possibility of sending it to my FTP at ftp://ftp.wantabe.com/incoming that would be outstanding.

Nick
coffee@intcomm.net

1276. Re: Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dougk@kark.com
Message-ID: <4epmgb$8i0@vixen.cso.uiuc.edu>
Source record: 26323

Ray Dennis <cbmbest@ix.netcom.com> wrote:

>I am sitting here, snowbound from our latest Iowa blizzard listing to WHO
>1040 here in Des Moines. Their afternoon news block normally ends at
>6:00pm and it is nearly 10:00pm and they are still on, taking phone calls,
>helping find missing people, etc. It has been going on all evening.

Ray,
I grew up in Iowa and listened to WHO. Always was a winner! I worked a couple of summers for KICD in Spencer, Iowa. Up there were the big storms and tornadoes wander through. That's the part of the state I spent my childhood. It was always reassuring to wake up in the middle of the night during a big storm and KNOW that they'd be on the air with non-stop information. I realized when I worked there how much effort goes into it.

Sadly, you don't find that much any more. I work TV now. Here in Arkansas we devote a tremendous amount of time and effort to storm coverage (and do a very good job). But it's still not the same as the old radio days when you tracked storms from neighborhood to neighborhood!

Doug Krile
KARK TV
Little Rock

[Moderator's Note: KTTS in Springfield Mo still does that. In fact they send out mobile units to different areas and get on the spot descriptions. Some say they go a bit overboard, but this is the single station everyone listens to in time of troubling weather or for local news. I think it is a fine example of how public service can make you number 1. Keep up the good work, Curt Brown. Bill).

1277. Re: Copyrigyhts and Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: marty.tabnik@tsbbs.com
Message-ID: <4epmgb$8i4@vixen.cso.uiuc.edu>
Source record: 26324

MA> From: Marc Gordon <marc@shore.net>

MA> Arbitron numbers a work of fiction??? How can that be?

Your premise is incorrect. One may copyright NON-fiction.
---
* SLMR 2.1a * That's why it's called COPYright *NOT* SELLright!

1278. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: mbaker@monmouth.com
Message-ID: <4epmgc$8i5@vixen.cso.uiuc.edu>
Source record: 26325

References: <4ecqf7$ii6@vixen.cso.uiuc.edu>

In article <4ecqf7$ii6@vixen.cso.uiuc.edu>, dk@crl.com says...
>
>In New York, while 95% of people aren't listening to WABC-Hate Talk, the
>issues such as anti-Arab sentiment, reflect the overall patina of New York
>itself, as evidenced by articles in "New York", the "Village Voice", etc.

Mr. Kaye conveniently forgets to mention that WWRL, WLIB, etc. also
represent the overall patina of New York. I hardly consider WABC
to be 'Hate Talk', but if you insist on that distinction then the other
stations I mentioned would fall in the same category.

>NY is a racist place, and certainly no place I'd ever want to visit.

Interesting comment about NYC being a 'racist' place. I'd like to know
what causes it to exhibit that attribute.

>While I'm not at all Arab, I look Arab enough to seriously question
>whether I'd survive in such a city.

Whenever I go to New York, I inevitably encounter people who appear to
be of Middle Eastern (i.e., Arab) origin. They seem to be surviving.
What drives your persecution complex here ?

>WABC's Bob Grant is someone I'd
>consider not just an enemy to non-whites, but an enemy to New York.

If New York is a racist place, and Bob Grant is an enemy to New York,
that must make him a good guy huh? I mean, he is against racism.

1279. BROADCASTING EQUIPMENT LIQUIDATION!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: greenc@stolaf.edu
Message-ID: <4epmgd$8i6@vixen.cso.uiuc.edu>
Source record: 26326

We are converting to FM, and in the process, getting rid of most of our current equipment. Everything that we are selling is in good, working order. The only damage whatsoever to these components, is that they have our call letters, "KSTO" etched on them, along with an inventory # on each.
This is what we have. I've added in their description blurb from the 1995 Broadcast Supply Worldwide catalog. Pricing is still under discussion.

2 Broadcast Electronics DT90 SERIES Cartidge Player.
Available in mono and stereo record/play and playback configurations, Dura Trak 90 cart machines offer sparkling audio performance, durability, and all the features broadcasters need most, at an affordable price. Features include: superior cart guidance system, rugged direct drive motor, fast forward standard, three cue tones standard, cart-previously-played lockout, 1/2" aluminum deck plate, fully floating active balanced outputs, automatic autio mute switching, front panel 1kHz record defeat, pressure roller cleaning mode, and more.
The list price for this unit is $1,800 (new).

1 Tascam 32 2-Channel Recorder (reel-to-reel)
An outstanding value in 2 track reel-to-reel for 2 track mastering and light production work. Look at these features: Two slotless DC motors and durable capstan motor ensure fast, gentle tape handling with minimal wow and flutter. Digital tape counter features zero return (and it stops accurately), 2 speeds, 7 1/2 and 15 ips, pitch control (+/- 12%), dump edit function, cue lever and front panel headphone jack with level control.
List price $2,299

1 Broadcast Electronics Series 150A Audio Console
BE's 150A and 250A Series consoles feature two inputs per channel, separate monitor, headphone and cue channels, and front panel polycarbonate overlay.
The 250A Series consoles are available in 5, 8, and 12 channel models and include ladder-type step attenuators with cue detent, and roller-cam key switches. The 150 Series features durable, sealed potentiometers with detent for cue in 5 and 8 channel models.
Price not available

If you are interested in any of these units, please contact me via e-mail or telephone.

<Christian A. Green>
<Technical Director>
<KSTO Radio 590am >
<greenc@stolaf.edu >

<(507) 646-2172 >

1280. Re: BBC networks

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dxdale@aol.com
Message-ID: <4epmf8$8g3@vixen.cso.uiuc.edu>
Source record: 26327

In article <4ei2ak$bsn@vixen.cso.uiuc.edu>, Adolph Santorine wrote:

>I live in the Ohio River Valley (nice flood, huh?) about 55 miles from
>Pittsburgh, and receive the BBC world service on 540 kHz loud and clear
>during the day. I have listened at the top of the hour, and did not hear
an >ID. Any idea where it's coming from.

WWCS-540 in Canonsburg. I think it also carries other overseas
broadcasters. Note that WWCS powers down at night. Note also that BBC
now has five "world services," including one tailored to North America.
For other perspectives, note that CBC powerhouse stations like 740 Toronto
carry other overseas broadcasters overnight via World Radio Network.

1281. Re: Public service -- WHO's finest hour

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4epmge$8i7@vixen.cso.uiuc.edu>
Source record: 26328

References: <4en3t3$sb8@vixen.cso.uiuc.edu>

Here in central PA we have had not only snow storms, but also major flooding this winter. I can recall during the floods of 72 hearing warm in Scranton doing an excelent job on flood coverage. This time, they just simulcast chanel 28 tv. Sign of the times, I guess.

1282. Subject: Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Carey Taylor <carey@wohnort.demon.co.uk>
Message-ID: <4epmfa$8g5@vixen.cso.uiuc.edu>
Source record: 26329

In Airwaves Select 183, Gavin <gr@coventry.ac.uk> wrote:-

(The BBC also use the chimes of Big Ben regularly, and these _do_ come live from the clocktower in the Houses Of Parliament - which makes me wonder if anyone in the US does anything similar to that.)

As someone interested in the use of bells, chimes, gongs and other such time signals on the radio, I'd be grateful for info on any stations near you which use any of these. Not just in the USA.

Please e-mail directly if you feel it would be off-topic here.

Regards,

Carey Taylor,
carey@wohnort.demon.co.uk

1283. Re: Radio Shack FM Directional Antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Geof Gonter <ggonter@together.net>
Message-ID: <4epmge$8i8@vixen.cso.uiuc.edu>
Source record: 26330

References: <4ecqf1$ihu@vixen.cso.uiuc.edu>

"PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU> wrote:

>I would like to offer my hearty endorsement for the $20.00 Radio Shack FM
>Yagi antenna. Sure, it might not be a "Stereo-Probe 9", but for the money..
>it is well worth it. I have owned 2 of these "babies" in the past 15 years
>and I intend to get another one this spring to replace the one damaged by
>the Blizzard of 96'. As a result of the use of this $20.00, I have received
>over 400 FM stations in 36 states, DC and 5 Canadian Provinces. My equipment
"PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU> wrote:
>
>
>I would like to offer my hearty endorsement for the $20.00 Radio Shack FM
>Yagi antenna. Sure, it might not be a "Stereo-Probe 9", but for the money..
>it is well worth it. I have owned 2 of these "babies" in the past 15 years
>and I intend to get another one this spring to replace the one damaged by
>the Blizzard of 96'. As a result of the use of this $20.00, I have received
>over 400 FM stations in 36 states, DC and 5 Canadian Provinces. My equipment

I bought a Radio Shack directional antenna (no longer made. The range was supposed to be
200 miles over ideal terrain) in 1983. I wa=
s living near the center of the Adirondacks and wanted to hear some FM stations. It was
successful in getting me to RI, MA, VT, MA, =
as far west as Rochester in NY, ONT, and Que. No, living just 15 miles south of the border
in Vermont, I use it to get to Kinsgston =
and Ottawa in Ontario and south east to NH (Concord). I to am running a amplifier, rotor,
and coax.

---Geof---

1284. Re: Radio Shack directional antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4epmgf$8ia@vixen.cso.uiuc.edu>
Source record: 26331

References: <4ea07v$9b5@vixen.cso.uiuc.edu>

On 26 Jan 1996 07:35:27 GMT Steve Work (slwork@netcom.com) wrote:

: I am having an absolutely **horrible** time with FM reception in my
: apartment. I seem to have everything working against me: multipath
: caused by tall downtown buildings between transmitter and me, metal-lath
: walls in my residence, living somewhat below average terrain level, etc.
[...]
: Is there any type of antenna which could help out in this situation? I
: want to shy away from "amplified" antennas because with urban reception
: problems, it seems like these only amplify the interference.

Six years ago, facing a somewhat similar situation in my old Kansas City location (I rented and was on the wrong side of a couple of hills), I bought an AudioPrism 6500. It is a tunable antenna with switchable -12 dB attenuation. Its purpose is not to pick up weak stations so much as to enable the user to "tune away from" stations that overload and sharply focus gain on the frequency you want, to reduce overload and multipath. It's not a DX antenna, to be sure, but it is very effective in trimming out the hash that urban dwellers get to put up with.

It takes a little bit of practice to be able to use it effectively but I found that it did indeed help.

Even better is that it's entirely passive and measures just 9" x 9" (2-1/2" high). Back in 1990 it cost $50.

Manufacturer is AudioPrism, POB 1124, Issaquah, WA 98027, phone 206-392-0399. (I just checked with Directory Assistance, and that's still its phone number.)

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

1285. Fox TV Baseball

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4epmgh$8ic@vixen.cso.uiuc.edu>
Source record: 26332

FAMILIAR NAMES DOT
FOX TV BASEBALL LINEUP

by Scott Simon

ST. LOUIS ---- What do Joe Buck, Chip Caray, and Thom Brennaman have in common besides having fathers who also broadcast major league baseball?

The three were named Tuesday to the inaugural FOX TV lineup of regional play by play baseball broadcasters, starting this summer.

Buck does the St. Louis Cardinals radio casts, Caray is on Seattle's television schedule, while Brennaman, who has been with the Chicago Cubs for five years, is on the beach for a couple of seasons before becoming the voice of the Arizona Diamondbacks when it commences play in 1998.

Fox Sports said one more announcer will be hired to round out their team. One name being mentioned is John Rooney of the Chicago White Sox, who has done baseball play by play for CBS radio coverage throughout the regular season, playoffs, and World Series.

The network will air four regional games on selected Saturdays throughout the summer.

1286. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dxdale@aol.com
Message-ID: <4epmfc$8g9@vixen.cso.uiuc.edu>
Source record: 26333

On the other hand, the downside of simulcasting CNN Headline News is, well, you can't see who's talking (and you can't see the weather map during the music segue). Voices are rarely ID'd. The only sections that rarely depend on soundbites are the sports and the "Hollywood Minute." Drives me nuts, especially in the car.

1287. Re: Teenage Disk Jockeys

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dblair@ibm.net
Message-ID: <4epmgi$8ie@vixen.cso.uiuc.edu>
Source record: 26334

In message <4e7ic4$5ir@vixen.cso.uiuc.edu> - smutt@diversicomm.com writes:
:>
:>X-Disclaimer: of this public forum
:>Originator: rrb@clm.aiss.uiuc.edu
:>
:>
:>
:>Hello. I'm 17 years old and I am a DJ for a 100,000 watt radio station
:>in Gulfport, Mississippi. I started out in radio about two years ago
:>at a 6,000 watt FM station.

Greg-

I was the same age you were when *I* got into radio, and stayed in for 24 years, most of it in major markets.

I can't help you much about Atlanta, but I can tell you to believe in yourself, keep the mind open, and work hard at learning to be the best. I liked the sound of confidence you had in your post, while not sounding like you thought you were already a great jock.

When you get moved, beat the bushes all over town, and in the suburbs and the small towns close enough to drive.

MOst important, don't give up, keep plugging away, and don't let ANYONE talk you out of it. I had a number of people who tried doing that, and if I'd paid attention to them, I'd have never gone anywhere.

For what it's worth, I lived not far from you the first 6 years I was in radio, in S.E. La. and southern Ms.

Which station do you work for?

David

1288. Re: Bob Larson? (was:Re: more on rude show hosts...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dxdale@aol.com
Message-ID: <4epmfa$8g6@vixen.cso.uiuc.edu>
Source record: 26335

On Jan. 30, Charles Hobbs in article <4en3sk$sag@vixen.cso.uiuc.edu>

>Where is Bob Larson on? (He had a religious talk show back in the
>mid-80's, but was forever getting thrown off stations. By the time 1992
>rolled around, he was on mostly brokered time secular stations . ..

The Rev. is still on, still based in Denver (though now being outdistanced by fellow Denverite Ken Hamblin), and still has a newsgroup: alt.fan.bob-larson.

1289. Re : Soccer on Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4epmgg$8ib@vixen.cso.uiuc.edu>
Source record: 26336

X-Mailer: ELM [version 2.3 PL11]

>From: philsoc@aol.com (Philsoc)

>I've updated several things on my Soccer on the Radio webpage, including
>the addition of the first MLS team (Dallas) to come to terms on a radio
>deal, and some teams and stations (Columbus, Tampa Bay, San Jose) which
>are on the verge of committing.

>Once again, the growth of this list is largely dependant on you, the
>soccer fan. If anyone knows of any soccer games, talkshows, etc. that are
>missing, please feel free to drop me a line.

According to Friday's Boston Globe, Boston's 'other' all-sports
station WBPS AM 890 is thisclose to signing a deal with the new
MLS' New England Revolution franchise to broadcast their weekly games
starting this April...I also heard that Revolution management
is looking for a Spanish-language radio package.

On the TV side, no local carrier has been announced yet....I'd
think the new TV home of the Red Sox, Boston University's WABU-TV68,
would be a natural place for the Revolution to land...Over the
past year TV68 has really beefed up its weekend sports schedule by adding
a lot of regional college sports, and New England's #1 pro team,
the Boston Red Sox.

-Mark
Big Alexei Lalas fan

1290. Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Tim Reynolds <timrwjar@ids.net>
Message-ID: <4epmfd$8ga@vixen.cso.uiuc.edu>
Source record: 26337

I am on the Board of Overseers for a small commercial college radio station with an AOR format
(probably leaning more new rock now).

The students would like to do some form of music testing to help fine tune their format. They
do compete with other professional stations in the market (non-student run) I have worked at a
couple of radio stations in larger markets that have done either call-out music research,
auditorium tests, or other music testing.

My question is: How feasible is it for the college station to do their own testing, or how much
would it cost to hire a company to test part of their library? Since they are a commercial
station, there is a small budget for this sort of thing, but also it might be a good learning
experience for the students to do it themselves.

If anyone has any thoughts, I would appreciate it, and will pass it along to the station.
Thanks.

--
Tim Reynolds - Research Manager
WJAR Providence, RI USA
401-455-9170 Fax: 401-455-9168

1291. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Kent Winrich <kwin@execpc.com>
Message-ID: <4epmgj$8if@vixen.cso.uiuc.edu>
Source record: 26338

References: <4en3st$sat@vixen.cso.uiuc.edu>

I believe that channel 13 WEAU in Eau Claire, WI has a 2000' tower
(located close to Fairchild, WI), and also ch12 in Rhinelander, WI has a
2000' tower (plus or minus a few feet).

Kent Winrich, NI9U
Waukesha, WI

NEWSRADIO wrote:
>
> Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower.
Before
> you jump the gun, I'm NOT counting buildings/structures like Sears tower or the CN tower
> in Toronto etc. I'm strictly talking guyed communcations towers. I know that LEBLANC
> and ROYLE of Oakville Canada [shameless plug :)] built a 1767' tower for WCIX TV-6
> in Homestead florida to replace the tower that fell after the hurricane in 1994. My wife
is
> teaching a section on architecture and towers to her grade 4 class and her books mention
a
> station in the US that has a 2050' tower.. I think its KTHI-TV? I know the tallest used
to
> be the warsaw radio tower at 2100++' in Poland but that fell in 1990.
>
> John Mckay
> Project/Design Engineer
> Leblanc and Royle Telcom
> (680 NEWS Toronto Freelancer)
>
> ---
> Southern Ontario Radio News & Broadcast
> Engineering homepage: www.interlog.com/~jmckay
> LeBlanc homepage: www.npsnet.com/leblanc
> ---
> (((x)))
> | "Waddya mean the tower doesnt meet the
> | current CODE? Its been standing for 20 years!!??!!"
> /|\
> -------

1292. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4epmfd$8gb@vixen.cso.uiuc.edu>
Source record: 26339

References: <4en3rh$s8e@vixen.cso.uiuc.edu>

In article <4en3rh$s8e@vixen.cso.uiuc.edu> manuelia@star.net (Mark Manuelian) writes:
>References: <4ei2at$bt5@vixen.cso.uiuc.edu>
>
>What I don't understand in all this discussion is...what CDs are
>recorded without compression? All my favorites sure sound compressed
>and processed to me!

Historically, all radio broadcasts, disk recordings, and tape recordings had some measure of volume compression. If the attack and release times of compression are slow, then the distortion is subaudible, and not overly noticeable, except with live signals with a very wide dynamic range that a listener expects to be transmitted with a wide range. I think that the most obvious examples are the sound of a large symphony orchestra or a pipe organ with a large reed chorus (jeux des anches). Both are fairly complex as sound sources for recording, and there are a bunch of subjective artistic issues involved in translating the live sound to one or two recorded channels.

Most popular music----in this includes the "big band swing" stuff of the thirties and forties with unamplified instruments as well as the more recent stuff that relies very heavily on amplified guitars----has a limited dynamic range in live performance when averaged over the time needed to play two or three measures of music. This is equally true of chamber music or symphonies written by Haydn or Mozart----the orchestras are much smaller, so most of the performers are playing most of the time.

The CD format is capable of a wider dynamic range than the analog media were. Whether the people who are doing the recording and making the master choose to use that dynamic range or not is another matter. I suspect that mixing popular music is likely to include some flattening of the live music dynamic range.

I can cite one classical CD where the dynamic range is so pronounced that it is disconcerting unless you are familiar with the music in live performance. That is Telarc CD-80244, Bruckner's 4th symphony, Jesus Lopez-Cobos and the Cincinnati Symphony. Telarc's notes say that "the signal was not passed through any processing device (i.e. compression, limiting or equalization) at any step during production)." That's all very nice, but it's pretty obvious that the recording was also mastered from mixing several channels, so all that "unprocessed" signal had a little knob-twiddling tossed in----and that is as much "processing" as any automated methodology.
>

>In the case of AM the sideband energy is what counts. Processing
>increases the sideband band energy and improves the coverage. Most
>would agee a louder less noisy signal is a significant advantage from
>the listeners perspective.
>
Oh, really? Put the sound of chalk squeaking on a blackboard on an AM carrier and you'll get plenty of "sideband energy." I think the average listener, confronted with this sound and the term "sideband energy" would identify the term as a waggish comment on the chairs and tables that were tipped over, etc. in an effort stop that awful racket NOW!

"Improves the coverage." ????? I suggest you take a closer look at a good engineering text on AM radio transmission and reception. Terman "Radio Engineering" may be antique, but he reads well. You're begging the question with this one, because you are really telling us to increase the average modulation level to make more racket come out of the speaker, at the expense of dynamic range. While you are at it, take a look at discussions of "AVC," which means "automatic volume control." Almost every radio fancier than a crystal set has one, and it is nothing but a volume compressor built into the radio.

There are two limits to dynamic range, not one. If you want to increase average modulation to rise above the signal noise floor, fine. But if you increase it so much that you have too little headroom left for any dynamic range---and that may only be the space needed to transmit one "twank" of a guitar----then you're into clipping and high-frequency distortion. That sort of thing was tiring listeners and making them tune out fifty years ago, and that's something that hasn't changed.
--
==========
Hank van Cleef The Union Institute History of Science
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

1293. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: dknight818@aol.com
Message-ID: <4epmgj$8ig@vixen.cso.uiuc.edu>
Source record: 26340

on 31 Jan 1996, John Mckay(jmckay@interlog.com (NEWSRADIO))
wrote:

Ok..here's a trivia project for everyone. I'm looking for the "tallest"
radio tower.

Keep in mind, it's not the size of your transmitter, it's what you do with
it that matters...

Derek Knight
Greatest Music of All Time-KSPZ Oldies 92.9
(Shameless Plug)
Colorado Springs, CO

1294. Re: REQ: Help in writing comedy

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Jay Messersmith <rhvohvo@ix4.ix.netcom.com>
Message-ID: <4epmfe$8gc@vixen.cso.uiuc.edu>
Source record: 26341

References: <4en3re$s84@vixen.cso.uiuc.edu>

ACN's Method To The Madness was a pretty good start. It may still be
availble somewhere.

Ron Harper
WWMG/Charlotte

1295. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4epmgk$8ih@vixen.cso.uiuc.edu>
Source record: 26342

References: <4en3st$sat@vixen.cso.uiuc.edu>

In article <4en3st$sat@vixen.cso.uiuc.edu> jmckay@interlog.com (NEWSRADIO) writes:
>station in the US that has a 2050' tower.. I think its KTHI-TV?

(I'm not sure if they still have the tallest tower, but)

KTHI changed to KVLY (Valley) last year.

Jon/Superior WI

1296. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4epmgl$8ii@vixen.cso.uiuc.edu>
Source record: 26343

References: <4en3st$sat@vixen.cso.uiuc.edu>

On 31 Jan 1996, NEWSRADIO wrote:

>
>
> Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower.
Before
> you jump the gun, I'm NOT counting buildings/structures like Sears tower or the CN tower
> in Toronto etc. I'm strictly talking guyed communcations towers. I know that LEBLANC
> and ROYLE of Oakville Canada [shameless plug :)] built a 1767' tower for WCIX TV-6
> in Homestead florida to replace the tower that fell after the hurricane in 1994. My wife
is
> teaching a section on architecture and towers to her grade 4 class and her books mention
a
> station in the US that has a 2050' tower.. I think its KTHI-TV? I know the tallest used
to
> be the warsaw radio tower at 2100++' in Poland but that fell in 1990.
>
Hmmm...didn't know the Poland one fell. I think one of the
tallest (but probably not the tallest) is WRAL-TV's tower near Auburn, NC.

Sam Meyer
smeyer1@ic3.ithaca.edu
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "Hope can cause the
part that wonders what the part that isn't | worst kind of hate."
thinking isn't thinking of." | --Kathy Jo Kramer
--They Might Be Giants |

1297. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: jwz@primenet.com
Message-ID: <4epmgn$8ij@vixen.cso.uiuc.edu>
Source record: 26344

References: <4en3st$sat@vixen.cso.uiuc.edu>

jmckay@interlog.com (NEWSRADIO) wrote:

>Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower. Before
>you jump the gun, I'm NOT counting buildings/structures like Sears tower or the CN tower
>in Toronto etc. I'm strictly talking guyed communcations towers. I know that LEBLANC
>and ROYLE of Oakville Canada [shameless plug :)] built a 1767' tower for WCIX TV-6
>in Homestead florida to replace the tower that fell after the hurricane in 1994. My wife is
>teaching a section on architecture and towers to her grade 4 class and her books mention a
>station in the US that has a 2050' tower.. I think its KTHI-TV? I know the tallest used to
>be the warsaw radio tower at 2100++' in Poland but that fell in 1990.

>John Mckay
>Project/Design Engineer
>Leblanc and Royle Telcom
>(680 NEWS Toronto Freelancer)

>---
>Southern Ontario Radio News & Broadcast
>Engineering homepage: www.interlog.com/~jmckay
>LeBlanc homepage: www.npsnet.com/leblanc
>---
> (((x)))
> | "Waddya mean the tower doesnt meet the
> | current CODE? Its been standing for 20 years!!??!!"
> /|\
> -------

How did the Poland tower fall in 1990? Old age or deliberate? Was
anyone hurt or killed? (That's HUGE!)

Jeremy - jwz@primenet.com

1298. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4epmgn$8ik@vixen.cso.uiuc.edu>
Source record: 26345

References: <4en3st$sat@vixen.cso.uiuc.edu>

>Ok..here's a trivia project for everyone. I'm looking for the "tallest"
radio tower.

I've always believed it to be the KTHI-TV 11 tower near Blanchard, ND.
At 2,063 feet, this one was built so that KTHI could provide service to
both Fargo and Grand Forks, which are 78 miles apart!

-Drew in Charlotte-

1299. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4epmfg$8gd@vixen.cso.uiuc.edu>
Source record: 26346

References: <4en3re$s85@vixen.cso.uiuc.edu>

In article <4en3re$s85@vixen.cso.uiuc.edu>, hhallika@slonet.org says...
> I agree, but since listeners are in a variety of environments,
>shouldn't THEY make the dynamic range adjustment? It SEEMS that we
>should transmit with a compromise REVERSIBLE compression (that can be
>expanded at the receiver). The receivers would have a little expander
>knob where one end would restore the original dynamic range for home use
>and the other would mash the sound for car use (or other noisey
>environment).

In an ideal world, this would be a great idea. There are several severe practical drawbacks. The main one is that the compression characteristic of a modern multiband broadcast audio processor is very complex, and adding the circuitry (even by means of DSP) in a receiver would add a great deal of cost. It takes 9 Motorola 56001s to do the multiband structure on the Optimod-FM 8200, for example.

The other problem is clipping.

Because clipping has, in essence, an infinity:1 compression ratio, the clipped signal does not contain information that would allow the receiver to remove the clipping simply by referring to the processed signal itself. (In other words, you could not do a sort of fancy "Dolby decoder," which needs only the compressed signal to restore the original.

Clipping, if modeled as a process wherein the unclipped signal is multiplied by a control signal, requires a very wide bandwidth control signal. This control signal would have to be transmitted to the receiver along with the processed audio to permit the receiver to undo the clipping. With multiband clipping, the problem gets even worse.

1300. Re: Used Radio Equipment?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Les Beigel <oncue@earthlink.net>
Message-ID: <4epmgn$8il@vixen.cso.uiuc.edu>
Source record: 26347

References: <4du8r7$6ld@vixen.cso.uiuc.edu>

RadioWorld is a free fs and wanted to buy with good enigneering
articles . The moderator of this group has an article in the
current issue .

--
Hear quick voiceclips of the Hollywood Voices V.O. Talent Pool
for Mac or Windows.
http://www.earthlink.net/~oncue/hwdvo.htm
Flat Rate on talent and audio record.Call/ Fax/Email your
custom copy to 800-726-9813 or 213-466-3595
Hollywood Voices,P.O. Box 85042,Hollwood,Ca.90072

1301. Re: Compression!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Mark Howell <topnews@ix.netcom.com>
Message-ID: <4epmfg$8gf@vixen.cso.uiuc.edu>
Source record: 26348

References: <4en3rj$s8j@vixen.cso.uiuc.edu>

Ken Norton wrote:

> Unfortunately for us audio purists... TIME is purchased by AD AGENCIES with
> regards to the Average Quarter Hour Ratings, and CUMES, not Time Spent
> Listening. You can have the greatest TSL, and still go broke.

Untrue. TSL is what turns cume into AQH. Given two stations with equal
cume, the one with the longer TSL will have higher AQH shares. Check it
out with your sales manager. Maximizing TSL is very important.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

1302. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-01 00:00:00 UTC
From: Tom Becker <gtbecker@rightime.com>
Message-ID: <4epmgq$8iq@vixen.cso.uiuc.edu>
Source record: 26349

References: <4ecqfv$ija@vixen.cso.uiuc.edu>

A project is underway to increase the power of WWVB (60KHz) so that the Junghans watch will be reasonably reliable in the US, but at the moment there exists no signal sufficiently strong to make a radio-synchronized watch practical. Another project is developing a GPS-based watch.

Tom Becker
--... ...--
http://rampages.onramp.net/~gtbecker
Air System Technologies Inc, Dallas
BBS: (500)673-4625 Vox: (500)448-9660
Accurate time: (500)346-TIME [1200E71]

1303. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Tom Becker <gtbecker@rightime.com>
Message-ID: <4esfe7$m63@vixen.cso.uiuc.edu>
Source record: 26150

References: <4ecqfv$ija@vixen.cso.uiuc.edu>

> ... WRISTWATCHES in the U.S.A which receive
> timecodes from U.S. atomic clocks ...

A project is apparently underway to increase the
power of WWVB (60KHz) to accomodate the Junghans
watch. Currently, WWVB's signal is insufficiently
strong to reliably cover North America when received
by a small active antenna like a watch requires.

Another international project is developing a
GPS-based watch.

The AT&E/Seiko Message Watch project which started
in about 1986, but which was discontinued a few years
later, is now again being developed. This system,
however, is intended to convey messages like a pager;
it uses subcarriers of existing commercial and non-
commercial FM broadcast stations and so is not truly
national in scope until several stations in each city
are contracted to carry the system content. Even then,
there will be gaps in coverage because of the
relatively local nature of FM broadcasting.

Tom Becker
--... ...--
http://rampages.onramp.net/~gtbecker
Air System Technologies Inc, Dallas
BBS: (500)673-4625 Vox: (500)448-9660
Accurate time: (500)346-TIME [1200E71]

1304. Radio Web Site with Netscape 2.0 enhancements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: webmaster@fraservalley.com
Message-ID: <4esfe7$m64@vixen.cso.uiuc.edu>
Source record: 26151

Fraser Valley Radio Web Page
http://www.fraservalley.com

The Fraser Valley Radio Web Page for the region is showing some neat Netscape 2.0 enhancements including frames and animations. Over the next few months there will also be some additions that will use the new Java programming language.

Make sure to check out the Doctor Knowledge Trivia Challenge. It is the #1 Radio Trivia Web game on the Planet played by more global citizens than any other net trivia ever.

Humbly yours....Steve Hemenway
Steve Hemenway, Marketing Manager
The Fraser Valley's Home Page, British Columbia, Canada
Business: 604-795-5711, E-mail: webmaster@fraservalley.com
http://www.fraservalley.com

1305. Re: WGBB...the pulse of Long Island...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: kenorian@li.net
Message-ID: <4esfea$m67@vixen.cso.uiuc.edu>
Source record: 26152

References: <4ei2ca$bve@vixen.cso.uiuc.edu> <4en3rq$s8u@vixen.cso.uiuc.edu>

clairephil@aol.com (Clairephil) wrote:

>Any GBB alumni surfaced on this board? Just wondering. WGBB spawned
>many, many talented people. Where are they now? Paul Dirschel, where are
>you? Gary Nolan? Stemmer? Steve Virrrrrrrrrrrgil? I had a two hour
>phone coversation with Cary Breiner (who everyone in NY and DC radio seems
>to know). We can see the fabulous Linda Cohn on ESPN -- and last heard
>from, Craig Mustard was still in Boston, but doing what???

Well, for Paul Dirschel, try "Jim Douglas" - former morning drive, now
10-2 p.m. on WNSR, Soft Rock 105 in NY. In addition to having a great
set of pipes and good on-air personality, he is one of the nicest
people you could want to meet. Kinda cool, I remember him when he was
a high school intern at WHPC at Nassau Community College.

1306. Re: Where are they Now (Part 1) (From Airwaves #1803)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: RayDio@aol.com
Message-ID: <4esfeb$m68@vixen.cso.uiuc.edu>
Source record: 26153

>Subject: Where are they Now (Part 1)
>From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
>Organization: Not Specified

::

> A.J. Hammer (WPLJ NYC)
Now on VH1, and was doing weekends on Z100/WHTZ NY (I assume he's still there)..

>Kid Kelly
Now in Harriburgh, PA (I think) - also hosts the syndicated "Backtracks USA" featuring hits of the 80s. (BTW, it airs on WSTW 93.7FM Sundays at 8AM in Wilmington, Delaware)

>Geo the Hit Man
Uh, that's "Chio, The Hit Man", and he now does evenings on Q102 WIOQ-FM in Philadelphia.

>Freddy Veddar (WHTZ NYC)
He's still on Z100/WHTZ in NYC.

>Joy Gridnick("Stevens and Gridnick in the Morning") (WHYT NYC)
They were on WQHT/Hot 97 (not WHYT...that's not in NY). I think I heard them on a Cleveland AM station sometime last year.

- Lewis I. Rosenberg
RosenbergL@aol.com
RayDio@aol.com
72732.3325@compuserve.com
mgwv70a@prodigy.com

1307. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4esfeb$m69@vixen.cso.uiuc.edu>
Source record: 26154

References: <4ei2c6$bv9@vixen.cso.uiuc.edu>

Hey Jay...

Pitch this to your promotions and program directors :)

Move Roma to middays with Meier and You can have the Roe vs. Wade
morning show.

I know, it's an awful pun, but hey, it was there.
--
Ball Gags?

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

1308. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dk@crl.com
Message-ID: <4esfec$m6a@vixen.cso.uiuc.edu>
Source record: 26155

References: <4epmgq$8iq@vixen.cso.uiuc.edu>

Tom Becker wrote the quoted material below:

" A project is underway to increase the power of WWVB (60KHz) so that the
" Junghans watch will be reasonably reliable in the US [....]

Am I really off-base or isn't this an exercise in futility? While a
longwave signal may be dandy reaching ships at sea, isn't the signal so
susceptible to noise at that freq that it would still be useless over
most of the USA even if WWVB raised the power to 20Mw?

--
(c) 1996 Singing cowboy movie star Gene Autry made more money in
David Kaye 1 year in broadcasting than in his entire movie career

1309. Ahhh...Radio! Gotta Love It!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: h9k@aol.com
Message-ID: <4esfdm$m55@vixen.cso.uiuc.edu>
Source record: 26156

Stellar Air Talent/Awesome Morning Producer on the beach again. Isn't that the way radio goes. 13 years of winning experience at KPWR, KOME, KMBY, KRFX, KQKS, and most recently KKBH. A pro with production, promotions, programming and internet connectivity. Now I wanna help you kick booty! E-Mail Hal "9000" Abrams at "H9k@aol.com" or come by my site for more info and an aircheck. http://www.adnc.com/web/scape/surprise.html
There's also a bunch of fun radio links there also......

[Moderator's Note: I have heard this guy and he is a hoot. Check out his web page and *hire him*, damn it... The thought of him actually 'on the beach' is enough to make me lose my lunch... :-) Bill]

1310. FS: Audio jackfields (used) - jkflds.txt [01/01]

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: mrg1995@htp.net
Message-ID: <4esfdm$m56@vixen.cso.uiuc.edu>
Source record: 26157

I have SEVERAL Audio & Video jack fields for sale.
We recently took them out of service.
They are made by: ADC, Audio Accessories, Trompeter to name a few...
Many have "real" Gold Jacks !!!!

Please call to discuss.... the more you need the better the $$$

Mike-
TVNY Productions
New York
1-800-606-8869
END -- Cut Here -- cut here

1311. Re: KFI antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4esfdo$m59@vixen.cso.uiuc.edu>
Source record: 26158

No, John, KFI does very well, indeed. Even if they didn't,
that AM clear-channel is worth the cost of a shopping center or two, I'd say.
--Regards, Rick Lewis

1312. WJDM 1660 goes Kids Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4esfdp$m5a@vixen.cso.uiuc.edu>
Source record: 26159

I just noticed tonight that WJDM is running Radio Aahs. They must have just changed their format today.

I am surprized that they would go that route, being the only radio outlet in their market of about 100,000. I would think that format would be hard to sell.

We have a station here in Des Moines running it, but they must not listen to their own station as the feed is constantly cutting in and out and the audio breaking up. It is on an old dog facility on 1390 KHZ that has a screwy directional pattern that the city has outgrown. It should have gone dark years ago.

Ray Dennis
Des Moines

1313. Address to KULA-1460 (HI) ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: lars@mailbox.swipnet.se, backstrom@mailbox.swipnet.se
Message-ID: <4esfdp$m5b@vixen.cso.uiuc.edu>
Source record: 26160

Is there someone who have the address to KULA-1460 (HI)?
Not listed in World Radio TV Handbook.

Please, mail me or post it here.

lars.backstrom@mailbox.swipnet.se

1314. RDS, how ??

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: ee95ajm@brunel.ac.uk
Message-ID: <4esfe2$m5r@vixen.cso.uiuc.edu>
Source record: 26161
Cross-posted to: rec.radio.broadcasting,alt.radio.digital,alt.radio.uk

Hi,

I'm an engineer at a student radio station (B1000) in the UK, and for our next RSL in September we were thinking about making a RDS unit. What we would like to know is are there any schmatics avalible for these, or any books / magazines were we could get enough info to build our own from scratch.

Thanks for any help

Andy.

(please replie by email if possible (due to problems with news server))

email - ee95ajm@brunel.ac.uk
www - http://www.brunel.ac.uk:8080/~ee95ajm

Visit B1000's web page at :-

http://b1000.brunel.ac.uk:8080/

1315. RE: Exciter for sale

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dmaclaughl@aol.com
Message-ID: <4esfdh$m4s@vixen.cso.uiuc.edu>
Source record: 26162

For sale, QEI model 675 exciter in very good condition. This unit is one year old.
Priced reasonably. Will retune to your frequency or you can do it yourself in about 5 minutes.
D. MacLaughlin
MacLaughlin Media Services
Bangor, Maine

1316. CBC STEREO XMTR PROBLEMS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: bd703@scn.org
Message-ID: <4esfd9$m4d@vixen.cso.uiuc.edu>
Source record: 26163

Does anyone know what is going on at the CBC Stereo xmiter on 92.1 Mhz
at Saltspring Is. B.C. ?

The last 2 Saturdays in a row the carrier and stereo pilot were there but
no audio. I've missed Double Exposure twice and I am not too happy about it.

Strange thing is it seemed ok at 7pm, just in time for Realtime.

Bye for now

Kerwin

--
****
* They know who you are...
bd703@scn.org * They know where you live...
* And there's no doubt about it!

1317. RE: Public service. WHO's finest hour.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4esfdh$m4u@vixen.cso.uiuc.edu>
Source record: 26164

Ray Dennis <cbmbest@ix.netcom.com> wrote:

>I am sitting here, snowbound from our latest Iowa blizzard listing to
WHO
>1040 here in Des Moines. Their afternoon news block normally ends at
>6:00pm and it is nearly 10:00pm and they are still on, taking phone
calls,
>helping find missing people, etc. It has been going on all evening.

Ray,
I grew up in Iowa and listened to WHO. Always was a winner! I worked a couple of summers for KICD in Spencer, Iowa. Up there were the big storms and tornadoes wander through. That's the part of the state I spent my childhood. It was always reassuring to wake up in the middle of the night during a big storm and KNOW that they'd be on the air with non-stop information. I realized when I worked there how much effort goes into it.

Sadly, you don't find that much any more. I work TV now. Here in Arkansas we devote a tremendous amount of time and effort to storm coverage (and do a very good job). But it's still not the same as the old radio days when you tracked storms from neighborhood to neighborhood!

Doug Krile
KARK TV
Little Rock

[Moderator's Note: KTTS in Springfield Mo still does that. In fact they send out mobile units to different areas and get on the spot descriptions. Some say they go a bit overboard, but this is the single station everyone listens to in time of troubling weather or for local news. I think it is a fine example of how public service can make you number 1. Keep up the good work, Curt Brown. Bill).

Yes, I bet things haven't changed a bit a KICD. "If there's a radio station heaven."

We have a couple of idiots on the FM band here in Des Moines involved in some kind of lawsuit because one alledgedly stole the other one's 20 in a row slogan.

Ray Dennis
>

1318. Re: When Radio Was A Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dmaclaughl@aol.com
Message-ID: <4esfdj$m4v@vixen.cso.uiuc.edu>
Source record: 26165

I think it is truly sad that radio has stopped, for the most part, being what it set out to be.... entertaining, informative, and fun. How many people do you know in this business who spend more time having a good time than wondering what corporation was going to buy them next, or when they would be replaced by an automation system. There is some great radio out there, but most of it is formula crap and boring as hell. Equally as sad is that now even small markets have so many stations that few can actually make money. That means more automation and less staff. The training grounds are drying up! We need to either undo some of the damage that has been done, or teach computers to have a personality because without live jocks in small markets now, there will be no experienced jocks in major markets in years to come.
D. MacLaughlin
MacLaughlin Media Services
Bangor, Maine

1319. WTB: GRUNDIG

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: rgnading@mtu.edu
Message-ID: <4esfdl$m54@vixen.cso.uiuc.edu>
Source record: 26166

Hi,
My father and I are looking for OLD Grundig units.
Anything Grundig really.
Thanks

Email:rgnading@mtu.edu
Email:rgnading@mtu.edu

1320. Stations that Broadcast Lacrosse: Update and....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: "Michael Black...WEOS-FM" <BLACK@HWS.EDU>
Message-ID: <4esfdq$m5c@vixen.cso.uiuc.edu>
Source record: 26167

This is being crossposted, so sorry for any dups. Here is an updated list of stations that broadcast Lacrosse on Radio. If you have any additions, please send them to me at the address below. We are compiling a list for the NCAA. Coming Memorial Day Weekend: NCAA Lacrosse Championships. Email or call for information on how your station can have this free broadcast.

WBPS 890 Dedham/Boston, MA Boston Blazers (MILL)
WWLG 1360 Baltimore, MD Johns Hopkins
WJKF 1300 Baltimore, MD Baltimore Thunder (MILL)
WITH 1230 Baltimore, MD Loyola
WPRB 103.3 Princeton, NJ Princeton
WEOS 89.7 Geneva, NY Hobart
WGVA 1240 " "
WDWN 89.1 Auburn, NY "
WTKO 1470 Ithaca, NY Cornell
WHAM 1180 Rochester, NY Rochester Nighthawks (MILL)
WAER 88.5 Syracuse, NY Syracuse
WNYE 91.5 New York, NY "
WGBB 1240 New York New York Saints (MILL)
WRDV 89.3 Warminster, PA Philadelphia Wings (MILL)
91.9 Trenton, NJ "
107.3 Philadelphia, PA "
107.9 Bensalem, PA "
WLUR 91.5 Lexington, VA Washington & Lee

Thanks

Michael Black
NCAA Lacrosse Radio Network
315-781-3456
Black@hws.edu

1321. Re: Looking for Stations that Broadcast Lacrosse

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4esfdr$m5d@vixen.cso.uiuc.edu>
Source record: 26168

References: <4epmfv$8he@vixen.cso.uiuc.edu>

"Michael Black...WEOS-FM" <BLACK@HWS.EDU> wrote:

>Note: This is cross posted, sorry for any dupes.

>I am compiling a list of stations that broadcast Lacrosse on the radio.
>Any that you find, could you reply to me directly or to
>Lacrosse@listserv.syr.edu ?

>Here is a partial list I know of:

>WAER-FM Syracuse, NY Syracuse Lax
>WEOS-FM Geneva, NY Hobart Lax
>WGVA " "
>WPRB-FM Princeton, NY Princeton Lax
>WLLG Baltimore Johns Hopkins
>WCMF-AM Rochester, NY Rochester Nighthawks (MILL)

I heard WMUA in Amherst, MA doing a UMass game last season.

Pat Ryan

1322. Group Ownership

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4esfds$m5f@vixen.cso.uiuc.edu>
Source record: 26169

I would be grateful if somone could post on AIRWAVES or e-mail me a list of stations owned by the following companies:

CBS/Group W

American Radio Systems

Nationwide Communications

Infinity

Greater Media

Disney/Cap Cities/ABC

Jacor

Shamorock

Evergreen

THANKS A LOT!!!!

Brendan Cosgrove

-----Brendan M. Cosgrove
Teenage Radio Fanatic
Summerville, South Carolina
e-mail:kevinc@awod.com

1323. Low quality local radio news writing

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: "Harvey M. Spencer" <hspencer@igate1.HAC.COM>
Message-ID: <4esfdt$m5h@vixen.cso.uiuc.edu>
Source record: 26170

I think news writing has fallen to new lows on KFI-640, Los Angeles.
Is there some kind of fad to write for the "common man"? A story
last week began with this line - "The guy who interviewed O.J. Simpson on
that T.V. show....". How could you use the term "the guy". When I was
an intern news writer if I wrote that I would be gone that day. What is
the rationale behind that style of writing? If Edwin Newman were not alive
he'd be rolling in his grave!

1324. Re: Greaseman on a new network?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4esfdl$m53@vixen.cso.uiuc.edu>
Source record: 26171

References: <4en3rs$s90@vixen.cso.uiuc.edu>

I think you're right on the mark, Kris -- We hear Greaseman will be doing the show for Z93/Atlanta LIVE from L.A. That means he's in the studio (yawn) from a.m. on, Pacific time. We do think and have printed that Doug Tracht's show will likely be re-positioned as a syndicated morning show -- a change from the previous concept of an early-evening program. Tom Taylor/Inside Radio

1325. Re: When Radio was a Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4esfdj$m51@vixen.cso.uiuc.edu>
Source record: 26219

References: <4en3sc$sa1@vixen.cso.uiuc.edu>

On 31 Jan 1996, jack wrote:
> Reading in this newsgroup one idea I have to agree with is radio today is boring
> and non creative. Back in the mid 60's I remember Dan Ingram being on WABC
> telling one of his funnies betwwen songs while there was a girl ready to commit
> suicide off of one of NYC bridges.The girl had a radio with her and was
> listening to Dan at the time, and because of his joke(note he had no knowledge
> of what the girl was doing), she laughed and lived to write him about her
> experience. The power of the DJ, your friend on the radio.Where are they today?
> As others in this news group have stated radio can be more then just another ten
> in a row!
>
> Jack Nolan

There's a similar story in Cousin Brucie's autobiography.
(Apparently WABC (because they were friendly) got a lot of these calls.)
Brucie describes seguing records and skipping talksets while talking to
the person as long as possible and trying to broker some sort of
reconciliation with the kid and their parents.
I'm not sure that it's anyone's fault, but the explosion in
music markets has fragmented radio so much that there are so many
stations playing popular music...not just one that can "be your friend."

(If you know how to get that back, let me know...)

Sam Meyer
smeyer1@ic3.ithaca.edu
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "Hope can cause the
part that wonders what the part that isn't | worst kind of hate."
thinking isn't thinking of." | --Kathy Jo Kramer
--They Might Be Giants |

1326. Compression for Fun and Profit..

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Richard Irwin <ricky@sna.com>
Message-ID: <4esfdc$m4k@vixen.cso.uiuc.edu>
Source record: 26220

I have followed, with great interest, the ongoing discussion on audio processing in radio broadcasting.

I built a multi-band processor for WYCL, York, S.C., in 1971, and tested it during the "experimental period" on the 1KW daytimer. This contraption included passive filters feeding a CBS Audimax and a Gates Levil Devil, plus a "de-esser" circuit, activated by a lightbulb and a photocell. The outputs of all the devices were summed via a passive network and submitted to our CBS Volumax for final processing.

It was absolutely the LOUDEST signal I could find on the Delco radio in my 1969 Camaro. I abandoned the project, however, when I realized the trade-off for volume was excessive rolloff on the higher frequencies. Also, the modulation monitor didn't sit at 98% because I was no longer processing in "wide band" mode. If I had one more AGC device in the place, I wouldn't have given up so easily. I had never heard of a "Dorrough" processor in 1971, but of course, today, multi-band processing seems the standard for broadcasters.

Once, while working with a consultant at a station in San Antonio, I used my Orban key to open the Optimod and make the station "sound" like what the consultant expected. When we returned from dinner, the C.E. had set up his 'scope and was frantically searching for the "distortion" that had suddenly appeared in HIS audio chain. That was one time that the Chief lost, and the PD went on to get big ratings. The 400 titles we programmed in tight rotation were more important than the +2 setting for "soft clipping" on the processor.

As someone who shared duties in both programming and engineering for 30 years, I am convinced that the "correct" processing for any signal is related to the format and the preferences of the program director. Even the marvelous new digital processors require subjective evaluation, and the choices made are dependent on issues of perceived volume vs. perceived quality, tempered with concerns for the entire station presentation. There is no "right" or "wrong" way to process audio. What works is what works.

| Richard Irwin, webmaster, http://www.sna.com |
| ricky@sna.com, Sacramento Network Access |

1327. lacrosse on the radoi

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: wham@eznet.net
Message-ID: <4esfds$m5e@vixen.cso.uiuc.edu>
Source record: 26221

Correction on the Rochester Knighthawks (MILL) station...it's now 50Kw WHAM, so you can hear them across the country,
now. Check it out Fri, Feb 2 at 8 pm from Philadelphia!

1328. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4esfe3$m5s@vixen.cso.uiuc.edu>
Source record: 26222

Maurice Baker (mbaker@monmouth.com) writes:
>
> Mr. Kaye conveniently forgets to mention that WWRL, WLIB, etc. also
> represent the overall patina of New York. I hardly consider WABC
> to be 'Hate Talk', but if you insist on that distinction then the other
> stations I mentioned would fall in the same category.

I'm familiar with WLIB's programing; what does WWRL play that's so bad?

1329. Re: Rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dk@crl.com
Message-ID: <4esfe4$m5t@vixen.cso.uiuc.edu>
Source record: 26223

References: <4ecqf8$iia@vixen.cso.uiuc.edu>

Ron Jordan wrote the quoted material below:

" And let's learn from this lesson that a great souning radio show sounds
" great because of it's producer.

I don't agree with this at all, if the definition of "producer" is "call screener". I've worked without a call screener and had better results, honestly, not that the people who screened my calls weren't good at what they did, but the spontaneity helped the flow of my show.

If a "producer" is actually a producer and spends time booking guests, yes they can be a boon to a show. From what I've seen, most "producers" are only call screeners.

--
(c) 1996 General Electric began as Thomas
David Kaye Edison's light bulb company.

1330. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Barry Mishkind <barry@AZStarNet.com>
Message-ID: <4esfe5$m60@vixen.cso.uiuc.edu>
Source record: 26224

References: <4epmgn$8ik@vixen.cso.uiuc.edu>

> References: <4en3st$sat@vixen.cso.uiuc.edu>
>
> >Ok..here's a trivia project for everyone. I'm looking for the "tallest"
> radio tower.
>
> I've always believed it to be the KTHI-TV 11 tower near Blanchard, ND.
> At 2,063 feet, this one was built so that KTHI could provide service to

I could answer this... but since it is in the faq, I'll leave it to
those interested to visit the Broadcast Archive at www.oldradio.com

barry

1331. Re: When Radio Was A Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: bbrent@pipeline.com
Message-ID: <4esfdj$m50@vixen.cso.uiuc.edu>
Source record: 26225

References: <4epmfo$8h0@vixen.cso.uiuc.edu>

On Feb 01, 1996 06:27:04 in article <Re: When Radio Was A Friend>,
'sheriew@execpc.com' wrote:

>I also wonder where that kind of radio
>is nowadays

Ingram is alive and well on weekends in NYC on 101.1FM,
he's every bit the Dan Ingram of the 60's; too bad he's
only on two days a week. Afternoon drive time (and following
Ingram on Saturday's) is Bob Shannon, who I would say,
is neck and neck with Ingram in the humor department.

1332. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4esfdf$m4p@vixen.cso.uiuc.edu>
Source record: 26226

JKMartin (jkmartin@teleport.com) writes:
> References: <4ei2b1$btb@vixen.cso.uiuc.edu>
>
>>I got some old Ronco records I'd be willing to contribute to this
>>effort. (Don't forget the 8-tracks too!) >
>
> ...Somewhere out there, in a storage warehouse someplace, is some radio
> station's original library of 45-s and LPs, the original vinyl, of this
> stuff...>
>

I've seen a lot of old product in used record stores; vinyl records
with "For Promotional Use Only -- Not For Sale" stamped on them , and quite often
some radio station's callsign scribbled all over the label . . .
>

1333. Re : WBMX 98.5FM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4esfd8$m4b@vixen.cso.uiuc.edu>
Source record: 26227

> From: alr@world.std.com (Alan L Rothschild)
>
>
> They don't seem to have adjusted their music in any major way, and I don't
> think they really needed to, since they've got a nice niche of the market.
> Does anyone know the scuttlebut on their plans?
>
> Enquiring minds want to know!

I think you're right, Alan. They havent done any serious
format tweaking. Maybe a little more emphasis on the 80's artists lately.
[In December, they added 4-hour 'Back to the 80s' show, hosted by
mid-day man Joe Cortesse. 'BTT80' is heard on Fridays at 7pm.]

They now tag themselves as 'The Best Mix of 80s, 90s..and today'.
Also, now that their sister-station WEGQ "The Eagle" 93.7FM("The 70's
Specialist") has dramatically improved its Boston area coverage(new
transmitter site), it makes it so much easier to market both stations....

Speaking of Joe Martelle. Apparently, he was talking to Greater
Media's AC WMJX 106.7 earlier this week. So, we'll see if he'll
lands at "Magic"....

-Mark

1334. FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4esfd7$m4a@vixen.cso.uiuc.edu>
Source record: 26228

Rob Bass of Dallas recently wrote a question regarding the procedure for EEOC/AA reporting for broadcast stations to comply with Federal Communications Commission rules and regulations.

As one who has adhered to the guidelines, I hope to offer a "layman's" interpretation.

ALL broadcast stations, regardless of their classification, must report annually an employment report, should that licensee employ at least five persons full-time.

In the public file, the licensee must maintain for inspection the procedure it uses to comply with the rules and regulations.

And the plan that works everytime is to state that you publish specific job openings in daily and weekly newspapers, at area colleges, community organizations, and with the state department of employment security, AND AIR JOB OPENINGS ON YOUR STATION! Contacting government agencies that work with unemployed persons is an effective and impressive listing that not only pleases the Commission in regards to compliance, but equally works well for the licensee. Interstate network postings of persons with experience seeking broadcast jobs by state employment security departments often times comes up with individuals who might not have known about a particular opportunity to apply.

Many stations don't list government agencies and their own airwaves as places to solicit applicants. Be different and include them.

In your public file, list the papers, schools, organizations, and government employment agencies.

Make a copy of the newspaper ad and put it in the file. Make sure the job listing in the ad is descriptive, has a closing date for application, and make sure you put in the ad, "XXXXX is an Equal Opportunity Employer and also adheres to Affirmative Action guidelines."

About your particular situation of wanting to promote a part-time employee to full-time status. Publish the job opening. Make sure the ad states, "preference will be given to candidates already working in this capacity, who have active and working knowledge of the company's goals and regulations." This one sentence automatically makes your part-time employee the best candidate for the position, since he is active with the station operation, and knows what the company wants from a person in that position.

Finally, don't refer to the EEOC/AA guideline as "recruiting," rather, refer to them as "soliciting." Recruiting can be defined in law as a "search for a person to fill a position." Soliciting can be defined in law as a "search for persons qualified to fill a position."

Reading the EEOC/AA laws, and applicable FCC rules can give you a headache. Hopefully, this summary makes compliance simple, and unobtrusive.

1335. CBSRMT

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: "Robert I. Scherago" <76131.751@compuserve.com>
Message-ID: <4esfdb$m4e@vixen.cso.uiuc.edu>
Source record: 26229

A note from <960131183533_211150052@emout08.mail.aol.com>:

> Oh sure, I realize that this wouldn't be considered "old time radio" per se.
> But I enjoyed the series, hosted by EG Marshall in the 70s; in fact it was
> my gateway into old radio classics, so to speak. If anyone perusing this
> letter can lead me to anyone who is selling copies of this show or how I
> might contact the current copyright holder, I would be ever so grateful. I
> remember one collector, H. Edgar Cole of Florida, who sold CBSRMT for a
> while; but I hear he's out of the business completely.

In the 60's and 70's, I was working for WTIC-AM&FM in Hartford, CT., as an engineer, and had the opportunity to record interviews and play and edit excerpts of
many OTR programs for a locally-produced monthly program, "The Golden Age of Radio," hosted by Dick Bertel. (Who now, with me, works for the Voice of America.) The CBS Radio Mystery Theater was an ambitious project produced by Hy Brown, a big name in OTR. Dick and I traveled to New York one day (before CBSRMT went on the air) to interview Hy Brown in his studio, a converted TV studio in Manhattan. (This was a first - many early TV studios were converted radio studios.) He explained to us that he had created a huge library of sound effects and music bridges, which were all on cartridges. The program was produced on tape and music and sound effects added. While this was not traditional live OTR, the listener could not tell that the sound was canned or the show reorded. Some of the programs were quite good, others forgettable. Mr. Brown told us that he had OTR actors champing at the bit to get back into radio drama, and indeed, he did manage to have a who's who of actors on the program, including its host, E.G. Marshall. I seem to recall there was also a very short-lived "Sears Mystery Theater" around the same time. On another note... When I worked for WTIC we carried a number of religious programs from NBC, including The Eternal Light. This show, through the early 70's, was one of the few network dramatic programs at the time, and always starred OTR big names - I think Parley Baer was on every week. We also carried X Minus One on weekends in the mid-seventies. These were rebroadcasts of the original Dimension X series recycled as X Minus One for the second time.

[Moderator's Note: Interested in Old Time Radio? Join the OTR Digest. Send email to otr-request@airwaves.com, and place the word SUBSCRIBE alone in the subject of your note. High volume, digest only. Bill]

1336. Chimes (was Re: Top of Hour Beeps)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: richard@calcaria.compulink.co.uk
Message-ID: <4esfdb$m4f@vixen.cso.uiuc.edu>
Source record: 26230

References: <4epmfa$8g5@vixen.cso.uiuc.edu>

Carey Taylor <carey@wohnort.demon.co.uk> wrote:

>In Airwaves Select 183, Gavin <gr@coventry.ac.uk> wrote:-

>(The BBC also use the chimes of Big Ben regularly, and these _do_ come
>live from the clocktower in the Houses Of Parliament - which makes me
>wonder if anyone in the US does anything similar to that.)

>As someone interested in the use of bells, chimes, gongs and other such
>time signals on the radio, I'd be grateful for info on any stations near
>you which use any of these. Not just in the USA.

In the international broadcast field, the Voice of Russia (formerly
Radio Moscow) uses the Kremlin chimes at the top of the hour, often
preceeded by a big-band arrangement of Moscow Nights.

Bells or chimes are to my knowledge also used by Vatican Radio, Trans
World Radio and China Radio International.

Richard
>Regards,

>Carey Taylor,
>carey@wohnort.demon.co.uk

Richard Hunt
email richard@calcaria.compulink.co.uk
from Tadcaster in rural North Yorkshire
**visit my WWW pages: http://www.compulink.co.uk/~calcaria/

1337. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: login_name@sound.net
Message-ID: <4esfdc$m4j@vixen.cso.uiuc.edu>
Source record: 26231

References: <4epmfd$8ga@vixen.cso.uiuc.edu>

Tim Reynolds <timrwjar@ids.net> wrote:

>I am on the Board of Overseers for a small commercial college radio station with an AOR format
>(probably leaning more new rock now).

>The students would like to do some form of music testing to help fine tune their format. They
>do compete with other professional stations in the market (non-student run) I have worked at a
>couple of radio stations in larger markets that have done either call-out music research,
>auditorium tests, or other music testing.

>My question is: How feasible is it for the college station to do their own testing, or how much
>would it cost to hire a company to test part of their library? Since they are a commercial
>station, there is a small budget for this sort of thing, but also it might be a good learning
>experience for the students to do it themselves.

>If anyone has any thoughts, I would appreciate it, and will pass it along to the station.
>Thanks.

>--
>Tim Reynolds - Research Manager
>WJAR Providence, RI USA
>401-455-9170 Fax: 401-455-9168

I worked at an AM daytimer with NO budget for music testing or
research, I decided that the only way any music testing would happen
is if I just started doing hooks and call-outs on anything new that
hit my desk. Worked fairly well. I started getting more calls from
listeners saying that they liked the music.

This would be a wonderful learning experience for your students! Why
pay an outside group to perform a task that might benefit our future
broadcasters?

Warren Tobaben
Computer Concepts Corporation, Lenexa, KS
(still on the air at KUDL 98FM, Kansas City on weekends)

1338. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4esfde$m4l@vixen.cso.uiuc.edu>
Source record: 26232

References: <4epmfd$8gb@vixen.cso.uiuc.edu>

vancleef@netcom.com (Henry van Cleef) wrote:

>Historically, all radio broadcasts, disk recordings, and tape recordings
>had some measure of volume compression. If the attack and release times
>of compression are slow, then the distortion is subaudible, and not
>overly noticeable, except with live signals with a very wide dynamic
>range that a listener expects to be transmitted with a wide range. I
>think that the most obvious examples are the sound of a large symphony
>orchestra or a pipe organ with a large reed chorus (jeux des anches).
>Both are fairly complex as sound sources for recording, and there are a
>bunch of subjective artistic issues involved in translating the live
>sound to one or two recorded channels.

I used to record choral music concerts and sell the tapes. Once the level was set during rehearsal, it was never touched again. I thought the recordings sounded great! A large part of the performance was the dynamics. Use of wide dynamic range by the performers put much more emotional impact behind the performance, and we did pretty well at maintining that in the recordings. However, I got complaints from some people that they couldn't hear the music most of the time, and then it would blast them out of the room (almost like the live performance...). They were trying to listen to it as background music, and it didn't work! It needed to be listened to just as you would listen to the original performance, just sitting there staring straight ahead and LISTENING. Not doing the dishes, vacuuming, or driving down the interstate with the windows open. IF you want to listen under those circumstances, it STILL seems to me that it is up to the producer of the playback equipment to provide appropriate compression rather than expecting the producer of the recording to throw away half the performance (the dynamic range).

>"Improves the coverage." ????? I suggest you take a closer look at a
>good engineering text on AM radio transmission and reception. Terman
>"Radio Engineering" may be antique, but he reads well. You're begging
>the question with this one, because you are really telling us to
>increase the average modulation level to make more racket come out of
>the speaker, at the expense of dynamic range. While you are at it, take
>a look at discussions of "AVC," which means "automatic volume control."
>Almost every radio fancier than a crystal set has one, and it is nothing
>but a volume compressor built into the radio.

Well, yes, I'll say it DOES improve coverage, though we have a trade-off between reasonable sound and reasonable coverage. As we get to the fringe area, we have about the same noise level as we do close to the transmitter, but the signal level is definitely down, so we have a poorer demodulated S/N. If we can "increase the modulation density", we do indeed have more sideband power and improve the demodulated S/N, so more people are willing to listen in the fringe area. I think

the term AVC has fallen out of use, replaced by AGC or automatic gain control. The AGC adjusts the gain of RF and IF amplifiers to present a nearly constant carrier level to the demodulator, independent of fading and changing stations (stronger and weaker stations). The demodulator is presented with a nearly constant RF (actually, IF) level, so, if the modulation level remains constant, the demodulated audio level will remain constant. However, if the modulation is reduced, the demodulated audio level will indeed fall. The AGC does not adjust for variations in audio level, but instead it adjusts for variations in received RF level.
In my continuing argument for reversible compression, it's interesting to look at what phone companies do with nonlinear encoding. We COULD predistort the audio, following u-law or similar curve, transmit the audio, then undistort it at the other end. Of course, it wouldn't sound very good to people who don't have the decoder. But another interesting idea comes up. First off, the predistortion would cause intermodulation products within the audio range. Second, it would cause harmonics outside the audio range. I believe that the encoding would not be reversible unless these harmonics were also transmitted. If we look at AM, transmitting these audio harmonics would take more bandwidth, but at the receive end we'd end up with a better dynamic range than we would without encoding. So... we can increase the amount of channel bandwidth we use to improve the overall S/N (or dynamic range). This, of course, is EXACTLY what's done with FM. We trade use more bandwidth but get better dynamic range than we would have using AM (or narrow band FM). Looking at spread spectrum transmission techniques, we find the same thing. We are running a far wider bandwidth than necessary to transmit the bitrate we're dealing with, but when transmitted over a noisey channel, we get a lower error rate by using a wider bandwidth. So... just as energy and matter are just two different forms of the same thing (and the sum is a constant), we might consider dynamic range and bandwidth two different forms of the same thing (and the sum is a constant). Further, might we consider Armstrong's FM the original spread spectrum system? I've gotta dig up some of Armstrong's original publications and read more about this...

Harold

--
Harold Hallikainen email hhallika@slonet.org
Hallikainen & Friends www http://slonet.org/~hhallika/
141 Suburban Road, Building E4 phone +1 805 541 0200
San Luis Obispo, CA 93401-7590 fax +1 805 541 0201

1339. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4esfde$m4n@vixen.cso.uiuc.edu>
Source record: 26233

References: <4en3rh$s8e@vixen.cso.uiuc.edu>

In article <4en3rh$s8e@vixen.cso.uiuc.edu>, manuelia@star.net! says...

>What I don't understand in all this discussion is...what CDs are
>recorded without compression? All my favorites sure sound compressed
>and processed to me!

In pop music, I think it's safe to say that at least _some_ of the individual tracks mixed together to form the whole have been heavily compressed -- usually by wideband compressors like the various dbx units. It is by no means universal to apply compression to the _entire_mix_, however. It has become conventional wisdom that if this is to be done, it should not be done at mix time but rather by the mastering engineer at the time the CD is mastered. Most all pop CDs have some peak limiting applied (to make them...surprise, surprise...LOUDER), but compression beyond peak limiting is by no means ubiquitous.

1340. Quad-City Fall Arbitrons

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dschneir@saunix.sau.edu
Message-ID: <4esfe2$m5q@vixen.cso.uiuc.edu>
Source record: 26234

Quad-Cities (Davenport/Bettendorf, IA - Rock Island, Moline, IL)
12+ Mon-Sun 6a-12mid AQH Share

WLLR-FM (country) 16.1
KCQQ-FM (70's-80's) 11.4
KUUL-FM (50's-60's-70's) 9.2
WOC-AM (news/talk) 9.2
WHTS-FM (top 40) 7.8
WXLP-FM (album rock) 6.3
KMXG-FM (70's-80's-90's) 5.1
KBOB-FM (country) 4.9
KORB-FM (alternative rock) 4.7

I don't know about KJOC-AM (sports), WDLM AM/FM (religious), KALA-FM
(college - jazz, rock, Hispanic, etc.)
WVIK-FM (NPR classical), etc.

Can anybody fill in the others?

Don Schneider
St. Ambrose University
dschneir@saunix.sau.edu

1341. Re : WGBB...the pulse of Long Island..

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4esfe9$m66@vixen.cso.uiuc.edu>
Source record: 26235

>From: clairephil@aol.com (Clairephil)

>Any GBB alumni surfaced on this board? Just wondering. WGBB spawned
>many, many talented people. Where are they now? Paul Dirschel, where are
>you? Gary Nolan? Stemmer? Steve Virrrrrrrrrrrgil? I had a two hour
>phone coversation with Cary Breiner (who everyone in NY and DC radio seems
>to know). We can see the fabulous Linda Cohn on ESPN -- and last heard
>from, Craig Mustard was still in Boston, but doing what???
^^

Mustard currently hosts Sat/Sunday shows on all-sports WEEI AM 850
in Boston.

-Mark

1342. Re: WBMX 98.5 in Boston...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4esfd9$m4c@vixen.cso.uiuc.edu>
Source record: 26236

References: <4epmgo$8in@vixen.cso.uiuc.edu>

alr@world.std.com (Alan L Rothschild) wrote:

>I have found that there are changes happening at 'BMX, although I'm not sure
>what they are. They have stopped mentioning music from the '70s, and have
>started using a positioner (in jingles, even) of the highly redundant "The
>best mix of the 80s, 90s, and today." (I've had folks in my office and in my
>car comment on that phrasology. It surprises me, since promos/liners/etc.
>from this station are usually pretty literate!)
>
>They don't seem to have adjusted their music in any major way, and I don't
>think they really needed to, since they've got a nice niche of the market.
>Does anyone know the scuttlebut on their plans?

Since they are co-owned with 70s oldies "Eagle 93.7" my guess is just adjusting their positioning statements. In this business perception is everything.

1343. Re: Radio -- The Way It Could Be!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4esfde$m4o@vixen.cso.uiuc.edu>
Source record: 26237

References: <4ecqfp$iiu@vixen.cso.uiuc.edu> <4epmg9$8hu@vixen.cso.uiuc.edu>

Or, a little "Ricky the K" (Richard Kaufman)formerly of KOMA and his Solid Gold Time Machine
complete with off-color humor and politically-incorrect SFX. Yeah, miss that 'real radio ' by
troupers who knew the music and the artists, prepared well and did a great show- everytime.

-Bill K., CE
Noble Broadcasting of Colorado
KBCO AM & FM

1344. Fred Vobbe Talks DX on WBAP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4esfdg$m4q@vixen.cso.uiuc.edu>
Source record: 26238

SPECIAL INVITATION TO DXERs:

I will be a guest on the Al Wisk Show, on WBAP-820, on 2/2/96 @23:00 Eastern, following the hockey game. If you, or any of the other National Radio Club or DX Audio Service members would like to call in, and talk about DXing, please do so. It will be a good time. Listen for the numbers to call in.

WBAP would like to hear from people outside their normal contour, and especially from Canada, the eastern US, the Pacific coast, and other countries. We'll be talking about DXing, and other hobby related issues with radio.

I'm sure they would find it interesting to know how well WBAP gets into your location, and what you use as a radio.

If you can not get a call in, or do not have the time to call on Friday night, please write to WBAP and let them know how well you hear WBAP-820 where you live. You might also want to tell them what stations interfere with their signal, and describe the conditions on the night of reception. I think that would be very interesting to them. I remember how I liked to get letters from people like that when I worked in radio, and it was always interesting to know what it was like at their QTH. Address letters to.... Arnold Evans, Producer: The Al Wisk Show, WBAP Radio, 2221 E. Lamar Blvd., Suite 400, Arlington, TX 76006

Hope to hear you call in!!

Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
KB8BMQ UHF/6mFM/HF CW&SSB
NRC WEB Page ..... http://wcoil.com/~gnbc/
Editor: National Radio Club's, DX Audio Service
Voice-over for Radio/TV, and Production
Aircheck Collector & Trader

1345. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4esfdh$m4t@vixen.cso.uiuc.edu>
Source record: 26239

talk1370@aol.com (Talk1370) wrote:

>"Some stations have been known to 'forget' to power down."
> Heard a few of those in small towns in the Northeast over
>the last few years...but just for curiosity's sake, might this
>little oversight be more common than we know, especially in
>the age of deregulation?

There's the occasional forgetting, but some stations just do it on purpose. I'm catching them by accident all the time.

> And I'm not just talking about the drastic power reductions
>that the ex-daytimers have to perform. It seems like there's
>a growing amount of interference on regional and even clear
>channels, and stations seem to be coming through at night (at
>least in the East and Midwest) which one would normally not
>expect to hear based on their patterns.

Well, one BIG problem is the regionals are starting to sound like the old class IV's. Why? All of the low powered stuff DOES add to the skywave mess. Lets see 1370. According to M Street 70 stations. I count 31 stations with lower power..if you count some close to but slightly lower than 250 watts that goes to 34.

> Stations like ours which are
>still going by the book, are getting a lot more interference
>complaints on the fringe of our coverage area than we used to,
>and it's not just a matter of new stations on the air (on our chan-
>nel, like most of the regionals, there aren't many new kids on
>the block). Anyone else struggling with this?
>Bob Smith, middays WXXI-AM 1370 Rochester NY

Well, Bob, I wonder how many of these stations are REALLY running their flea power? Lets say station X has 25 watts, but it's easier to just power down to 250 from 5000. Or just to 1000?

There's this station in the Louisville KY area on 1080. Often times I hear them well some nights as good as WHAS. And then for a spell I don't hear them.

I think this "forgetting" is an epedemic. I have even caught daytimers on clear channels that forgot to sign off ....because the AM is a wasted afterthought ....simulcasting an FM or in one case ANOTHER AM!

Powell

1346. Re: Greaseman on a new network? (From Airwaves #1801)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: RayDio@aol.com
Message-ID: <4esfdk$m52@vixen.cso.uiuc.edu>
Source record: 26240

>Subject: Greaseman on a new network?
>From: kriston@ibm.net
>Organization: Nut Screws and Bolts - Film at 11
>Reply-To: kriston@ibm.net

>I've been listening to the Greaseman for just a short time now, but
>he's now broadcasting from Atlanta in the morning slot and has hinted
>that he may be on the Turner network and has said that they are trying
>to grab the 6-10 AM time slot nationwide.

>In the same conversation, I learned that the Greaseman is only
>syndicated on three stations: Atlanta, Washington DC and Los Angeles.
> :::

The Greaseman is also still on in Philadelphia on WYSP 94.1FM (6PM-10PM Eastern). However, the station is playing more and more music on his show and less and less Grease. They may be planning on dumping him after his contract is up (just guessing).

The Greaseman was also on 92/3 K-Rock WXRK-FM in New York up until their format switch to modern rock. K-Rocks been going without jocks since then (with the exception of Howard Stern and some other "on-air auditions"). It looks like Grease will not return to WXRK, but who knows. So far no one has returned.

- Lewis I. Rosenberg
RosenbergL@aol.com
RayDio@aol.com
72732.3325@compuserve.com
mgwv70a@prodigy.com

1347. Is All News Radio Dying?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4esfdu$m5l@vixen.cso.uiuc.edu>
Source record: 26241

References: <4ei2bd$btt@vixen.cso.uiuc.edu> <4en3s9$s9r@vixen.cso.uiuc.edu>

clairephil@aol.com (Clairephil) wrote:

> In my early years
>at WTOP they had newsriters, then it went to anchors writing their own
>stuff.

This is what 680 is doing here in Toronto. We also have an editor who packages the 20 min newscasts and a tape editor to cut the audio from the wire and plug it into the computer.

>Also, fewer reporters, sports people etc.

The secret here is to use freelancers to cover outlying areas and for weekend event coverage
especially sports. Also, you can have announcers voice certian pieces like a "reporter" for use on other announcers rotations...

>out-service (the Washington Business Journal) instead of in-house business
>reporters.

680 is using two inside guys to anchor the business reports (one person for AM one for PM) and they also pretape stuff for use over the weekend. Their reports lead into the wall st journal report.

>But hey, this is the way it's going. All-news is very, very
>expensive to keep going. But I really think the AP on the weekends is a
>big mistake. It was very sad to hear.

Dito.....

John Mckay
(680 NEWS Freelancer)

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1348. Modern Rock Format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: misty@bbs.tcbi.com
Message-ID: <4esfdv$m5m@vixen.cso.uiuc.edu>
Source record: 26242

I agree that it's frustrating trying to find a station that plays a variety anymore. I'm in the Milwaukee area, and the two closest things to a CHR are WKTI (extremely dull, light-type chr/hot ac) and WLUM New Rock 102-ONE (Any more Hootie and I'm gonna puke). I'm 30, and used to be a fan of alternative music. Maybe I phrased that wrong. I used to be a fan of most music, especially the stuff that was a bit unusual and cutting edge. The stuff that's getting played on the Modern Rock stations around here is FAR from cutting edge. Even less "cutting edge" when you can hear the same crap on the "hot ac" station too, at least the best of it.

I guess I can't understand how a truely "alternative" format can work on a large scale, considering the very nature of the music (new, different, something that not everyone else listens to) and the people who make up the alternative culture in America.

So... we're left with another watered down format.

Thank God I'm far enough north to get a decent CHR (WIXX - Green Bay). At this point, playing a variety (Some Hootie, then some La Bush, then Madonna etc...) seems to be the cutting edge thing to do...

Tom Lewis

1349. Re: Non-com "ratings"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dk@crl.com
Message-ID: <4esfdv$m5n@vixen.cso.uiuc.edu>
Source record: 26243

References: <4ecqes$iho@vixen.cso.uiuc.edu> <4epmg3$8hj@vixen.cso.uiuc.edu>

SCOTT LEWISON wrote the quoted material below:

" I understand about the two separate books from arbitron. I guess the real root
" of my confusion is: Wouldn't commercial stations want to know how public
" radio, non-commercial stations are doing in the ratings?

I think you misunderstand. Arbitron puts out one book, and a radio
consortium working for public radio stations takes the Arbitron data and
puts out its own ratings for non-com stations. Yes, it's all Arb data,
but it's not the "Arbitron book" and can't be used by non-coms to compare
with commercial stations.

" There are cases that
" public stations are gaining on commercial stations in some important
" demographics in some markets. I would want to know that. right?

Commercial stations tend to know where the non-coms stand anyhow. But the
point is selling ad time, and most commercial stations are not competing
for the same business as the non-coms are. A commercial station would
sell to the car dealers, the carpet store, the supermarket, but the
non-com would sell institutional ads to the stock brokerage, the local
deli, or the big corporation wanting to position themselves in a favorable
light with an upscale audience.

" Also, in the
" markets that audiences are moving to non-comms, wouldn't some commercial
" station at least look at the format elements that are working for the non-comm?

As I previously mentioned, KDFC here is a classical commercial station and
now is in the top 10 here. Classical usually is a non-com format. No
non-com station is going to touch that format here and try to buck KDFC's
big money. Meanwhile, when KJAZ went Spanish contemporary, non-com
KCSM-FM went fulltime jazz and picked up a huge audience. So, there is
some format shifting here and there, but for the most part, a commercial
station operates with a very different kind of budget than a non-com, and
thus usually can't afford to do a non-com's format.

--
(c) 1996 365,000 homes use the fire department each
David Kaye year; 700,000 homes need termite treatment yearly.

1350. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4esfe0$m5o@vixen.cso.uiuc.edu>
Source record: 26244

This may not be THE oldest--but it is the oldest under the same sponsor--
Metropolitn Opera Broadcasts on a number of networks since 1940, sponsored
by Texaco.

Roger Dobrick

1351. Re: even worse station promos

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: dk@crl.com
Message-ID: <4esfe1$m5p@vixen.cso.uiuc.edu>
Source record: 26245

References: <4epmg8$8hq@vixen.cso.uiuc.edu>

133gergel@wmich.edu wrote the quoted material below:

" Yesterday, I heard a promo from the local top 40 station. The promo went
" like this: 103, actually 103.3, but we round if of for the stupid people.
" [Moderator's Note: Sounds like more truth there than fiction. Bill]

Maybe, maybe not. Most people have too many other things to worry about
than the arcane fact that FM stations end in odd decimals. It's likely
that people will indeed tune to 103.0, not find the station there and
then maybe tune somewhere else.

In SF, KIOI (K-101), reputed to be the first station to call itself solely
by a frequency slogan, long ago went back to calling themselves 101.3,
including notations on their billboard ads. With ratings points meaning
big bucks, many stations can't afford to have someone's receiver tuned to
100.9 instead of 101.3.

--
(c) 1996 1/3 of Americans are Baby Boomers
David Kaye (born between 1946 and 1964).

1352. Best Music Programming Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: bbrooks@MO.NET
Message-ID: <4esfe4$m5u@vixen.cso.uiuc.edu>
Source record: 26246

I would like PD & MD 's thoughts on what they consider is the best music scheduling/programming software. So far , I've heard nothing but good stuff about Selector , and it's seems most music stations want a MD that is knowledgeable with Selector. I'm currently MD for a small market station and we're using Results Plus software with Broadcast Programming discs. Is it worth it for us to invest in Selector? I've heard it's QUITE expensive , and the book to learn it is thicker than GONE WITH THE WIND. Is it really going to give me what I want or need to learn? BTW- We had POWERGOLD for a while , but it was not very compatible and friendly with the BP stuff , so we dropped it. Your thoughts please.....

Blaine Brooks
Music Director/Afternoons
KDAA-FM (K-Day 97.5) Rolla,Mo.

1353. Re: WHAT HAPPENED TO STEVE HARMON/SCOTT EVANS @ KPLX

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4esfe5$m5v@vixen.cso.uiuc.edu>
Source record: 26247

About the statement "Harmon is on KSCS occasionally". Not true. We have hired several guys who used to work at KPLX...J.D. Ryan is doing nights for us and used to work over there...Chris Huff was their music director and is doing some fill in. They did pitch us on the Harmon and Evans countdown the other day. The fax said KPLX had dropped it. The flyer said they were the "Number one morning show in Dallas". Far from the truth. Now I don't feel so bad about all those lies I tell on the air.

Paul Bottoms, morning news slug, KSCS-FM, Dallas/Ft. Worth

1354. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4esfe6$m61@vixen.cso.uiuc.edu>
Source record: 26248

jmckay@interlog.com (NEWSRADIO) wrote:

>Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower.

Different, but related, subject: Does anyone know which directional AM station in the United States or Canada uses the most towers?

I've seen the 12-tower arrays for 1190 Dallas TX and 1500 Detroit MI, and have heard (but did not see myself) that CFTR 680 Toronto once used a 13-tower array somewhere along the QEW.

Are there any existing AM directional stations that use more than 12 towers at the same time? (i.e. for one pattern; not counting separate day and night sites)

Clarke
==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

1355. Tracking down personalities

Newsgroup: rec.radio.broadcasting
Date: 1996-02-02 00:00:00 UTC
From: sdnewman21@aol.com
Message-ID: <4esfe7$m62@vixen.cso.uiuc.edu>
Source record: 26249

Hello. My name is Steve Newman and I work parttime currently at KALF in chico, california (near sacramento). Since I was young, I had several radio personalities that I studied..listened to religiously, etc. And I was hoping that some of you out there might know the whereabouts of some of them. First there was Dancin' Mark Hansen who worked at 95.9 KEZY in anaheim, then X 100 KXXX FM in sanfrancisco (which later became kfrc) and then he was at WILD 107. KSOL. He seems to have disappeared. Any clues? Also Jo Jo wright, who worked at KEZY, also at Power 95 in Dallas, Kiss 102 in charlotte, and WILD 107 in san francisco. Last I heard he was in Philly, but i can't find him. He was also a host on Dance Party USA on the USA network. Also I wonder if Magic Matt Alan is on the air anywhere? He did KIIS Los Angeles afternoons, and then Q 106 mornings for a short time. If you have any ideas as to the whereabouts of these folks, let me know. Also, anyone who wonders where a particular jock (or personality if you will) is these days, post your messages here. Thanks again.

1356. Jim Scott Goes to "Wink 94.1"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4f1bfe$cl7@vixen.cso.uiuc.edu>
Source record: 26100

As expected, former WLW-AM 700 personality Jim Scott started at WWNK-FM 94.1 ("Wink 94.1") Thursday. According to the _Cincinnati Enquirer_, Scott wanted to work where he could play music and conduct more interviews, as he did for years on WLW. In recent years, WLW has run a strict morning schedule of news every 15 minutes, "traffic and weather together" every 10 minutes, and sports every 20 minutes, leaving little time for Scott to do his show. Through Feb. 9, Scott will do the "Wink" morning show with program director Dave Mason. Beginning Feb. 12, Mason moves to an off-air position, and Scott takes over on his own. Former "Wink" morning personality Randi Douglas, a 10-year "Wink" employee, was terminated. "Wink 94.1" runs a mix of adult contemporary and '60s and '70s pop oldies, including some disco but no hard rock. It is owned by Citicasters, owners of WKRQ-FM 101.9 and WKRC-TV Channel 12.

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

1357. RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: kevinc@awod.com
Message-ID: <4f1bfe$cl8@vixen.cso.uiuc.edu>
Source record: 26101

Hi Again Everybody,

My jingle collection has grown by leaps and bonuds over the last couple of weeks. Special Thanks go out to Chris Reed and Tom Norwood. I now have well over 100 demos on CD or tap, and I would love to trade with all you jingle collectors out there. Let me know if you are interested and I will e-mail you my list.

Thanks,
Brendan Cosgrove
kevinc@awod.com

1358. Re: KFI antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: armond@delphi.com
Message-ID: <4f1bff$cl9@vixen.cso.uiuc.edu>
Source record: 26102

References: <4esfdo$m59@vixen.cso.uiuc.edu>

Regarding KFI: I met an amateur radio op at a convention who worked at
KFI pre-war (II)> He was based at Tinian working on the A-bomb crew and
KFI would come in for about half an hour in the middle of the night, He would
listen to it and go back to sleep.

1359. Re: WJDM 1660 goes Kids Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4f1bff$cla@vixen.cso.uiuc.edu>
Source record: 26103

References: <4esfdp$m5a@vixen.cso.uiuc.edu>

In article <4esfdp$m5a@vixen.cso.uiuc.edu> cbmbest@ix.netcom.com (Ray Dennis) writes:
>I am surprized that they would go that route, being the only radio
>outlet in their market of about 100,000. I would think that format
>would be hard to sell.

The owners of Radio Aahs bought out WJDM to make it their New York City outlet. Funny that WJDM would get an expanded band frequency because they are the only service to a city of 100,000, but then new owners come in and completely abandon Elizabeth. But you knew it would happen, and it will happen with other new stations that move into the new band. That's why I cringe every time I see a suburban station claiming they should be in the new band because they are the only station serving their city, but they really want the big signal to serve the market next door.

Jon/Superior WI

1360. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4f1bfg$clc@vixen.cso.uiuc.edu>
Source record: 26104

References: <4e1u9u$mal@vixen.cso.uiuc.edu>

Charles A. Kunz (drchuck@netusa.net) wrote:

: How many radio shows out there showcase local bands? Here on Long Island,
: we've got Locals Only on 94.3 & 103.9 WRCN. Last I heard, there was Street
: Beat on WMMR in Philadelphia. What others are there, and how many?

A highly acclaimed program in Cleveland: :>

The Inner Sanctum

Sunday evenings, WENZ-FM
107.9, The End :> :> :>

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1361. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Rick Everett <reverett@vicnet.net>
Message-ID: <4f1bfh$cld@vixen.cso.uiuc.edu>
Source record: 26105

References: <4e1u9u$mal@vixen.cso.uiuc.edu> <4ei2cb$bvg@vixen.cso.uiuc.edu>

Hey there.

Here at 100.3 The Q in Victoria, BC on beautiful Vancouver Island Iif you don't know where that is, shame on ya!) we do a weekly one hour homegrown show. It airs Sunday night at 7PM PST and is called BC Grown. That's a play on the phrase that, in these here parts, refers to locally grown fresh fruit. We feature artists in the AAA format from throughout British Columbia, including Vancouver.

1362. The London Radio Scene

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: gbostrom@aol.com
Message-ID: <4f1bfh$cle@vixen.cso.uiuc.edu>
Source record: 26106

I am curious as to what the radio market in London is like? How does it compare to the US and how does it contrast? Is it easy for someone in radio to move from the US to London to get a job? I love the city of London and would love to know a bit more about the way radio operates there. If anyone could fill me in, that would be great.

1363. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4f1bfh$clf@vixen.cso.uiuc.edu>
Source record: 26107

References: <4ecqeo$ihj@vixen.cso.uiuc.edu> <4ei2bb$btp@vixen.cso.uiuc.edu>

Daniel M. Danhauser (dmdanhau@newstand.syr.edu) wrote:

: Sorry to disagree, but No Doubt does not sound like Toadies which doesn't
: sound like Veruca Salt or Elastica or The Breeders or Rancid or on and on.
: This is all "modern rock", which admittedly mixes in the more mainstream
: stuff you're complaining about. I understand your complaint, but realize
: that the "modern rock" format is meant for mass appeal. I use it as my
: background music for work.

Dan, I don't completely agree with you. I challenge you to differentiate
between Juliana Hatfield, Veruca Salt's lead vocalist, or whichever one of
the sisters sings on the Breeders tracks. Or Letters to Cleo, for that
matter. They all sound *real* similar. That having been said, there are
a lot of unique bands out there. Some of 'em even get airplay. Bjork,
now solo and formerly of the Sugarcubes, for instance. She's way out (and
she somehow manages to make primal howling sound good :). The Cranberries,
while a traditional guitar-rock band, sound fresh. (Although Dolores
O'Riordan DOES sound quite a bit like Sinead O'Connor :)

: When I feel truly adventurous, I listen to "alternative" on a college
: station. That's how I hear the REALLY different stuff and find new bands
: I really like. If the music has commercial potential, it'll make it to
: the mainstream, eventually. After all, KROQ in L.A. played the Police,
: Bangles, GoGos, and others when they were NOBODIES. I'm certainly not
: offended if others discover a good thing ... :)

nod yup.. but the sad fact is that radio stations don't usually take
chances anymore.

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1364. Re: "modern rock" format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4f1bfj$cli@vixen.cso.uiuc.edu>
Source record: 26108

References: <4ea07h$9a9@vixen.cso.uiuc.edu>

Daniel M. Danhauser (dmdanhau@newstand.syr.edu) wrote:

: I reserve the term "alternative" for the less-mainstream groups with a
: less-refined and/or commercial sound. For the most part,
: "alternative" is still primarily the playground of college stations.

and Steve quotes himself, for the 99th time:

"alternative" isn't anymore. It's jsut a marketing buzzword.

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1365. Music Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4f1bfj$clj@vixen.cso.uiuc.edu>
Source record: 26109

HI BLAINE,

RE YOUR ENQUIRY ABOUT MUSIC SOFTWARE.
I'VE BOUGHT THE CHEAPIES, I'VE TRIED TO DEVELOPE MY OWN.
TAKE IT FROM A MAN WHO HAS BEEN USING "SELECTOR" FOR THE THE LAST 12 YEARS.
THIS PROGRAMME IS THE BEST!!! YES, I EVEN GET A CREDIT IN THEIR MANUAL FOR
HELPING WITH IDEAS FOR THE "PACIFIC" SIDE OF THE PROGRAMME.
NO BULL-SHIT, I LEARN'T LONG AGO, "PAY PEANUTS, GET MONKIES". DO YOURSELF A
FAVOUR AND CALL LEE FACTO AT RCS, TOMORROW. TELL HIM ROB MCKAY FROM NEW
ZEALAND SAID "GIVE ME YOUR BEST DEAL".
HAVE A GREAT DAY.

ROB

1366. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4f1bfk$clk@vixen.cso.uiuc.edu>
Source record: 26110

A followup comment to Powell Way and others bemoaning
the gathering chaos on the AM band...
I agree that a lot of the stations with marginal nightttime
allocations are deciding on their own to bend the rules. But
even the old-timers with more generous allocations are some-
times being heard in places, with signal strengths, you would
not normally expect. I'm beginning to wonder if we're back-
sliding toward the level of unregulated mayhem that existed
on the band before the 1927 and 1933 radio legislation. If it
keeps going like this, why not just say the hell with it, and
let stations run their daytime patterns around the clock and
hope for the best? Of course that would make a bad situation
still worse, but can we really argue that the sloppy practice
on both the station side and the FCC side we're observing now,
is all that much better?
The answer is obviously to compel stations to obey the
technical terms of their licenses. But that clearly isn't being
done consistently right now...
Bob Smith, middays WXXI-AM 1370 Rochester NY

1367. Looking for NPR in Toronto

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4f1bfk$cll@vixen.cso.uiuc.edu>
Source record: 26111

References: <4epmg5$8hm@vixen.cso.uiuc.edu>

yu147795@YorkU.CA (COLLIN RICHARD) wrote:
>
>
>I happen to be a big fan of National Public Radio. When I lived close to
>Ottawa I could easily pick up NPR and get great shows like Click and
>Clack:Car Talk and many more. Now that I am in Toronto I have no idea
>where I may be able to find NPR and how I should try to pick it up. I

Try the 88-90 section. I think WBFO is on 88.7 but you will have problems with 1st adjacent 88.9FM in Toronto CIRV (ethnic) which just got the OK to increase power to 1kw.

John Mckay
(680 NEWS)

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1368. New York's WYNY

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: XLFX67B@prodigy.com
Message-ID: <4f1bfl$clo@vixen.cso.uiuc.edu>
Source record: 26112

As reported in today's Daily News, Sunday will be the last day the country format will be heard on YNY. This statement comes directly from Jim DeCastro of Evergreen Broadcasting, which owns WYNY.
Starting Monday, WYNY will play an eclectic mix of programing from other Evergreen stations- very likely to include a simulcast of the Mancow Muller morning show from Chicago. In a week or so, YNY will announce its new format- which is still under wraps, but which sources say is likely to focus on listeners between 25-54 and be either rock-based or dance-based. All current YNY air personalities are unlikely to remain. YNY is giving its on air staff an opportunity to say goodbye to the listeners this weekend.

Hope to hear Mancow in the Morning on Rock 103.5 Monday morning.

-
JON BELL XLFX67B@prodigy.com
MOJORADEEO@aol.com

1369. Re: even worse station promos

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Blake Lawrence <blake@deejay.com>
Message-ID: <4f1bfm$clp@vixen.cso.uiuc.edu>
Source record: 26113

>In SF, KIOI (K-101), reputed to be the first station to call itself solely
>by a frequency slogan, long ago went back to calling themselves 101.3,
>including notations on their billboard ads. With ratings points meaning
>big bucks, many stations can't afford to have someone's receiver tuned to
>100.9 instead of 101.3.

And remember the silly sound of the old KXXX-FM's identifier? "99.7-X-100"
(This after they failed to make a really big dent in KMEL as simply "X-100").
Now on that frequency, you rarely hear them mention their dial position at all.
But now it's KFRC...call letters well known in the market. And judging
from their ratings, a station people are finding and remembering on their own
without having a frequency drilled into their heads.

Question: Is it "Big 98" or "Big 98.1?" They say it both ways, and I just
never know exactly where to tune to hear "Kung Fu Fighting"...<grin>

Another question: How many AM stations still drop the "0" from their frequency,
a la KCBS "Newsradio 74" or KNBR "The Giant 68?" I remember a few years
back when KGO went from "81" back to "8-10." I thought the others would
follow suit, but they didn't.

1370. Where is Rob Carson?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Phil Gibson <pgibson@mail.orion.org>
Message-ID: <4f1bfn$clr@vixen.cso.uiuc.edu>
Source record: 26114

I've tracked him from Jefferson City to Springfield, MO, to Sprinfield, IL, and I've lost track. Can anybody locate Rob Carson for me?

He writes a good percentage of Rush Limbaugh's comedy material (Count Taxula, Capitol Post Office, Fur Cafeteria, etc.) so Johnny Donovan, if you are reading this . . .

Phil Gibson
pgibson@mail.orion.org

1371. Selector/Linker Help

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4f1bfo$clt@vixen.cso.uiuc.edu>
Source record: 26115

Radio Marti is replacing it's computer music/program scheduling software
with RCS Selector/Linker.

We'd be interested in any comments, advice, experiences, secrets etc.
that any of you may have with this software. E-mail appreciated to either
myself or Oscar Rodriguez (orodrigu@usia.gov)

Thanks in advance.

Rick Seifert
Office of Cuba Broadcasting
Engineering Supervisor
Radio Marti Technical Operations
Washington, D.C. 20547
rseifert@usia.gov
(202)401-7104

1372. Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Dave Wright <wrightdc@execpc.com>
Message-ID: <4f1bfp$clu@vixen.cso.uiuc.edu>
Source record: 26116

bbrooks@MO.NET wrote:
>
> I would like PD & MD 's thoughts on what they consider is the best music
> scheduling/programming software. So far , I've heard nothing but good stuff
> about Selector , and it's seems most music stations want a MD that is
> knowledgeable with Selector.
>
> Blaine Brooks
> Music Director/Afternoons
> KDAA-FM (K-Day 97.5) Rolla,Mo.

Blaine,

You'll find that Selector is the most widely used Music Scheduling Software. Music Master(FKAMS - Formally Known as Music Scan)is probaly the second most used.

Both programs have their good features. We currenly use MusicMaster. I personally find it easier to use than Selector (just my preference!). Many stations will want a MD with Selector experience because it is what they are using.

In any case, knowledge of music scheduling basics (hour rotation, sound and tempo coding, minimum rest, artist separation, etc.) is best learned by experience on the computer rather than from a manual. Just my 2 cents.

Dave Wright
MD WMYX Milwaukee

1373. Best Music Programming Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: sheriew@execpc.com
Message-ID: <4f1bfp$clv@vixen.cso.uiuc.edu>
Source record: 26117

Blaine, I have used both Seletor (what I learned on) and MusicMaster (previously Musicscan). You are right!!! Most stations do use Selector and it is best to be knowledgable on that. Yes, The reference manual is thick but Selector is on call 24 hours a day(for emergencies) to answer questions. Plus much of it you learn as you go anyway. The manual is clear for finding and fixing problems. I still like Selector best. However, MusicMaster has some good points too! It has a check log feature at the end of the day that is very helpful. It is an added safety feature. But as a whole I loved working with Selector. I was not really computer literate when I learned Selector....But it was easier than I thought. Well worth the money for me. Kim Carson

1374. WWW: Spanish Broadcaster & Journalist

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: 100041.3447@compuserve.com
Message-ID: <4f1bfp$cm0@vixen.cso.uiuc.edu>
Source record: 26118

```
WWW Spanish Broadcaster and Journalist in Madrid.
You can visit my homepage at:
http://ourworld.compuserve.com/homepages/p_ruiz10
Regards.
```

WWW Profesional de la Radio y Periodista en Madrid.
Puedes visitar mi p&#65533;gina habitual en:
http://ourworld.compuserve.com/homepages/p_ruiz10

Saludos.
Periodista (Journalist). Traductor Ofim&#65533;tico (Office Computer Based Translator)
Madrid. Espa&#65533;a (Spain)
100041.3447@compuserve.com
http://ourworld.compuserve.com:80/homepages/p_ruiz10
Fax/BBS: +34 1 593 4257

1375. Re: Pitch vs. Speed

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4f1bfr$cm3@vixen.cso.uiuc.edu>
Source record: 26119

References: <4e3vtr$pv8@vixen.cso.uiuc.edu>

In article <4e3vtr$pv8@vixen.cso.uiuc.edu>, robert573@dallas.email.net says:
>
>With all this talk about speeding up music and pitch... if my understanding
>on this is correct, any tape deck, turntable, CD player and DAT machine with
>pitch control, WILL change the pitch...

Imagine a pitch control that DIDN'T change the pitch!

>My understanding is that Pitch and Speed are actually two seperate aspects of
>audio, even in the digital domain.

"Separate"? This would imply independent of one another. I don't know
about that.

Ordinarily, when you make the audio go faster, the pitch goes up. This is
definitely true in the analog domain, as evidenced by vinyl, tapes, and
moving trains (the doppler effect); and true in digital too, if all you do
is move the bits faster.

To get speed change without pitch change, or vice-versa, takes some work.
The usual technique amounts to "chopping up" the audio into small chunks,
and either throwing away some of them, or repeating some of them; and being
careful about how you re-join the parts together so you don't cause clicking.

Even though it may sound simple to do this digitally, it's not trivial. The
"chunks" have got to be large compared to a cycle at the lowest audio frequency.
If not, i.e. if you just throw away bits, you won't get what you expect; the
pitch and speed would continue to track one another, up and down.

>
>Now, I have one last question.... why is it that everytime I listen to a
>song, after I wake up in the morning... the song always sounds faster than
>it should be, even though the pitch is fine? I mean, I get this effect on
>any song I listen to, on any source (radio, tapes, CD's, etc...)
>
>Anyone else notice this, or is it just me? <grin>

My alarm clock "chirps" at me. Often when I wake up, I could swear that
it starts chirping VERY fast, then eventually slows down as I come into
consciousness. Amazing what tricks our minds play on us!

Regards,
Andy Ingraham

1376. tapes of shows

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: LarryMark <larry99@en.com>
Message-ID: <4f1bfs$cm5@vixen.cso.uiuc.edu>
Source record: 26120

Is it possible to obtain tapes of shows broadcast on WHK and KYW, Cleveland, Ohio from the early 60's and the late 50's? If any are available, please contact me. Thanks.

1377. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: gdnewton@nickel.ucs.indiana.edu
Message-ID: <4f1bfs$cm6@vixen.cso.uiuc.edu>
Source record: 26121

References: <4epmfd$8ga@vixen.cso.uiuc.edu>

In article <4epmfd$8ga@vixen.cso.uiuc.edu>,
Tim Reynolds <timrwjar@ids.net> wrote:
>I am on the Board of Overseers for a small commercial college radio station
>with an AOR format (probably leaning more new rock now).
>
>[snip]
>My question is: How feasible is it for the college station to do their own
>testing, or how much would it cost to hire a company to test part of their
>library? Since they are a commercial station, there is a small budget for
>this sort of thing, but also it might be a good learning experience for the
>students to do it themselves.
>
>If anyone has any thoughts, I would appreciate it, and will pass it along to
>the station. Thanks.

Tim,

Since this is a college station, how about making it an educational
experience? Does the school have a business program, marketing? If so,
maybe there's a professor who would take this on as an upper-level class
project (if it works out for everyone, it could even become an on-going
program with a new class each semester/year taking it on). If no faculty
are interested at that level, perhaps a couple of seniors in that area
would do it as an independent study or practicum under your
supervision (depending how their program is arranged). Your budget would
go a lot farther if it only has to cover some basic research expenses.
--
Greg Newton

1378. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4f1bft$cm7@vixen.cso.uiuc.edu>
Source record: 26122

References: <4en3st$sat@vixen.cso.uiuc.edu> <4epmgj$8ig@vixen.cso.uiuc.edu>

> Ok..here's a trivia project for everyone. I'm looking for the "tallest"
> radio tower.
>
> Keep in mind, it's not the size of your transmitter, it's what you do with
> it that matters...

When WRQN used to be called 93Q, in Toledo, they used to have an ID that
said "It's not the size of your tower, It's how you crank your Power!"
If I can remember correcty WRQN in 20,000 Watts and is one of the areas
smaller radio stations, but when they were called 93Q they were beating
the stuffings out of WVKS in the rating. I believe WVKS is 50,000 Watts.

-Craig

1379. Re: WBMX Boston

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Darius Filon <ST92J2GL%DUVM.BITNET@pucc.PRINCETON.EDU>
Message-ID: <4f1bg2$cmh@vixen.cso.uiuc.edu>
Source record: 26123

Referring to the recent comments about 98.5 WBMX's new slogan "80s, 90s, and Today..", it looks like almost every "Mix" station is doing this now. My reasoning behind it has to do with luring in younger listeners. AC stations must update their playlists, in order to attract people *away* from the 8 modern rock stations in the market. When people get tired of sarcastic, too-hip-for-the-room attitude of the modern rockers, or the screaming of the kiddie-dance station, the Mix station provides a nice relief.

I wish I could say the same for Philly radio. But B-101, which catered to the 25-54 crowd last week, is catering to the 26-55 crowd this week.. and, next week, it'll be the 27-56 crowd, followed by 28-57, 29-58, 30-59, etc. Maybe I'm wrong? Maybe there really is a growing audience for the..stuff.. that they play? Otherwise, I have some ideas I wish I could share with them.

-Darius, Philly radio Speculator

1380. what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4f1bfu$cm9@vixen.cso.uiuc.edu>
Source record: 26124

References: <4epmgn$8ij@vixen.cso.uiuc.edu>

jwz@primenet.com (J Zachau) wrote:
>
> How did the Poland tower fall in 1990? Old age or deliberate? Was
>anyone hurt or killed? (That's HUGE!)
>

It fell in 1991. It was in the process of being reinforced and collapsed overnight
(probably
due to not being properly secured overnight).....

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1381. Re: WLS in Chicago

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4f1bg2$cmj@vixen.cso.uiuc.edu>
Source record: 26125

References: <4en3t6$sbb@vixen.cso.uiuc.edu>

> > Our morning show Don and Roma is in the top 10 in morning drive and
> > they just inked a new five year deal. Morning Zoo? Sure you have the
> > right format?
> >
> > jay
> > jmarvin@well.com
> > jmarvin@igc.apc.org
> > wls am890
>
> I sure do! Read carefully, and you'll discover this was about Denny
> Schaefer, WVKS (92.5 Kiss FM)/Toledo (CHR). Hence, the sentence "a bit of
> a jump from Toledo," which I felt going from WVKS to WLS would be!
>
> Hope this clears up any confusion.

I understand!! But, while we are on the topic of big jumps. Steve Mason worked for WRQN (93.5, Toledo) and did the "Morning Zoo" program and he went from that to XETRA in San Diego. He started doing mornings and then was switched to nights, then went back to mornings, and now does mornings (I think) on XETRA(AM 690)m and anchrs the Tom Schnyder syndicated radio show.

==========
The Only The Only
Signature Signature
In Stereo In Stereo
==========

Craig D. Warner-Thank God I'm Me

1382. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4f1bfv$cma@vixen.cso.uiuc.edu>
Source record: 26126

References: <4epmgn$8ij@vixen.cso.uiuc.edu>

The tallest candelabra tower is south of Sacramento, California, used by KVIE-TV 6, KXTV-TV 10, KOVR-TV 13, and I believe also KQCA-TV 58. It's right around 2000 feet, and sits just south of three other towers of similar height, including a 1500-foot candelabra that was itself the tallest in America when it was built in the 60s. There's still a large sign at the base of the 1500-footer giving the relevant stats (something like 8 miles of guy wire, weight in the hundreds of tons, etc. etc.)

The whole thing is easily seen from I-5 driving between Sacramento and Stockton. Very impressive. The local fire department even uses the 1500' candelabra as the logo on its T-shirts. (Yes, I had to buy one!)

It makes our local TV/FM antenna farm look puny -- nothing above 1200 feet.

-=Scott Fybush - fybush@world.std.com=-

1383. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4f1bg4$cmk@vixen.cso.uiuc.edu>
Source record: 26127

References: <4esfec$m6a@vixen.cso.uiuc.edu>

In article <4esfec$m6a@vixen.cso.uiuc.edu>, dk@crl.com (David A. Kaye) says:
>
>Tom Becker wrote the quoted material below:
>
>" A project is underway to increase the power of WWVB (60KHz) so that the
>" Junghans watch will be reasonably reliable in the US [....]
>
>Am I really off-base or isn't this an exercise in futility? While a
>longwave signal may be dandy reaching ships at sea, isn't the signal so
>susceptible to noise at that freq that it would still be useless over
>most of the USA even if WWVB raised the power to 20Mw?

If there is a problem now with noise, then increasing the signal helps
get it above the noise, right?

LF and VLF signals provide some of the best stability. For example; the
WWV* stations broadcast continuous frequency reference signals. If you run
an electronics lab and need to check your very precise frequency standard
against them, WWVB is the signal of choice. WWV's HF broadcasts are subject
to fading and atmospherics which continuously change the time delay of the
received signal. Not so with LF broadcasts which work by ground wave.
You can establish an extremely precise frequency reference by way of WWVB.

Anyway, it works in Europe!

Regards,
Andy

1384. WRKO AM 680 and WEEI AM 850 go on-line....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4f1bg5$cmm@vixen.cso.uiuc.edu>
Source record: 26128

American Radio's all-talk WRKO AM 680 and all-sports WEEI AM 850 should be on the Web sometime later month...

'RKO at http://www.wrko.com [this site is operational now, but not yet completed...]

'EEI at http://www.weei.com [in the early constuction phase...]

-Mark

Boston Radio Watch...

1385. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4f1bfv$cmb@vixen.cso.uiuc.edu>
Source record: 26129

I'm not sure about this, but I believe the Iowa State University Tower Farm halfway between Des Moines and Ames on I-35 (town of Alleman?) contains two structures, each in the 2000' range. They contain most of the major Des Moines-area TV's and FM's.

Roger Dobrick

```
****************************************
* *
* "Optimism: a cheerful frame of mind *
* that enables a tea kettle to sing, *
* though in hot water up to its nose." *
* *
* --actual message found in *
* a fortune cookie *
* *
****************************************
```

1386. Anyone know what's on WSUN, Tampa?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: graveline!dave@uunet.uu.net
Message-ID: <4f1bg5$cmo@vixen.cso.uiuc.edu>
Source record: 26130

I'm looking for the current 620 WSUN-AM (Tampa) weekend schedule. If anyone can help, I would
appreciate it very much!

Thanks!

1387. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4f1bg0$cmc@vixen.cso.uiuc.edu>
Source record: 26131

Hi...
Seen the 12 tower Detroit array myself down in Allen Park, MI...and there are a multitude of 8 and 9 tower configurations in Southern Ontario (which may have the highest concentration of engineers'-nightmare arrays in the Western world). Both CFTR/680 News and CHOG/AM 640 Talk in Toronto have nasty-looking 8-tower setups along the south shore of Lake Ontario these days, shooting north toward downtown Toronto across about 25 miles of open water. And there's a 9 tower array (three rows of 3) in St. Catharines that's used to shoehorn a station in on 1220 without clobbering WKNR in Cleveland.
Don't know of anyone now using more than 12 towers, but there was an application a few years ago for a 17 tower array that WCHB (1200 AM) in Detroit was planning to use when it changed frequency and went to higher power. The FCC gagged on that one. They got higher power (I think 25 kW days, 2.5 kW nights; they wanted 50 and 5) but they had to use a simpler array to convince the FCC it'd remain stable. John Arnold, WCHB's midday talker, told me once that the system they WANTED to build had lines of towers across a main road, in a wierd alignment...he never thought they'd get it built, and he was right.

Bob Smith, middays WXXI-AM 1370 Rochester NY

1388. WWVB (60 kHz)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4f1bg6$cmr@vixen.cso.uiuc.edu>
Source record: 26132

WWVB (60 kHz) with its' 13 kW of power has problems toward the Northeast US. However, the remaining sections of the Continental US and Western Canada get a fine signal. It is been documented that many attractions at Disney World in Florida and Disneyland in California use WWVB's signal to precisely time out the various "stop-sets" needed to secure an orderly transition for "foot-traffic". In essence, for example....."The Abe Lincoln Exhibition" is timed through the courtesy of WWVB/WWV and WWVH using receivers that automatically search for the strongest signal at a given moment. No doubt they might switch for the new GPS system. For the rest of us, the WWV stations will continue to serve our various needs for several more years. I did get WWVB about 4 years ago using a modified digital shortwave receiver. The signal here in the Northeast was minimal, at best. But considering the pitiful 13,000 watt signal.....not bad. If WWVB could go ahead and power-up their signal, the entire US and Canada should be covered nicely. "An exercise of futility" as one poster wrote, I think not. Longwave is simply 75% ground wave and using WWVB digital format to activate special watches will work in theory. Whether it can be done PRACTICALLY, is.....well, another question. BTW: WWVH in Hawaii uses the signals of WWVB to accurately synchronize time and frequency standard with WWV, since both WWVH and WWV use the same freq's at the same time. Amazing, is it not ? Personally, I use WWV/WWVH to set my timepieces and use their frequency-standard (10 MHz) to calibrate all of my electronic equipment (i.e.-frequency counters, et.al). 73's !

Peter Q. George (N1GGP)
Randolph, Massachusetts USA

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim......"
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."
****

1389. WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4f1bg7$cn0@vixen.cso.uiuc.edu>
Source record: 26133

References: <4esfec$m6a@vixen.cso.uiuc.edu>

Attention, Tri-State Area Listeners!!!

It's the announcement we've all been waiting for. WYNY, or "Country 103.5" as it's now know as, announced on Saturday morning around 7 A.M. that it will go "off the air" as a country station and as WYNY effective 5:30 A.M. Monday morning.

Much of the day Saturday was spent with key on-air talent reminiscing about the past 9 years at the station, along with listener call-ins. It kind of reminded me of the last weekend WABC had in March of '82 before they decided to adopt an all-talk format after decades of playing Top-40 music.

While I don't listen to country music, I do feel for the listeners. After all, New York may be a very urban town, but there's always enough interest for a country station to get some ratings. The listenership has no place else to turn to now save for perhaps the Nashville Network on Cable TV.

The big question that remains is: What will 103.5 start doing Monday morning? I'm rooting for an all-'70s station, or even a "rock oldies" format. I know some of you out there would like to see a Top-40/Dance station. Well I'd be happy with that too. Either way, I'll be listening to a station I really wasn't tuning in before. This will broaden my choices which were severely limited recently with the turning of WXRK and WPAT.

The other rumored format was an all-news station. While that would be great to hear on FM, and the only other place I've been to which has one of these on FM is Atlanta, I don't foresee this happening being that NY is already saturated with 3 full-time news stations on AM.

May the best format win.

1390. CBS Radio/Superbowl trip

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jgallagh@interserv.com
Message-ID: <4f1bg1$cme@vixen.cso.uiuc.edu>
Source record: 26134

I was fortunate to be one of 800 advertisers from around
the country to be part of CBS radio group's annual
Superbowl trip.

Most of us were advertisers on their major market
stations in Boston, NY, Philly, Chicago, LA and
San Fran; and they had a few sales and management
people from each station as well as winners of on-air
contests.

CBS Radio execs did an outstanding job organizing and
orchestrating several days in Las Vegas, followed by
a flight to Arizona for the Superbowl game in Tempe.

The Sales Managers and Gm's from their stations served
as Trip coordinators and I was amazed at how well
organized this event was. It's not easy to keep 800
demanding advertisers fed and entertained for three
days.

To get the trip, you had to buy a major ad schedule in
the first quarter. I am not typically a large radio advertiser
for my businesses, but the trip package incentive
obviously worked--I bought it! I was so impressed that
upon my return, I placed an additional $ 50,000 order on
WBZ in Boston, and for good measure, threw in an
additional $ 40,000 buy on sister TV station Channel
4 in Boston. (This 2nd tv buy was going to go to
a different Boston TV station but at the 11th hour, the
salesman pulled a bait and switch on me, jacking up
the agreed-upon rate by $ 100 per spot.)

Most of you know that CBS radio is the combination of the
old Group W network, combined with the stations formerly
owned by CBS, Inc. Group W actually did the acquiring but
wisely decided to assume the CBS name.

CBS Radio is definitely the premier group of radio stations
in the country. A very class act.

John Gallagher
Boston

1391. Variety Radio is alive

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: "KRGO Variety Radio - 107.9 FM" <krgo@jcave.com>
Message-ID: <4f1bg2$cmg@vixen.cso.uiuc.edu>
Source record: 26135

True variety is hard to format least seque

this is last nights play list.

Variety 107.9 FM
KRGO Roy, Utah

Most of these are played in sets of three. I do sets of 6, 9 and
sometimes even 18 depending on the commercial load in the hour.
18 makes for a great marathon set

MY HEART CRIES FOR YOU GUY MITCHELL
GAURDIAN ANGELS JUDDS
CHIQUITITA ABBA
WICHITA LINEMAN GLEN CAMPBELL
EVERYTHING IS BEAUTIFUL RAY STEVENS
DEAR ME LORI MORGAN
WHAT A DIFFERENCE A DAY MAKES DINAH WASHINGTON
FOUR WALLS JIM REEVES
SHIFTING WHISPERING SANDS BILLY VAUGHN
WASTED DAYS AND WASTED NIGHTS FREDDY FENDER
ESCAPE RUPERT HOLMES
DOES HE LOVE YOU REBBA w/LINDA DAVIS
THIS IS MY SONG PETULLA CLARK
I LOVE THE WAY YOU LOVE ME JOHN MICHAEL MONTGOMERY
THAT'S THE WAY I HEARD IT SHOULD BE CARLY SIMON
TONIGHT BARBRA MANDRELL
EVERYTHING I OWN BREAD
IF I SAID YOU HAD A BEAUTIFUL BODY BELLAMY BROS
THE WAY I WANT YOU TO TOUCH ME CAPTAIN & TENNILE
COULD I HAVE THIS DANCE ANNE MURRAY
THE ENTERTAINER MARVIN HAMLISH
ALWAYS WANTING YOU MERLE HAGGARD
CRAZY LOVE POCO
ONCE IN A WHILE BILLY DEAN
NAUGHTY LADY FROM SHADY LANE AMES BROS
MAKING UP FOR LOST TIME GARY MORRIS AND CRYSTAL GAYLE
NEAR YOU ROGER WILLIAMS
THE LAST WORD IN LONESOME IS ME EDDY ARNOLD
DREAMS FLEETWOOD MAC
HIGHWAYMAN WILLIE JOHNNY KRIS & WAYLON
LONG LONG TIME LINDA RONDSTAT
MY WOMAN MY WOMAN MY WIFE MARTY ROBINS
JERUSALEM HERB ALBERT
FLAMMING STAR ELVIS

I'M GONNA MISS YOU GIRL MICHAEL MARTIN MURPHY
CALCUTTA LAWRENCE WELK
MAN IN BLACK JOHNNY CASH
MISTY BLUE DOROTHY MOORE
UNANSWERED PRAYERS GARTH BROOKS
LOVE ME TO PIECES JILL COREY
JUST ONE TIME DON GIBSON
ROUND & ROUND PERRY COMO
YOU LIGHT UP MY LIFE DEBBY BOONE
IT NEVER RAINS ALBERT HARMON
LASSO THE MOON GARY MORRIS

That's just a start on what we come up with here.

eric clapton tears in heaven and rebba love will finds it's way
make a great seque also

truely utahs variety station, we have post it notes on the cd's so that we won't play something that someone has already played. Our library is not vast so it makes it hard, and we also have which songs can be played on a particular cd. Some cd's are limited to only one or two cuts.

a truley interesting variety of music. You never know what you'll hear.

have fun

the dislectic plectic plastic DJ
you can call me plastic man :)

I'm not going to tell you that I am the engineer

1392. Re: RDS, how ??

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: A.J.Bodenham@eee.salford.ac.uk
Message-ID: <4f1bfm$clq@vixen.cso.uiuc.edu>
Source record: 26136
Cross-posted to: rec.radio.broadcasting,alt.radio.digital,alt.radio.uk

References: <4esfe2$m5r@vixen.cso.uiuc.edu>

In article <4esfe2$m5r@vixen.cso.uiuc.edu> ee95ajm@brunel.ac.uk (Andrew John Murrell)
writes:
>From: ee95ajm@brunel.ac.uk (Andrew John Murrell)
>Subject: RDS, how ??
>Date: 2 Feb 1996 07:45:06 GMT
>
>
>Hi,
>
>I'm an engineer at a student radio station (B1000) in the UK, and for our
>next RSL in September we were thinking about making a RDS unit. What we would
>like to know is are there any schmatics avalible for these, or any books /
>magazines were we could get enough info to build our own from scratch.
>
>Thanks for any help
>
>Andy.
>
>(please replie by email if possible (due to problems with news server))
>
>email - ee95ajm@brunel.ac.uk
>www - http://www.brunel.ac.uk:8080/~ee95ajm
>
>Visit B1000's web page at :-
>
>http://b1000.brunel.ac.uk:8080/
>
>
>
You need to call Mark Saunders, from BBC RDS. He's got loads of schematicsm
blah-dee-blah. He was kind enough to mail me a wad from my A-Level Physics
project (which, incidently, was a complete work of art...honest).

Adrian

[Moderator's Note: There is a full page of RDS equipped stations in
the most recent Radio World. Bill]

1393. Blind people in radio? I'm not alone, EAH!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: aws@netcom.com
Message-ID: <4f1bf1$ckh@vixen.cso.uiuc.edu>
Source record: 26172

Exp
ires:
Distribution: world
Organization: Netcom Online Communications Services (408-241-9760 login: guest)

Hello to all,

Several days ago, I found several postings on "blind persons in
radio." I am a 23-year-old blind student at the University of Georgia,
majoring in telecommunication arts. I'm focusing my studies on radio
production and managment, but also work as a news reporter for
WUOG90.5FM. I anchor and report the news, and produce a weekly half hour
news feature show called Athens A.M. on 90.5F.M. Since radio is where it
looks like Im heading in life, it was nice to hear the news that I'm not
the only one. The universitty has been real helpful, in letting me work
at the radio station, but being such a hard field to get into, for a
sighted person, it can be a backbreaker at times, for someone who is
disabled. If anything, I can say the challange makes one a stronger
person. As long as the employer see that...

I would be intrested to find out some other ways, in which people
with disabilities have crossed the rough watters of the radio industry.
There were only a couple of posts which directly addressed the
adaptations which had to be made, or at least that was all the posts
which I could find on the topic. I look forward to hearing any news.

Anthony

--
aws@netcom.com

1394. Cool New Book On Radio's History.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4f1bf2$cki@vixen.cso.uiuc.edu>
Source record: 26173

One of the best surprises that came with the new year was a new book called "Blast From The Past: A Pictorial History of Radio's First 75 Year" by B. Eric Rhoads. This book was obviously a labor of love from Rhoads who is the publisher of Radio Ink which most of us know, is a radio trade mag.

My first impression of "Blast" is that it's huge. It is probably physically the biggest book on radio that I have ever seen. It's a coffee-table size and is a little over an inch thick and hard-bound. I could tell this was going to be a treat just by the cover, which was covered with photos of radio stars from the past and from today. Inside, the fun really starts. The book has forewords by Paul Harvey and (even) Rush Limbaugh.

I expected a ton of text, and there (thankfully) wasn't that much! I didn't want to read another radio encyclopedia :-). This book has sufficient running text which tells the story of radio chapter by chapter and decade-by-decade. It's just enough.

Here is the real payoff. This book is packed with photographs.
The book claims to contain over 900 photographs in its 472 pages! Most of the photos I've never seen before. Not the usual stuff, for sure.
Most of these books have the same old network PR shots but
Rhoads said he 'scowered basements and boxes of numerous personal collections and archives to find photos never before seen'. The photo quality (and paper) is superb and promises to last a long time.

Each chapter covers a decade. From "Pre-20s" (covering events leading to radios invention), through Marconi, Tesla, Stubblefield, and more. The book makes a strong case against Marconi's claims as father of radio.

Rhoads has compiled more KDKA photos than I've ever seen before, and photos of 9YI in Iowa, WHA (9XM) in Wisconsin, Charles Hearlds KQW and more. Not only are there photos but other important papers like the newspaper ad about KDKA's first broadcast, a rare script from John Barrymore, a floorplan of KDKAs new studios, a program from a Toscanini broadcast, and much more.

Each decade is filled with the same quality photos of radio stars, directors, studios and even shots of vintage equipment (for the techie nerd types like me). This is the first book I've seen showing photos beyond the forties and radio's golden age. This one covers the rock and roll fifties, including quiz show scandals and payola hearings in the sixties. It ventures into other formats like progressive, top forty, boss radio, disco and beyond. All t he way to the present day where it shows hundreds of personalities of talk radio, network radio, and many local personalities. Rush Limbaugh, Howard Stern, Don Imus, Tom Bodet (I always wondered what he looked like), and more.

This is a book you can't put down and is quite frankly a staple for anyone who loves radio. I rarely suggest a book, but this one warrants your consideration.

If you are a radio history fan, but want a light (yet informative) read, drop Eric Rhodes a line at Eric_Rhodes@aol.com. If you wanna order this great book, you can call 800-226-7857.

Oh Yeah, almost forgot, its also got a fantastic radio fan directory in the back. Its about eight pages of listings of collections, museums, clubs, suppliers, and so on.

Enjoy it. I did.

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Position. \\\

1395. CHQR Radio Joining the web

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: hodgetta@cuug.ab.ca
Message-ID: <4f1bf3$ckl@vixen.cso.uiuc.edu>
Source record: 26174

Radio 770 CHQR Calgary is going to have a web presence at qr77.com
http://www.qr77.com. Should be up within the next 3 weeks.

1396. Re: FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4f1bf9$cl0@vixen.cso.uiuc.edu>
Source record: 26175

References: <4esfd7$m4a@vixen.cso.uiuc.edu>

ssimon9@ix.netcom.com (Scott Simon) wrote:

>And the plan that works everytime is to state that you publish specific
>job openings in daily and weekly newspapers, at area colleges,
>community organizations, and with the state department of employment
>security, AND AIR JOB OPENINGS ON YOUR STATION! Contacting government
>agencies that work with unemployed persons is an effective and
>impressive listing that not only pleases the Commission in regards to
>compliance, but equally works well for the licensee. Interstate network
>postings of persons with experience seeking broadcast jobs by state
>employment security departments often times comes up with individuals
>who might not have known about a particular opportunity to apply.

>Make a copy of the newspaper ad and put it in the file. Make sure the
>job listing in the ad is descriptive, has a closing date for
>application, and make sure you put in the ad, "XXXXX is an Equal
>Opportunity Employer and also adheres to Affirmative Action
>guidelines."

Additionally, the FCC prefers that you track your leads as well. For example, if you're station is mostly staffed by white males and you advertise your openings in magazines or newspapers read mostly by whites (Klan Monthly News) you're doing a poor job recruiting/soliciting minorities/women and are expected to change your methods. If you're under represented and you can't show that you're getting a lot of minority/female applicants, you're presumed at fault.

Also, broadcasting on-air announcements generally aren't useful in demonstrating an attempt to hire a more diverse staff. Your station demographics are probably rather narrow, so you're only advertising to a demo that's probably well represented already.

The absolute worse thing you can do is hire by word of mouth, it's also presumed that people tend to acquaint themselves with similiar people (I'm a white male, most of my friends are white). This puts minority candidates at a disadvantage if I hire that way.

Pat Ryan
former station EEOC compliance officer (during my old career in radio)

1397. Re: Dennis elsas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: mburma@mars.superlink.net
Message-ID: <4f1bf8$cku@vixen.cso.uiuc.edu>
Source record: 26176

References: <4ei2av$bt9@vixen.cso.uiuc.edu>

In article <4ei2av$bt9@vixen.cso.uiuc.edu>, agittens@gandalf.rutgers.edu says...
>
>
>
>Whatever happened to Dennis Elsas from WNEW?
>
>AG
>He is doing middays at Sony's S/W Classic FM Network. Classical music. Yep. I also heard him do voice-overs for the CBS program "48 Hours".

1398. ST. LOUIS RADIO WATCH 2/1

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4f1bev$cke@vixen.cso.uiuc.edu>
Source record: 26177

MORE CUTS AT KMOX RADIO
RANK AND FILE MEET AGAIN

by Scott Simon

ST. LOUIS --- Vince Schoemehl and Harriett Woods are the latest casualties as the cuts of per diem on air talent continues at News/Talk KMOX.

Schoemehl, the former three-term St. Louis mayor, joined the station two years ago to host on Sunday from 4-6 p.m. a past Missouri lieutenant governor, just started this past fall, hosting an hour each Sunday from 9-10 a.m. Schoemehl's time will be filled by Charles Brennan, while the Woods slot will be filled by the extension of Total Information A.M.

Meanwhile, the rank and file at KMOX met with AFTRA negotiators last night to outline details of a new proposal. There may be a new job description for on-air reporters as a staff position under an AFTRA scale. Currently, news reporters are employees of CBS/KMOX, and receive a smaller AFTRA fee than their staff and news announcer colleagues.

But the sticking point with the rank and file may be the proposal by KMOX for a mandatory six day work week, and other takebacks that still aren't being disclosed. Another negotiating session is being held today at 10 a.m.

According to an anonymous KMOX on-air talent, "there is some progress being made, like the new description and scale for reporters. But others aren't in favor of the six day work week.

"We'll know in an hour Friday whether or not KMOX accepts what we're offering."

There is talk of informational pickets being set up outside of KMOX, in lieu of a strike. Earlier this week, KMOX general manager Rod Zimmerman told the St. Louis Post-Dispatch that they are continuing negotiations in good faith with the union.

1399. AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jewel1@aztec.asu.edu
Message-ID: <4f1bf0$ckf@vixen.cso.uiuc.edu>
Source record: 26178

Is it really true that Radio Shack sells a Sony Walkman with AM stereo? I read about it in this news group. I then went to my local Radio Shack in Scottsdale and the salesmen I thought I was nuts. Three of the salesman on duty claimed that AM stereo does not exist, and I could not make them believe that it really does. Does anyone know of any other store other than radio shack that sells a Sony Walkman with AM Stereo?? and for how much money???
--

1400. Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4f1bf3$ckj@vixen.cso.uiuc.edu>
Source record: 26179

Greetings, intrepid Airwavers!

Seen today on Wisconsin Ave. in D.C. following the big snow storm:
An old white Toyota with this radio station bumper sticker:

"WRCT 88.3
Pittsburgh
A Radio Station"

I'll bet I must have made a great sight, laughing to myself driving down
the street after seeing that one!

Cheers,
Max
****
Max Cacas
Freelance Broadcast Journalist
Washington, D.C.
INTERNET: MaxTrek@aol.com
****

1401. Had it with Hootie? Bach Is Back! AE needed in Philly.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: fmnam@aol.com
Message-ID: <4f1bf4$ckm@vixen.cso.uiuc.edu>
Source record: 26180

America's greatest classical station (just ask anyone that works here) is talent-searching for just the right pro to join our sales staff in Philadelphia. WFLN (50kw/full-time/commercial for sure) has ONE open desk..... and a huge market! Only full-time classical in the region, loyal & dedicated listener and client base, and a great place to make money!

E-mail inquiries or resumes to FMnAM@aol.com (home) or eberger@beethoven.com (office) or mail to Ed Berger, GSM, 8200 Ridge Ave., Phila. PA 19128.

WFLN is an equal opportunity employer.

1402. Boston Radio Watch 02-03-96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4f1ber$ck5@vixen.cso.uiuc.edu>
Source record: 26181

* Prime Sports Leaves Boston radio :

What a difference a week makes. On Friday 1/26,
the Boston Globe's Sports section contained an upbeat
story('WBPS is gaining') on a all-sports WBPS AM 890 landing broadcast
rights for the brand new pro soccer franchise(New England Revolution)
which will debut this spring. This morning(2/3) the Globe's 3-column
piece on WBPS was titled : "WBPS goes off the air next week".

According to the Globe and my own very reliable source, here's why
WBPS AM 890 which debuted last February as Boston's second all-sports
signal will cease to exist as early as next week :

WBPS AM 890 is owned by Douglas Broadcasting out of Palo Alto, CA.
Since last February, Douglas has been leasing WBPS to Texas-based
24-hour Prime Sports Radio network. Prime's Boston staff was working out
of WBPS' studios at Flagship Wharf in Boston's Waterfront section.
Most of the WBPS' daily programming included PSR's network feed. The
only exception was a local weekday morning 6a-9a round-table/discussion
show hosted by Mike Evans and Ricco Petrocelli. Also, two months
ago Prime financed to upgrade WBPS' signal.

Last month Prime management asked Douglas to reduce their leasing
rates. After numerous attempts to rewrite and negotiate a new
contract with Douglas Broadcasting, a stalemate was reached and
Prime pulled out by buying out the remainder of their existing lease.

As of Monday(2/5) at 5pm, Prime Sports Radio will have vacated
the premises at the Flagship Wharf studios of WBPS 890 AM.
All Prime staff members: air, production, sales and support staff have
been given their walking papers and the station will now be run
by Douglas. No announcement has been made regarding the format.
[The Globe is reporting a possibility of ethnic language or
religious/inspirational format coming to 890; most of Douglas' other
stations around the country, lease their time to these kind of
formats]. Prime Sports Radio's will run straight network feed until
early next week.

Prime debuted in Boston last winter hoping to put a dent into American
Radio' all-sports SportsRadio850 WEEI AM 850 ratings supremacy. WBPS
undertook a massive marketing campaign over the past year : original
call letters WBMA were dropped in favor of more fitting WBPS(Boston's
Prime Sports); ugly blue+gold WBPS ad signs have been plastered on
almost every city bus; a Web homepage(www.wbps.com) was about to be
unveiled later this month; In addition, WBPS aired some of #1-ranked
UMass basketball games[whenever WBZ-AM had conflicts with the

Bruins broadcasts], Boston Blazers lacrosse games, and
was getting to air all of Major League Soccer's New England Revolution
games starting in April....However, WBPS' 24-hour sports programming
never made any kind of impact in the rating books.

Prime will *not* seek a new affiliate in the Boston market. However,
that doesnt mean that the Boston market will have a single all-sports
station(WEEI) for very long. Rumors are hot and heavy that an all-sports
format(under new but very familiar ownership :-) is headed to
WKOX AM 1200 once the station gets up to 50,000watt sometime this
spring...

-Mark

1403. Buffalo/Toronto Radio Watch(2/2)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4f1bes$ck6@vixen.cso.uiuc.edu>
Source record: 26182

Happpenings in the #40 market:

*Giving 'em a big "Kiss"....

The Buffalo News' neXt section(geared to kids & teens)ran the results of a survey of some of its listeners(over 400 responses)in the January 30 edition. When asked what station they felt was the best,WKSE(Kiss 98.5)was the winner-with WEDG(103.3 the Edge)and WBLK(93.7)close behind. As far as air personalities go,Kiss' AM driver,Janet Snyder,was the clear winner(her partner, Nicholas Picholas,was named by only a few of the respondents). DJ Hukher,night jock at WBLK,was second,followed by the duo of Ted Shred & Tom Ragan on 103.3 the Edge.

*And now,a first-the first instant Muckoni of the yaer(and,ever). Now,you don't have to wait until December to find out who gets 'em!(As always,no offense to the NAB,the nominees or winners of the Marconi Award.)
The Hit the Books award goes to an unnamed sports-talker at WGR(not one of the famous ones,BTW)for suggesting that Bills wide receiver Russell Copeland-in trouble with the law for a domestic incident-who suggested that he go to Nebraska to continue with his antics. Besides being a lame(IMO) attempt at sarcasm,he's wrong. Once an athlete's eligibility is used up, you can't particpiate in college games as an athlete again-even if you leave early(in most cases)to turn pro.

*Most of the rest of the action this go-round is out of the market:

-Toronto's CFTR(680 News)has jumped onto the I-Way. You can now reach them via e-mail at: 680news@rci.rogers.com .

*Doug Guyer is leaving the PD post at WNKI(106.1,Corning)to take the same job at a new 100kW station in Cheyenne,Wyoming.

*Becky Meyers,who was promoted from promotions director to interim PD at Utica's WSKS(102.5,CHR;Kiss 102),now has the post full-time.

*Dave Edwards,PD at Syracuse's WNTQ(93.1,CHR;93 Q)is reported to be one of 5 contenders in the running for the PD job at Kansas City's KMXV,according to the AllAccess Web site.(The previous 2 items are from AllAccess as well.)

*In the radio w/pictures department:
-Erie's WFXP(ch.66,Fox(formerly WETG))was sold by Erie Broadcasters Inc. (headed by James Kelm)for $5 million to Jason Elkin of Atlanta,who has no other broadcasting holdings,as Broadcasting & Cable reported in its 1/29 issue.

*Also sold was WABY(1400)and WEMX(94.5)in the Albany area. WEMX went for $590,000,while its sister station went for $200,000. The new owners are

DOT Broadcasting,based in Clifton Park,NY,which is co-owned by William Hunt (its VP)and Paul Bendat(the president/CEO & half owner of WEMX). WABY was owned by Schenectady-based Bendat Communications & Broadcasting(of which Bendat was-you guessed it-president & half-owner),which still owns WKLI (100.9,AC;K-Lite 101)and is trying to sell WUTQ(1550;big bands)and WOUR (96.9;AOR)in Utica,while WEMX was owned by WRAV Inc.of Fort Lee,NJ(the station's debtor-in-possession,headed up by Jeffery Busch). The stations simulcast WABY's MOR format at present.

Hamilton news from Sean Healy(shealy@uoguelph.ca):

Changes a-brewin' at CHML, and Talk640:

The CHML morning show will now be hosted from 5:30am-9am by John Hardy and Lisa Bryant. Lisa was there before, John comes from the afternoon shift.
Moving to the afternoon shift(4pm-7pm)is Brian Wood, who also does the weather on CHCH. Brian was a regular to the morning show, handling the weather reports. He has co-hosted the morning show with Lisa when Bob Brattina was doing Hamilton Tiger Cat broadcasts or on vacation. (BTW, both of CHCH TV's weathermen are now on the radio---Matt Hayes is co-host of the popular "Sunni and Hayes" show on 102.9/K-Lite FM (CKLH).) Wayne McLean is handling the 7pm-9pm duties until February 7, when Bob Brittina will begin his new night talk show from Toronto. The show will orginate from the Talk640 studios, and be broadcast on both stations similar to Roy Green. Bob has hosted several talk shows in the past, on CKOC (1150/Hamilton) and for a short time on CFRB/1010. No word on whether Wayne McLean will be leaving. (I assume he will, because he'll just be preempted by hockey/basketball nights if he stays. That's why Dr. Laura fills the 9pm-12am slot now.)(The only guess I can make is that Bob's show will be sports-based.)
These are odd changes, considering CHML was quite successful during the last ratings period. I assume they are financially motivated. By moving Bob Brittina to 7pm-9pm on the Rock Radio Net, CHML will only require a board operator to plug into either their sports or talk show programming. They still run infomercials between 12:10am-12:35am daily during the week.

Also:
-Bill Kelly drops 1 hour from his shift. He now runs from noon-2pm. The 2nd hour rotates guests from a variety of fields(i.e.finance,cars,etc.)
-Dr.Laura Schlessinger's show now airs from 2-4pm. Apparently,the 9pm-midnight slot will be filled with another show.(BTW,that was the same slot it aired on WWKB in its hot talk incarnation.)
-For the night owl set:David Victor's show airs from 12:35-3am,and is geared to local issues...but,as Sean puts it,"on the occasions when I've heard this show,it sounds like a bad episode of WKRP. Victor has guests in the studio or by telephone;last night(Tues.),he had a guest from Theater Aquarius,a local Hamilton theater group. After the 1am news,he rushed to the phone to take a call from someone who had sat through the entire newscast. It was a high-school student who called to say she enjoyed the Phantom of the Opera. She really didn't have anything to say about Theater Aquarius and

left shortly after that...Victor and his guest just went on rambling. :) "

(BTW,CHCH is on the Web at: http://www.chch.com/ .)

TTYL...

(c)1996

--
C.K.G. (((((*))))) "The puck sucks."
| -Toronto Star hockey writer Bob McKenzie,
|X| referring to the FoxTrax enhanced hockey puck
|X|

1404. Mid-America Radio Watch (2-Feb-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4f1bes$ck7@vixen.cso.uiuc.edu>
Source record: 26183

Yet another step has been taken in the impending breakup of a longtime radio-TV-newspaper combo in Topeka.

On Monday (Jan. 29), Stauffer Communications filed its application to sell WIBW-TV along with eight other full-power and four low-power stations to Benedek Broadcasting of Rockford, Illinois.

The sale comes in the wake of Morris Communications' purchase of the Stauffer chain and its previously announced plans to sell off Stauffer's broadcast stations. No sale price has been announced.

No plans have been announced so far for the sale of WIBW-AM/FM in Topeka. The AM bills itself as the "Voice of Kansas" with a 5,000-watt signal at 580 KHz blanketing most of the state with news and farm information.

Stauffer's other radio stations are KGNC-AM/FM in Amarillo, Texas. During the 1980s, it slowly shrank its radio empire, selling stations in Coffeyville, Kansas; Des Moines, Iowa; and KGBX(AM) (now KTTS) in Springfield, Missouri.

One of the TV stations being sold is ABC affiliate KMIZ (channel 17) in Columbia, Missouri. WIBW-TV is a CBS affiliate on channel 13. Other Stauffer TV stations are in Wyoming, Colorado, Nebraska, and California.

****

The Kansas City _Star_'s feature today (Feb. 2) on the fall Arbitron survey adds the following to information I had already reported:

* Country KFKF(FM) fell from first to second in the desirable 25-54 demo; KCFX(FM) is the new king of that cohort.

* News/talk KMBZ(AM) was the top-rated AM station among listeners 25-54.

* 12+ figures for stations that I had not reported previously: KCCV-FM (0.9, contemporary/gospel); KCCV(AM) (0.8, gospel/talk); KCTE(AM) (0.8, all-sports daytimer; its first appearance in the "vanity" numbers).

****

Kansas City broadcasters are promoting a "Careers in Radio" seminar, to be held at the University of Missouri-Kansas City campus on Feb. 12.

Announcements heard on WDAF(AM), among other stations, emphasize that "minorities and women are strongly encouraged to attend" the seminar, which focuses on off-air positions such as sales, promotion, engineering, and administration.

Sponsors of the event are the Kansas City Radio Broadcasters Association, the United Minority Media Association, and the Radio Advertising Bureau.

****

The locally based "Computer Beat" talk show has added an hour weekly to its schedule on gospel-and-talk KKLO(AM).

Host Andy Graham reports adding a Monday drive-time slot for

the show in addition to a weekly hour on Saturday. "Computer Beat"
is now on at 4:05 pm Mondays and 5 pm on Saturdays.
****
More station pages to browse:
* KKLO(AM), at http://www.grapevine.com/beat/kklo.htm (includes a
daytime coverage map and the station's schedule, including a daily
talk show about trading cards and a weekly talk show about comics)
* KMBC-TV, at http://www.kmbc.com/index.html (this is not Channel 9's
initial home page; if you leave the index.html filename off, you'll
get an extremely annoying "click here" graphic that imparts zero
meaning and wastes your time and everyone's bandwidth!)

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
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1405. RE: LI/NYC FORMAT CHANGES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Radio Geek-NY <70034.1676@CompuServe.COM>
Message-ID: <4f1bes$ck8@vixen.cso.uiuc.edu>
Source record: 26184

Can anyone confirm or deny the following NYC/LI radio rumors:

OK, it's a fact that WYNY 103.5 is dropping the country format.
--what's next?

WDRE 92.7 is changing from modern rock to country. Is it true?

WAXQ (Q-104) is nixing the "pure rock" format. Can it be?

It sounds far-fetched, but WPAT already went Spanish AC, (and
sounding pretty good; I think there will be a lot of cross-over
listening from non-Latinos). K-Rock went alternative and would
sound even better with live jocks.

What's next? NY radio's going nuts! Any other rumors out there?

I don't watch Melrose, so this is all I have:-)

--
Greg Schweizer -"Radio Geek" 70034.1676@compuserve.com
WALK-FM "Sleep is highly over-rated experience."

1406. Norfolk/Virgina Beach Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: skurz@norfolk.infi.net
Message-ID: <4f1beu$ckb@vixen.cso.uiuc.edu>
Source record: 26185

This week in the Norfolk/Virginia Beach, Virginia (aka Hampton Roads, aka Tidewater...):

Mike Arlo, a fixture on WNOR (FM99) since 1981 is moving to sister station WAFX. He'll move into the 10 AM to 3 PM slot. WAFX's format is Classic Hits from the '60s, '70s and '80s.

Taking his midday slot at FM99 will be Sabrina, who had the 7PM to midnight shift.

Also...

WTAR-AM790 has dropped Imus in the Morning in favor of a local news drive time format. Imus replaced a popular Pat Murphy just nine months ago. That left WTAR without a local news/talk show in it's lineup.

Steve Kurz
Virginia Beach, VA

1407. PHOENIX RADIOWATCHERS 2/2

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4f1beu$ckc@vixen.cso.uiuc.edu>
Source record: 26186

"BLAZE" BOUGHT: Rock KBZR(103.9) sold Thursday (2/1) to a group including consultant Jerry Clifton. Price and future plans for the station, which moved into the Phoenix market from Casa Grande, 60 miles south, less than a year ago, not disclosed. The studios moved to Scottsdale, the stick to Apache Junction, 50 miles east. The signal is still marginal, and is being augmented by simulcasts on two other frequencies, a repeater at 99.3 and KRIM, Payson(90 miles northeast of Phoenix, with a strong signal into the northeast Phoenix metro) at 104.3. Further signal upgrades will be needed to make this a major player. The purchase follows last week's ouster of Ernesto Gladden as Blaze PD.

CLAY EDGES OUT: John Clay, PD of alternative KEDJ(106.3)"The Edge", has parted company with that station...he says he'll stay in town to consult radio stations and work with local bands.

CHICAGO BOUND?: Country KMLE(107.9) morning duo Tim and Willy have confirmed that they are being courted by the former WLS-FM, now "Kicks Country" WKXK,in Chicago.
Big bucks, big market, big temptation...but no deal just yet.
"Kicks" is also rumored to be trying to steal afternoon drive talent Stu Evans from KMLE, a one-two punch that could
have devastating effects on the station, which is locked in a tight numbers battle with KNIX.

KZZP: The rumor that just won't die. With new GM Paul Talbot taking the reins at Nationwide's Hot AC KVRY(104.7), something's gonna change...and the legendary former calls...KZZP...keep getting whispered.
The station owner in North Dakota who has the rights says he'll sell them for the right price. Talbot was Johnathon Brandmier's news guy when Brandmier did wakeups at
'ZZP in the early '80s...now the buzz is that if he does resurrect KZZP, he'll go all the way by picking up Brandmier's syndicated morning show from Chicago...or, if the conversation comes soon enough to capitalize on the current (2/2)cold wave, by trying to convince Johnny to trade sub-zero Chicago for 70 degree Phoenix(give or take 50 degrees). Stay tuned!

TELCOM REFORM: Quick math: Phoenix falls in the category where one broadcaster could own up to 7 stations, no more than four per band. Taken to its logical extreme, all the full-power commercial FM's in market #20 could be owned by....FIVE....YES,
FIVE...companies...with one having room for one more station.
But...it would be expensive. A recent Charlie Van Dyke Column in the

Arizona Republic put the "stick value"...just the price of a license...for a full-power FM in Phoenix at $20 million...a real-world, equipment and other assets sale would be $30 million or more. Who's got $120 million to spend(before buying the 3 AMs to go with the FMs)? The answer may come in the next few months.

1408. San Diego Radio Watcher 2.2.96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Delta-En!CCarmich@dltadsgn.attmail.com
Message-ID: <4f1bev$ckd@vixen.cso.uiuc.edu>
Source record: 26187

Here's the latest in Waves from San Diego:

SEXIST BATTLE:
Jeff and Jer of KKLQ LOST a bet to Laura Kane in an on-air battle of the sexes. The 'friendly' bet was: who is the best. The contest pitted callers against each other with questions about the opposite sex. As the contest ran, it ended in a dead-heat and the final round stretched into a seven-extra inning stanch. The women won -- and Jeff & Jer -- as part of the bet, have to wear women's clothing, and serve drinks for one hour. [KKLQ FM 106.5, San Diego, KKLQ 1320, Oceanside]

RADIO SKYLINE CHANGING: Is Fine Arts KFSD 94.1 for $ale? The only 100k FMer in San Diego has been the rumor of more than a year to be for sale. Reports about this time last year had the the station sold to Par Broadcasting. But the Fine Arts format survivied . . . until confirmed "winds" have the station as part of the San Diego radio skyline change.

Classical music lovers in the county might not have much choice for listening . . . as the San Diego symphony is teetering on folding.

Here's recent proposals or changes: KCBQ A/F [plus others] to Par Broadcasting [Par owns: KKLQ FM, KOGO, San Diego; KKLQ, KIOZ Oceanside] KHTS, former religios broadcaster is LMA'd to JACOR. The station is currently relaying WDUV, Brandenton, Fla. KIOZ-FM from Par Broadcasting to Compass Media. [It's part of the Par buy of KCBQ and other stations.] KiFM, Jazz 98, to KSON's parent company Jefferson Pilot. KBNN [Julian] sold to a Sacremento, Calif., base religious broadcaster.

A SILVER LINING: Funny-guy Brian Whitman and side-kick and producer Jack Silver, start Monday at classic rocker, KGB, 101.5, in San Diego. The former morning-team at KKBH were on a trans-continent tryout at KLSX, stations in Chicago and other points east.

No word if Hal "9000" Abrams will join the team at KGB.

DISCO IS DEAD, LONG LIVE R&R: [verbal dart alert] Finally reading and understanding the ratings numbers, KKBH officially shifted music format. This was also noted in San Diego county newspapers, but readers of Airwaves and subscribers to the San Diego Radio e.mail list have known about the change . . . since the first of December. The 'Beach takes on number-two rated KyXy. [http://www.thebeach.com]

Hi-Energy Talk: San Diego listeners who desire a local live talk show after 5 p.m., have one station to tune to: KFMB-AM. The Mike Berger & Jeff Prescott show until 8 p.m. Fast paced and funny, the team has made a sucessfull transformation from spinning records.

RADIO GROUP: The San Diego radio e.mail list is available by sending a self-addressed stamped e.mail to: sdradio@sd.zNet.com, or sdrw@aol.com. It's made possible, in part, by the LA Radio Guide.

OUCH: Due to a software problem, my home connection is down until I recover and re-format. I'm hopeful to be up and online at home next week. "I want my OS/2 back!"

Chris Carmichael "I hear the voice of America calling on
sdradio@sd.znet.com the wavelength!" -- Van Morrison
sdrw@aol.com

1409. Making a tape about Becoming a Radio Announcer. Help!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: jfmarticbc@aol.com
Message-ID: <4f1bf1$ckg@vixen.cso.uiuc.edu>
Source record: 26188

Hello,

I'm in the process of developing an audio tape about becoming a Radio Announcer and was hoping the members of the forum could help me decide on what to include in the audio tape.

Please e-mail your responses, or post them here.

1. What things do you think should be covered. I have outlined the following.
Speech communication
Voice diction
Announcer
2. Have you ever heard of a tape covering this subject?
3. What did you think of the tape?
4. This 60-minute tape will include a special report. Would you pay $13.95 plus shipping and handling? If you think this price is to high, what would you be willing to pay?

Thanks in advance, I look forward to hearing fro you.

James F. Martin
D&V Enterprises
Laurel, MD
jfmarticbc@aol.com

1410. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: newsnext@aol.com
Message-ID: <4f1bf4$ckn@vixen.cso.uiuc.edu>
Source record: 26189

Besides that problem of hearing the audio of an audio-VISUAL production (voices not named, phrases like "Here, you can see what the damage looks like....."),. the quality of the sound is rather tinny. The announcers aren't cozying up to radio broadcast mikes -- and the sound is rather hollow and distant, yea, aloof -- not the desired character of a radio broadcast: Up close and personal.

1411. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4f1bf6$cko@vixen.cso.uiuc.edu>
Source record: 26190

References: <4epmfc$8g9@vixen.cso.uiuc.edu>

It drives me nuts hearing CNN audio on the radio full time. I always feel
this isn't really for me, the radio listener.
Are there any stations who are successful running major blocks (two
consecutive hours or more) of CNN Headline News?

Ellis B Feaster EBFeaster@aol.com
KRPN/KCIN Seattle

1412. Looking for College Radio Input

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: <>
Message-ID: <4f1bf6$ckq@vixen.cso.uiuc.edu>
Source record: 26191

Hi. My name is Trisha Schmidt and I am General Manager for a new campus radio that I am in the process of establishing on the University of Wisconsin - Green Bay campus. It will be run through the cable system for the first few years. It is not on the air yet and I'm looking for input in some programming ideas and also some promo ideas. We're a completely non-commercial station and although I've had a year in radio previously, I'm now to the point of winging things so your help would be greatly appreciated.

Thanks!

1413. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4f1bf7$cks@vixen.cso.uiuc.edu>
Source record: 26192

References: <4epmfd$8gb@vixen.cso.uiuc.edu>

In article <4epmfd$8gb@vixen.cso.uiuc.edu>, vancleef@netcom.com (Henry van Cleef) wrote:

> While you are at it, take
> a look at discussions of "AVC," which means "automatic volume control."
> Almost every radio fancier than a crystal set has one, and it is nothing
> but a volume compressor built into the radio.

The AVC or Limiter circuits in AM radios are volume controls based on RF signal strength, with the intend being to reduce the difference in RF level of different stations before the signal is detected. The control signal is RF based usually without regard to the instantaneous RF modulation envelope, but rather the average RF level. This is not a volume compressor as applied to audio, and does not have the same effect as broadcast processing.

I'm quite sure you know this, Hank, but I thought a correction should be made to your statement.

Jim Addie
AddieTech

1414. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4f1bf7$ckt@vixen.cso.uiuc.edu>
Source record: 26193

References: <4epmfk$8gk@vixen.cso.uiuc.edu>

In article <4epmfk$8gk@vixen.cso.uiuc.edu>, rrb@clm.aiss.uiuc.edu says...
>
>Tell me, oh guru's of broadcast sound <g>, is there nothing in this age of
>absolute digital manipulation of aural information, that can achieve
>the maximum allowable modulation on an FM signal, eliminate
>overmodulation, and not generate pure distortion? Something
>that can monitor itself and make transparent adjustments (according to
>your preferences, of course) to both the input and output gain so that
>the resulting signal is as loud as could be, and yet we dont have to
>resort to draconian clipping. Perhaps a devise that also took into
>account the transmitter deviation to be sure it is in specs and adjust
>if it isn't. (We are talking FM here).

There are many other ways of doing fast limiting without clipping. Two examples are lookahead limiting (e.g. BBC Delay Line Limiter, Waves Ultramaximizer) and my Hilbert-Transform Clipper used in our television and shortwave products.

It turns out that while these techniques may work well with flat program material, the sort of patented distortion-canceled clipping that is used in the Optimods is the best I have found for peak control of pre-emphasized media such as FM and AM (with NRSC pre-emphasis). This doesn't necessarily mean that some future invention cannot sound better, but simply that clipping (particularly of the distortion-canceled variety, where low-frequency clipper-induced distortion is removed) is quite powerful.

Most of the other techiques trade clipper-induced harmonic and IM distortion for overt pumping, which is a sort of low-frequency IM distortion when you get right down to it. The Hilbert-Transform Clipper, because it eliminates harmonic distortion, is more effective than straight clipping on voice (which is primarily degraded by harmonic distortion) but less effective on music music of its higher IM distortion by comparison to simple clipping. That's why we use it only on processor optimized for voice. (That's a bit oversimplified, because the TV unit uses a sort of hybrid which applies Hilbert-Transform clipping to the midrange and simple clippling to the high frequencies to prevent serious performance compromise with music.)

1415. Re: Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: anderson@funyet.mro.dec.com
Message-ID: <4f1bf9$ckv@vixen.cso.uiuc.edu>
Source record: 26194

I used to work at WCCC-AM & FM in Hartford, long after Bill Savitt sold the stations. The call letters stood for the attributes in a diamond: Color, Cut and Clarity. Well, I guess you could add Carat to that, so I'm not sure which three he had in mind.

Bill Savitt ran the stations as local stations and was never interested in raising the power or extending the hours of the AM station, which remains to this day a daytime 500-watt station at 1290. The FM signal gets out and covers both Hartford and Springfield markets more than most Hartford stations.

Paul

Paul Anderson Multia and Printing Systems Technical Support
anderson@funyet.mro.dec.com Digital Equipment Corporation

1416. FM Antenna Info Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: dig@inforamp.net
Message-ID: <4f1bfa$cl1@vixen.cso.uiuc.edu>
Source record: 26195

Anybody,

I want to listen to some FM stations from out of my area
and want to know what kind of antennas are available
for this purpose and what is the range of these antennas.
Somebody on this ng mentioned Radio Shack had an
FM antenna - do they still do and are there other manufactuers?
Please point me to some relevant information sources concerning
DXing FM signals.

Thanks a lot,

dig@inforamp.net

1417. Re: When Radio was a Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Jerry W Tobias <jerryw@anet-dfw.com>
Message-ID: <4f1bfb$cl3@vixen.cso.uiuc.edu>
Source record: 26196

References: <4esfdj$m51@vixen.cso.uiuc.edu>

The art of being a friend on the air, while entertaining listeners is a fading art. Where will major market stations draw the talent for their staffs in the years to come? They'll still come from the smaller markets but unlike the "self contained" personality, they'll be the ones who use "phoners" to supplement their shows. They'll be surrounded by 2 or 3 other people fighting for mic time and if their tape deck or digital editor breaks down, they won't have a show. Anybody over 40 who grew up in New York listening to WABC, WINS, WMCA and WMGM had some incredible talent as role models.The evidence of the fact that it works is that these people are still around and are still doing what they've always done. When was the last time you heard Dan Ingram, Ron Lundy or Harry Harrison do "phoners"? The success of the Drake format stemmed from the fact that everybody on the air thought they could be Gary Stevens or Bruce Morrow without realizing the importance of word economy. Better to have airwaves filled with tight well produced nothing than with Ingram Juniors foaming at the mouth. We're coming full circle again. The preponderance of yacky noise, much of it on the phone, is a reaction to the lack of personality over the past 20 years, as well as a feeble attempt to mimic the success of talk radio. Who's going to be the next Drake to pull in the reins?

Dangerboy <smeyer1@ic3.ithaca.edu> wrote:

>
> There's a similar story in Cousin Brucie's autobiography.
>(Apparently WABC (because they were friendly) got a lot of these calls.)
>Brucie describes seguing records and skipping talksets while talking to
>the person as long as possible and trying to broker some sort of
>reconciliation with the kid and their parents.
> I'm not sure that it's anyone's fault, but the explosion in
>music markets has fragmented radio so much that there are so many
>stations playing popular music...not just one that can "be your friend."
>
>(If you know how to get that back, let me know...)
>
>----------------------------
>Sam Meyer
>smeyer1@ic3.ithaca.edu
>President, Ithaca College chapter, Militant Gardening Club
>
>---
> "Every jumbled pile of person has a thinking | "Hope can cause the
> part that wonders what the part that isn't | worst kind of hate."

```
> thinking isn't thinking of." | --Kathy Jo Kramer
> --They Might Be Giants |
>-------------------------------------------------------------------------------
>
```

1418. Re: When Radio was a Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4f1bfc$cl4@vixen.cso.uiuc.edu>
Source record: 26197

References: <4esfdj$m51@vixen.cso.uiuc.edu>

Dangerboy <smeyer1@ic3.ithaca.edu> wrote:
>References: <4en3sc$sa1@vixen.cso.uiuc.edu>

I'm not sure that it's anyone's fault, but the explosion in
>music markets has fragmented radio so much that there are so many
>stations playing popular music...not just one that can "be your friend."
>
>(If you know how to get that back, let me know...)
>
>----------------------------
>Sam Meyer
>smeyer1@ic3.ithaca.edu
>President, Ithaca College chapter, Militant Gardening Club

I think massive cultural changes would be necessary. It seems almost de rigeur for an air personality to be abrasive and "in your face" these days. Zoom ahead to 1996 and the girl on
the bridge. DO you think someone like Bubba The Lovesponge or Howard Stern would make her smile and change her mind? Not too likely.

1419. Re: Career advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Brian Sullivan <bsully@cris.com>
Message-ID: <4f1bfc$cl5@vixen.cso.uiuc.edu>
Source record: 26198

References: <4ea072$99k@vixen.cso.uiuc.edu>

Jeff Linenberger wrote:
>
> Hello, I would like to get into radio production some time in the future,
> and I was needing advice on how to get there, I just got out of
> electronics school, and decided at the last minute that I wanted to go
> into radio produciton. I was wondering if radio production is really
> worth going into, and what are the roles of a production director.
>
> Is there any radio production sources on the internet, not having the best
> of luck with that, anyway thanks for your time.
>
> Jeff

Radio production is a total gas, as long as you don't mind very long hours and generally low pay (so what's new in radio?). If you've got a wild creative side, prod can be an excellent way to exorcise those demons. However, be warned: You'll have to do a lot of spots that you think are crap (i.e. client-written spots), and quite often you'll have to sacrifice quality for speed (the meat-grinder factor).

How to get in? Start in a small market until you get your skills built up. Get a tape together with you best stuff and start shopping it around. If you don't have any work laid down yet, your local college station could probably use some help, and you'll get to use their equipment. The best way to learn is to listen to spots that you like and think are effective, then try to duplicate that style.

What does the prod director do? In most small & medium-sized markets, you'll have an airshift on top of the prod. You'll deal with everyone: programming, sales, jocks, GM, promotions, and clients. You'll write, produce, assign spots to talent, and take any heat for missing or otherwise screwed-up spots.

Best of luck. Remember that it's a tough business, and unless you truly love it, you're probably in for an eventual disappointment.

Brian Sullivan
most recently PD/WKLT Traverse City MI

1420. Re: Greaseman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-04 00:00:00 UTC
From: Darius Filon <ST92J2GL%DUVM.BITNET@pucc.PRINCETON.EDU>
Message-ID: <4f1bfc$cl6@vixen.cso.uiuc.edu>
Source record: 26199

Just to add to what a previous poster wrote, it sounds like WYSP Philadelphia is only running 1 or 2 Greaseman breaks per hour. Sometime after the top of the hour, for instance, you'll hear him do his..uhhh..thing -- then, there'll be music, with him doing a drop ("It's the Greaseman Show! Here's Smashing Pumpkins.. on your Rock Station! 94 WYSP!!"). This is followed by, like, 20-30 minutes of non-stop music, followed by Greaseman telling us to "linger longer for more of the Greaseman, on Philly's Rock Station, 94 WYSP!!"

Yeah, sounds like they'll dump him real soon. Imagine how much easier it is to sell that evening ad space on the station, with less of the ill-rated Nino Greasemanelli.

Darius, developing a playlist that'll fill that HUGE rock-leaning Hot AC hole in the Philly market. I'd show it to you, but then I'd have to kill you :)

1421. Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: "Douglas C. Fleming" <dfleming@polar.Bowdoin.EDU>
Message-ID: <4f4h0q$n0j@vixen.cso.uiuc.edu>
Source record: 26050

I was just looking at Arbitron ratings for various markets around the U.S.A., and I noticed that a plethora of alternative stations are either currently in the ratings dumpster, or are headed straight for it. WLUM-FM, in Milwaukee, for instance, seems to have had their ratings slip continuously since they dropped their CHR format. In almost every market that has both a CHR and an alternative, the CHR ranks much higher in terms of ratings. (There are a few exceptions, like Lansing, MI and Denver, CO, and Portland, ME, but in general the CHR ranks much higher.) This leads me to pose the question... Why are stations choosing alternative over CHR?

((((*)))) Douglas C. Fleming
A dfleming@polar.bowdoin.edu
IXI
___IXI___ Visit my "radioactive" web site!
_/ _ http://www.xnet.com/~dfleming/index.html

1422. Re: Chimes (was Re: Top of Hour Beeps)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: LAurence Taylor <70374.16@CompuServe.COM>
Message-ID: <4f4h0r$n0k@vixen.cso.uiuc.edu>
Source record: 26051

The Radio Moscow Kremlin chimes are not relayed live, they are off tape.
In fact, the Kremlin chimes PRECEDE the top of the hour, being followed by
an hour-gong like Big Ben etc. (I didcovered this when listening to a
Russian domestic broadcast some years ago).

I assume however (I haven't checked) that they start the tape at the right
time! This is not quite as bad as stations that actually broadcast six pips
off tape!

There used to be a Dutch station that had SEVEN time pips - five normal ones,
the sixth one at a higher pitch (so you thought that was the one to set your
clocks by), and then a seventh one at an even highre pitch and one second long.

Strange!

rgds
LAurence

1423. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4f4h0t$n0m@vixen.cso.uiuc.edu>
Source record: 26052

References: <4epmfk$8gk@vixen.cso.uiuc.edu>

In article <4epmfk$8gk@vixen.cso.uiuc.edu>, Bill P <rrb@clm.aiss.uiuc.edu>
wrote:

> Why clipping? My understanding is that clipping, essentially, is the
> act of cutting off the peaks of a sine-wave after a certain P-P
> voltage is reached. I understand that this will accomplish the
> purpose of assuring that the signal will not rise above a certain
> level because as it does, more and more of the sine wave are clipped
> off, keeping the P-P at a certain maximum.
>
> But, the very act of clipping is to flatten a sine wave (clean audio)
> into an approximation of a square wave, which is heard as pure
> distortion. In fact, is it not true, that clipping is at the heart of
> a guitar's fuzzbox, which is designed to generate symmetrical clipping?

The audibility of a clipper depends upon several things besides just the
amount of clipping, or how far above the clipper threshold audio is. The
duration of clipping action is very important. If done for a very short
time (like clipping overshoots) it is quite inoquous. If done at
frequencies above 5KHz (where the 3rd harmonic would be 15KHz and above)
the result is fairly benign too. If there is de-emphasis involved post
clipping (like in all FM radios, and AM radios by virtue of IF bandwidth)
even longer duration clips that would normally contain large amounst of
audible distortion are less audible.

Clipping does not necessarily cause square waves. Used judicously, it can
be quite beneficial in preventing overmod cause by short inaudible peaks
that countribute very little to the undistorted waveform. In fact, most
current processors use clipping of some sort by necessity.

Clipping also has the advantage of not changing the gain of all or a
portion of the audio passband, like a compressor or limiter. Since a gain
change must eventually be followed by a change in the other direction,
time constants and rate of change becomes involved, and in most cases
cover more time than normal fluctuations in audio, thus being audible. A
clipper's action is instantaneous, and so long as its action is short and
confined to unlimitable peaks and overshoots, it can be inaudible in
action. Sadly, clippers are often overused, and that's where they get
their poor reputation. The lure of extra loudness causes many to
overdrive clippers and get audible distortion products. It's the same
problem as over limiting/compressing, just a different tool and mechanism.

> My point is that it is not so much processing that I have an aversion
> to In fact processing has the ability to make things sound even more

> sparkling and interesting than w/o it. It is getting clearer to me
> all the time that it is this clipping process that is probably
> responsible for the lion's share of the garbage sound that is being
> foisted on the public in the name of loudness.

Remember, it's the overuse of clipping you object to. To eliminate clipping completely would require things of fast limiters that make them more audibly objectionable than clipping. I've tried this, it's really difficult to control overshoots with just limiting, even while ignoring the nasty side effects. You wouldn't like it without any clipping, but certainly it is overused as a loudness tool.

> Tell me, oh guru's of broadcast sound <g>, is there nothing in this age of
> absolute digital manipulation of aural information, that can achieve
> the maximum allowable modulation on an FM signal, eliminate
> overmodulation, and not generate pure distortion?
Sure, lots of things, analog and digital. But if you throw competition, ego, and loudness into the equasion, it changes things. Anything tha modifies the envelope or waveform will at some point be audible and objectionable. The method or technology doesn't matter, exept for its programability, control, or predictability. Digital techniques to have some advantages here, some perhaps significant.

> Something
> that can monitor itself and make transparent adjustments (according to
> your preferences, of course) to both the input and output gain so that
> the resulting signal is as loud as could be, and yet we dont have to
> resort to draconian clipping. Perhaps a devise that also took into
> account the transmitter deviation to be sure it is in specs and adjust
> if it isn't. (We are talking FM here).

This is at some level the definition of design goal of many processors. Most can be adjusted to be completely transparent (or nearly so), OR screaming loud, OR a tradeoff inbetween. It's the tradeoff area that is so subjective and variable. Your preferences can be dialed into, say, an Optimod 8200 for example, and you might be happy. But it's not likely to please everyone. That's why the new processors are so full of user settable variables!

> I dunno but it seems to me that using clipping as a means of 'brick
> wall' overmodulation protection, is like trying to cut a diamond with
> a chisel and hammer. It is hard to believe that someone hasn't
> devised a way to do lossless processing w/o clipping.

I hope I've shed some light on the ins and outs of clipping. I use it in such a way as to provide maximum modulation by controlling short overshoots, but if I hear any clipping distortion, I roll it back. It is, however, a must-have tool, whether built into a DSP based processor, or some external device (analog or digital). The stations I work with do have the final say, though, and some simply want it louder than this, so back up it goes.

Jim Addie
AddieTech

1424. Re: Compression (Ok Bob, ok..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4f4h10$n0n@vixen.cso.uiuc.edu>
Source record: 26053

References: <4epmfk$8gl@vixen.cso.uiuc.edu>

In article <4epmfk$8gl@vixen.cso.uiuc.edu>, asniffen@computer.net says...

>At 01:15 AM 1/31/96 -0600, Bob Stroupe wrote:

>>We try to emphasize cleanliness over absolute loudness and the result
is the
>>longest TSL in our format and believe me the PD here likes all the TSL he
can
>>get!
>
>I'll bet he likes CUME better....

Two thoughts:

(1) Cume is largely unrelated to what we do on the air, assuming we've got a signal that covers the market effectively. The marketing and promotions department has more effect on cume than do programmers. Put your call letters in front of as many faces as possible: on buses, on billboards, on television. Do remotes from places where people in your community congregate. Get out there and get seen. At WCRB one of the highlights of our year is a live remote on the Esplanade all day July 4, culminating in a live broadcast of the Boston Pops concert just before the fireworks. This is followed by a special broadcast from our studios of music to accompany the fireworks. The crowd usually exceeds a hundred thousand people, and many bring radios.

(2) It's average quarter hour ratings that count with ad agencies-- not cume. AQH is a function of cume and TSL. It seems to me that it must be much easier for a programmer to boost TSL than cume. He can't reach someone who doesn't sample his station, no matter what it sounds like.

The theory's been proposed that regardless of how loud you are, if you're louder than your competitors you'll get more cume. I'm a scientist's son, and I'm willing to listen to the evidence. Produce it.

Rob Landry
WCRB Classical Radio Boston
umar@cybercom.net (home)
wcrb@wcrb.com (work)

1425. Re: Fact Checking - Help Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: wormhole!news!media-archives.org!tcarman@uunet.uu.net
Message-ID: <4f4h12$n0q@vixen.cso.uiuc.edu>
Source record: 26054

References: <4ei2b2$btc@vixen.cso.uiuc.edu> <4f1bf9$ckv@vixen.cso.uiuc.edu>

> The call letters stood for the attributes in a diamond: Color, Cut
> and Clarity. Well, I guess you could add Carat to that, so I'm not sure which
> three he had in mind.
>

The information we have from VERY old sales literature from the station... the
call letters stand for ''Covering Central Connecticut''

I don't know if Savitt was the original owner of the station or not. The calls
may have existed prior to his owning it.

-TC
----
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

1426. Re: Fred Vobbe Talks DX on WBAP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: bnelson@netcom.com
Message-ID: <4f4h13$n0r@vixen.cso.uiuc.edu>
Source record: 26055

References: <4esfdg$m4q@vixen.cso.uiuc.edu>

On 2 Feb 1996 07:44:48 GMT, Fred Vobbe wrote:

>> I will be a guest on the Al Wisk Show, on WBAP-820, on 2/2/96 @23:00
>> Eastern, following the hockey game. If you, or any of the other National
>> Radio Club or DX Audio Service members would like to call in, and
>> talk about DXing, please do so.

I saw your post (and I'm sure others did) after the fact. Could you
please post a summary of some of the highlights of your guest shot
on "The Big One"?

--
==========
Bob Nelson: Dallas, Texas, U.S.A. - bnelson@netcom.com
Linux for fun, M$ for $$$...and the NFL for what really counts!
==========

1427. iRock Named UnCool Site of the Day

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4f4h14$n0t@vixen.cso.uiuc.edu>
Source record: 26056

2/3/96 - iRock Internet Music Radio was named "UnCool Site of the Day" by
um...er... iRock? Okay, the voting was rigged, but that's no reason not
to stop by and see the newest addition to iRock: The Twisted Mind Pages.
Feel free to stop by and steal anything you see or hear, other than the iRock
name 'cause that's trademarked with the Feds.

iRock traffic is pretty heavy and I do swap links with sites that don't
offend my conservative standards and limited sensibility.

In case you missed my previous announcement, or you've just taken iRock
out of your killfile, the 1/96 issue of Internet Underground magazine has
a feature on Internet Radio.

G. J. Goldwyn
iRock.Communications, Inc.
http://www.iRock.Com
--
This is my sig. It's not much, but neither is this account.

1428. Re: Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: vdavis@netins.net
Message-ID: <4f4h19$n14@vixen.cso.uiuc.edu>
Source record: 26057

References: <4f1bfp$clu@vixen.cso.uiuc.edu>

>> I would like PD & MD 's thoughts on what they consider is the best
music
>> scheduling/programming software.
>
>You'll find that Selector is the most widely used Music Scheduling
Software.
>Music Master(FKAMS - Formally Known as Music Scan)is probaly the
second most
>used.
>
Seletor and Musicscan are the big industry leaders, but they are far from being the best. I worked on Selector for 5 years and Musicscan for three. They both have less than desirable user interfaces, are slow, and difficult to configure. You would need both Musicscan and Selector if you wanted ALL the features.

There is a company in Salt Lake called RSS (Radio Software Services), they have the best musc scheduling around. It has all of the good features of Selector and Musicscan and more. Selector (last time I checked) is about $3500 per year on a 3 year contract. SMARTS will sell you the RSS system outright for $1500. Yes, I'm serious (cheap enough that your GM will love you) and it really is a better piece of software. One of the guys who designed it used to work for selector. Call SMARTS and ask for a demo pack. 800-747-6278 ext. 222, tell Luann you read about it on the internet.

Val Davis
(I used to work for SMARTS)

1429. MUSIC DIRECTOR WANNA-BE

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: amayfiel@uiuc.edu
Message-ID: <4f4h19$n15@vixen.cso.uiuc.edu>
Source record: 26058

All this talk about music scheduling software has made me realize that I am very interested in being a Music Director. I am 19, with 5 years of on-air experience. I was wondering if anyone had any ideas on the best way of learning this job short of actually DOING it -- meaning, are there any books, etc. on some of the aforementioned "basics" like rotation, sound and tempo coding, day-parting, etc? Would love to hear any comments, ideas, etc.

Adam Douglas,
WBGL-FM
amayfiel@uiuc.edu

The opinions expressed herein do not necessarily reflect those
of WBGL-FM or the Illinois Bible Institute.

1430. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4f4h1c$n18@vixen.cso.uiuc.edu>
Source record: 26059

References: <4ecqel$ihg@vixen.cso.uiuc.edu> <4en3s2$s9d@vixen.cso.uiuc.edu>

talk1370@aol.com (Talk1370) wrote:

>"Some stations have been known to 'forget' to power down."
> Heard a few of those in small towns in the Northeast over
>the last few years...but just for curiosity's sake, might this
>little oversight be more common than we know, especially in
>the age of deregulation?

I suspect more managers are willing to take the gamble becasue they
can't survive finacially if they don't cheat. There may be less
enforcement, but the penalties are still steep.

> And I'm not just talking about the drastic power reductions
>that the ex-daytimers have to perform. It seems like there's
>a growing amount of interference on regional and even clear
>channels, and stations seem to be coming through at night (at
>least in the East and Midwest) which one would normally not
>expect to hear based on their patterns. An old trick that oc-
>casionally would fool regulators, would be to momentarily
>kill your carrier at sunset, then just power back up again.
>Sounds just like a pattern change. But it isn't. If you got caught
>once with off-spec field strength, you could just say "oops" and
>get off with a warning or a light fine. With the FCC so under-
>staffed and self-regulation so predominant, could more stations
>be taking the risk more often? Stations like ours which are
>still going by the book, are getting a lot more interference
>complaints on the fringe of our coverage area than we used to,
>and it's not just a matter of new stations on the air (on our chan-
>nel, like most of the regionals, there aren't many new kids on
>the block). Anyone else struggling with this?

WBZ has had a lot of trouble over the past 12 months. Particularly
in the winter months, gee I wonder why. Most blame the
transmitter...it was broken, we shut it off but somehow it kept
transmitting even though the remote control said it was off.

Our biggest problem is a station that does shut down on time but there
is intereference during the critical hours. One wonders if their
antenna pattern is as it sound be.

>Bob Smith, middays WXXI-AM 1370 Rochester NY

Mark Manuelian, Chief Engineer WBZ 1030 Boston

1431. Re: Looking for NPR in Toronto

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: jc52@aol.com
Message-ID: <4f4h1c$n19@vixen.cso.uiuc.edu>
Source record: 26060

NPR is also found in Buffalo on WNED 970 AM

1432. The Sorry State of New York Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: 76427.3606@compuserve.com
Message-ID: <4f4h1d$n1a@vixen.cso.uiuc.edu>
Source record: 26061

FROM: Buzz Jackson WROO

Today's New York Times has an interesting article called "The Sorry State of New York Radio" which you can read on the WWW at:

http://www.nytimes.com/

It's on the front page of the Arts & Leisure section.

Buzz in Jacksonville
(closet New Yorker)

1433. Re: Where is Rob Carson?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: brdavis@larry.spacestar.com
Message-ID: <4f4h1e$n1b@vixen.cso.uiuc.edu>
Source record: 26062

References: <4f1bfn$clr@vixen.cso.uiuc.edu>

In article <4f1bfn$clr@vixen.cso.uiuc.edu>, Phil Gibson
<pgibson@mail.orion.org> wrote:

> I've tracked him from Jefferson City to Springfield, MO, to Sprinfield,
> IL, and I've lost track. Can anybody locate Rob Carson for me?
>
> He writes a good percentage of Rush Limbaugh's comedy material (Count
> Taxula, Capitol Post Office, Fur Cafeteria, etc.) so Johnny Donovan, if
> you are reading this . . .
>
> Phil Gibson
> pgibson@mail.orion.org

There's a Rob Carson that does AM drive with Mark Otto and Kim Jeffries on
KS-95 (KSTP-FM) in Minneapolis...don't know if it's the same person,
though.

-Brian!

1434. Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: swarm007@aol.com
Message-ID: <4f4h1f$n1d@vixen.cso.uiuc.edu>
Source record: 26063

I read in Newsday that WYNY is going to simulcast Mancow out of Chicago for the morning show. If this is true you can bet that the venom will spew from Stern on Monday!

[Moderator's Note: So what else is new? Yawn!!! Bill]

1435. StL errors and thanks

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: Frank Absher <fabsher@siue.edu>
Message-ID: <4f4h1g$n1e@vixen.cso.uiuc.edu>
Source record: 26064

There have been many errors in the recent reporting of St. Louis happenings, and I've been in touch with our moderator about the problem.The most recent misleading statement has to do with station "demands" at KMOX in its negotiations with AFTRA. The report mentions a "mandatory six day work week." This has been in the AFTRA contract at KMOX since I worked there 16 years ago. The wording, if I remember, simply allows the station to schedule announcers to work six days. It is not mandatory.

I don't envy Bill Pfeiffer, but I admire the hell out of him and am truly grateful for the work he does. Like many of you, I'm putting in 50 hours a week and doing heaps of free-lance, so time is limited. Bill's effort allows me to browse the news, much like I do all the trade mags. Please don't assume that he has time to check out all the stuff that's being reported out of St. Louis. There are a few of us here who will endeavor to correct the errors when we catch them. Thanks, Bill, for providing a very important service.

[Moderator's Note: Gee, thanks, Frank. I personally have no first hand knowledge of what is going on with Simon's reports and KMOX. I include his reports, and those of other RadioWathcers without verification, as I do any corrections. Please make your own mids up as to what is what. This is a public information forum and responsibility for the verasity of information rests with the poster. Bill]

1436. Telecom bill outlaws Supreme Court decisions (fwd)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: John McGing <jmcging@access.digex.net>
Message-ID: <4f4h1g$n1f@vixen.cso.uiuc.edu>
Source record: 26065

---------- Forwarded message ----------
>Date: 2 Feb 1996 08:56:57 -0800
>From: kadie@eff.org (Carl M. Kadie)
>Subject: Telecom bill outlaws Supreme Court decisions

At long last, the full text of the Supreme Court's _FCC v. Pacifica_
decision is online. This is the decision that constitutionally defines
'indecency'.

The decision itself contains many references to the words that made
the material in question indecent. It also contains a full transcript of
the indecent material.

Under the terms of the Telecom bill, soon to be law, making this
Supreme Court decision generally available is a crime punishable by 2
years in prison and a $25,000 fine.

You might think that because this decision is talking about indecency,
it is exempt from indecency rules. If you read the decision you will
find that there is no such exemption. The material that the Supreme
Court found to be indecent was a radio program about indecency rules.

Welcome to the InfoFuture, where even case law must be kept under lock
and key.

[The decision is available from the EFF's Legal archive.

http://www.eff.org/pub/Legal/Cases/FCC_v_Pacifica/fcc_v_pacifica.decision
ftp.eff.org, /pub/Legal/Cases/FCC_v_Pacifica/fcc_v_pacifica.decision
]

- - Carl
Carl Kadie -- I do not represent EFF or my employer; this is just me.
Email: kadie@eff.org, kadie@cs.uiuc.edu
URL: <http://www.eff.org/CAF/>, <ftp://ftp.cs.uiuc.edu/pub/kadie/>

1437. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4f4h1h$n1g@vixen.cso.uiuc.edu>
Source record: 26066

References: <4f1bf0$ckf@vixen.cso.uiuc.edu>

>Three of the salesman on duty claimed that AM stereo does not exist...

I could not help but repost this line in your note. I'm pretty sure Radio Shack doesn't sell an AM Stereo receiver. Sony does (or did) make an AM Stereo Walkman for around $40. I think its the SRF-38 or something like that? I've been keeping my eyes open for an AM Stereo receiver for a few years and I've never found one.

Jon/Superior WI

1438. List of Italian Radio and TV stations

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: alfredo@nexus.org
Message-ID: <4f4h15$n0u@vixen.cso.uiuc.edu>
Source record: 26137
Cross-posted to: rec.radio.broadcasting,rec.radio.shortwave,rec.radio.info,alt.radio.pirate

Hello There from Milano,

For those interested in what is happening in the world of broadcasting overhere in Italy, we have just added a lot of information on our Web site,
including a list of all Radio and TV stations members of ANTI-Associatzione
Italiana Teleradio Indipendenti and Terzo Polo. All of them represent the
largest group of private broadcasters in Italy.

Please visit our URLs:

http://www.nexus.org/ANTI (main site in the USA)

or:

http:///home.nexus.org/ANTI (European mirror in Milano)

Choose one or the other site depending on whether you are connecting from
Europe or some other part of the world.

With best wishes,

73,

Alfredo Cotroneo
NEXUS-IBA, Milano

1439. Re: Jim Douglas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4f4h16$n0v@vixen.cso.uiuc.edu>
Source record: 26138

In a message dated 96-02-02 03:08:22 EST, you write:

>Well, for Paul Dirschel, try "Jim Douglas" - former morning drive, now
>10-2 p.m. on WNSR, Soft Rock 105 in NY. In addition to having a great
>set of pipes and good on-air personality, he is one of the nicest
>people you could want to meet.

Correction - it's WMXV, Mix 105. And I second your comments about Jim. He is one of the nice guys in broadcasting.

TR

1440. This Woman's work...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: MiniSystem@aol.com
Message-ID: <4f4h16$n10@vixen.cso.uiuc.edu>
Source record: 26139

...is a great Kate Bush song and the concept is important to me

Have headphones will travel: on air/music director experience
in AC, rock, and oldies. Can give your station great production
and personal appearances. Something opening up soon? Give me
a call and let's talk! Laura 518 943 5635 or email:MiniSystem
@aol.com

1441. NEED GOOD BROADCAST JOB LISTING SITES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4f4h17$n11@vixen.cso.uiuc.edu>
Source record: 26140

A couple of former colleagues who aren't internet-literate, are seeking work in either television or radio.

I have been forwarding them JOB OPENING posts from AIRWAVES and SHOPTALK.

My question is are there other sites that should be recommended to assist them in their pursuit?

E-mail me at SSimon9@ix.netcom.com

[Moderator's Note: Try the AIRWAVES job job search site. http://radio.aiss.uiuc.edu/~rrb/job.html Bill]

1442. LA Radio Web Page -- now in Real Audio format!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: Charles Hobbs <transit@primenet.com>
Message-ID: <4f4h18$n12@vixen.cso.uiuc.edu>
Source record: 26141

Now, both MAC and WINDOWS users can hear the airchecks on my LA Local Radio Page (http://www.primenet.com/~transit/laradio.html), since they are now all in Real Audio Format. (Of course you'll need the Real Audio Player, available at http://www.realaudio.com).

Give it a try, and let me know how it works for you.

Thanks in advance!

1443. Re:Magic Matt Alan

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4f4h19$n13@vixen.cso.uiuc.edu>
Source record: 26142

In a message dated 96-02-02 03:08:22 EST, you write:

> Also I wonder if Magic Matt Alan is on the air anywhere?
> He did KIIS Los Angeles afternoons, and then Q 106 mornings for a short
>time.

He was at WYXR in Philly doing AM Drive a couple of years ago, but I don't know what's happened to him from there.

TR

1444. Music Scheduling Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4f4h1b$n16@vixen.cso.uiuc.edu>
Source record: 26143

This might be a dumb question, but.....

Someday I'd like to be a music director, and before that someday gets here, I'd like to "learn" how to use Selector, seeing as how it's probably thr most popular scheduling software today...

Is there anyway I can get a copy of this program for personal use so I can educate myself now, to be prepared for that magical someday I am dreaming about?

I hear this software is pretty expensive... I'm not sure I want to dish out tons of money for software for personal use....

thanks

1445. Nashville RadioWatch Correction

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: mdonegan@edge.net
Message-ID: <4f4h0p$n0h@vixen.cso.uiuc.edu>
Source record: 26144

Here's a correction to an earlier posting:
Gator Harrison, who is leaving afternoons at WYHY-FM (chr) for WGSQ-FM (ctry) in Cookeville, will become assistant p-d, not p-d. Kimberly Vance occupies the latter position. My apologies to the parties involved.

1446. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: RMO@intele.net
Message-ID: <4f4h0s$n0l@vixen.cso.uiuc.edu>
Source record: 26145

References: <4epmfd$8ga@vixen.cso.uiuc.edu>

In article <4epmfd$8ga@vixen.cso.uiuc.edu>,
Tim Reynolds <timrwjar@ids.net> wrote:

>My question is: How feasible is it for the college station to do their own testing, or how much

Why would you want to do research for a college station?? College radio is the last frontier for new bands to get exposure. It's also the breeding ground for new music trends. College programming should be as eclectic as the person who is on the air. Their shows should reflect their personalities and tastes. Through that kind of philosophy, a diverse range of programming will enlighten many to the up and coming music trends and expose many more to other styles of music.

How important is college radio? Just ask Soundgarden, REM, Meat Puppets and a whole lot of other bands that have been aroung for at least 10 years; even though they have been popular for the last 2. If you would have tested them back then, they wouldn't have been played!

I worked at WNUR (Northwestern University) and all the music I played was unfamiliar. That's what made my show unique. Not all the shows on that station appealed to me, but they appealed to someone. I must say that the "Music of India" show was pretty damn popular!

College radio can teach the basic fundamentals of radio. However, a majority of the people working at them are doing it as an activity, not a career. Playing the "hits" no matter what format the station is, just makes the college station another radio station. There is nothing unique about it. And if I'm going to hear the same songs on 2 stations, I'll listen to the commercial one because the announcers are more polished and the overall presentation is better.

For the most part, college stations don't have a bottom line. So there aren't any factors dictating programming. Have fun! If you want to play African polka music done by one eyed pigmy's, then do it!!! I will garuntee that somebody will be into it and no other station in the market will be playing it.

Rob Olson

1447. Re: WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: jjb92@aol.com
Message-ID: <4f4h1e$n1c@vixen.cso.uiuc.edu>
Source record: 26146

Sal D'Amato wrote

>>It's the announcement we've all been waiting for. WYNY, or "Country
>>103.5" as it's now know as, announced on Saturday morning around 7 A.M.
>>that it will go "off the air" as a country station and as WYNY
>>effective 5:30 A.M. Monday morning......

WYNY was purchased by Evergreen Media. Evergreen is the company which incurred the wrath of Howard Stern by pulling the plug on his show the first time he was syndicated in Chicago.

Evergreen plans to simulcast their star morning man Mancow Muller (WRCX:103.5) on WYNY for the near future while a new format is implemented. (FYI, the format of WRCX in Chicago is rock; REM, Green Day, AC/DC, Ozzy Osbourne-kind of a generic, faceless format) You may remember that Howard and Mancow engaged in a "fierce" battle over the summer complete with a phone which each claimed they "won". Mancow will be broadcasting live from Grand Central Station on Monday February 5 to celebrate his "arrival" into New York.

It should be an interesting battle to see if Mancow "works" outside of Chicago and to see how Howard reacts to his new visitor.

Joe Bonk
Chicago Radio Watch
JJB92@aol.com

1448. Re: FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4f4h11$n0o@vixen.cso.uiuc.edu>
Source record: 26147

RE>The absolute worse thing you can do is hire by word of mouth, it's
RE>also presumed that people tend to acquaint themselves with similiar
RE>people (I'm a white male, most of my friends are white). This puts
RE>minority candidates at a disadvantage if I hire that way.

Pat,
How do minority-formatted stations handle it? How much advertising,
and where, are they required to do to fill their quota of white males?

Rich

1449. Re: When Radio Was A Friend

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: aj369@lafn.org
Message-ID: <4f4h13$n0s@vixen.cso.uiuc.edu>
Source record: 26148

In a previous article, bbrent@pipeline.com (William Brent) says:

>References: <4epmfo$8h0@vixen.cso.uiuc.edu>
>
>On Feb 01, 1996 06:27:04 in article <Re: When Radio Was A Friend>,
>'sheriew@execpc.com' wrote:
>
>
>>I also wonder where that kind of radio
>>is nowadays
>
>Ingram is alive and well on weekends in NYC on 101.1FM,
>he's every bit the Dan Ingram of the 60's; too bad he's
>only on two days a week.
>

It would be great to here Ingram in L.A. Guess there is no market for
syndication of the show.

1450. ST. LOUIS RADIO WATCH 2/4

Newsgroup: rec.radio.broadcasting
Date: 1996-02-05 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4f4h0q$n0i@vixen.cso.uiuc.edu>
Source record: 26149

GERRITSEN OUT AT WSIE-FM
NEW KIDS STATION FOR ST. LOUIS?

by Scott Simon

ST. LOUIS --- Roy Gerritzen's, long-time General Manager of Southern Illnois University at Edwardsville's non-commercial WSIE-FM (88.7 FM), was fired last Thursday.

According to a memorandum issued shortly after the dismissal, Southern Illinois University staffer Frank Akers was appointed as the interim manager.

Under Gerritsen's direction, the station's programming became primarily jazz-oriented, and targeted toward attracting St. Louis listeners, even to the point of installing a directional antenna for the 50,000 watt signal toward St. Louis city and county.

It was well-received by St. Louis jazz music enthusiasts. Current KMOX Saturday Night Jazz host Don Wolff and Jim Bolen, the late anchor at KMOV-TV, were alums of the station.

It also was a refuge for the legendary overnight jazz spinner Leo Chears. "The Man in the Red Vest" moved there after his show was cancelled at the now-defunct WMRY-FM.

However, rumors had abounded for months about Gerritzen's future, shortly after the arrival of the school's new Chancellor, Dr. Nancy Belck, in 1994.

She is a proponent of having university resources such as the radio station promote all aspects of this ever-growing campus. One successful project was the return of play by play broadcasts of SIU-Edwardsville basketball. Gerrtisen often criticized any attempt to associate the station with the town of Edwardsville, and sometimes the school itself, and certainly was not a fan of local sports.

Other sources at the university and station tell me that Gerritsen was not up to current standards of univeristy-owned non-commercial stations. They say that his efforts to raise private money to replace declining Corporation for Public Broadcasting funds was extremely weak and non-responsive, often met with resistence from university administrators.

A search for a new manager is underway.

KIDS STATION II? WINU-AM, in Highland, Illinois, may soon be St. Louis' second all-kids radio station.

Sources tell me that radio engineer Randy Wachter, and an attorney, James Gilbertson, have offered to lease the station from current owner Jack Chor. The pair would air "Radio Aahs". Although not officially confirmed, Chor signed an agreement to turn the station over, with some other details still to be worked out.

Chor has been trying to either sell or lease the station for the past two years. He purchased the station in 1991 when it was at 1510 AM, daytime only broadcasting at 500 watts. Chor upgraded it three years ago, switching the frequency to 880 AM, increasing the day power to 1,700 watts, and added a nighttime signal of 160 watts. It was an expensive upgrade, nearly $400,000 for new equipment, transmitters, and four, 440' towers.

Because of that expense, he has struggled to make the station financially successful and wants to return to his financial consulting business.

WINU is located about 35 miles east of downtown St. Louis.

Wachter was the person that put the kids format on WFUN-FM (95.5) in Bethalto in 1993 before having a falling out with owner Bob Howe. Since that time, he has been building his 100,000 watt FM licensed to Steeleville, Missouri, which Wachter also will program with children-oriented programming.

CORRECTION: An earlier posting concerning the hiring of Rocky Marlowe at KLOU-FM in St. Louis stated that he was hired by current program director Dave Dunkin after working together in another market.

Marlowe was hired by former program director Doug Wilson, who left KLOU in late 1994. Marlowe was recently notified that his contract to do mornings at Oldies 103 would not be renewed.

1451. Re: Classic Rock...I'm slow OK?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: chorob@host1.dia.net
Message-ID: <4f9gf6$76r@vixen.cso.uiuc.edu>
Source record: 26000

References: <4en3rb$s7r@vixen.cso.uiuc.edu>

corey alan horob chorob@host1.dia.net

i agree with Juan on this point...MOST classic rock staions don't have
the best mix..HOWEVER, there is an easy way for staions seeking the
25-40 demo to hit the demo on the head...
#1
the latest survey's show that the 25-40 demo love the music they grew
up with (70') but they're favorite songs come from the (80's) see the
latest issue of "RADIO INC" there's a great article on "strict" 70's
format. Logically to hit the demo the best would be to get THE MOST
classic rock music and fitting 80s and 90's music ie HOOTIE, COUNTING
CROWS, SHERYL CROW, MELISSA ETHERIDGE. The biggest complaint that any
classic rock station hears is usually "its always the same song over
and over again", the reason behind that is because classic rock
listeners have a higher TSL. So you find yourself doing what many
oldies stations are doing now, mixing quality with quantity... and an
equally important aspect is the tallent. The classic rock listener is
extremely passionate about the music. More so than the top 40
listener. Remember the TPPP format.
T= Target demo
P=Product
P=Position
P=Promotion
hey gotta go...
im having lunch with my idol
NORMAN FELL
So long gang
corey

1452. Early fifties station in New Britain, Conn.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4f9gfc$774@vixen.cso.uiuc.edu>
Source record: 26001

I have tried to remember, over the past year, the call letters for a station I knew in New Britain, Conn. in 1950-52. I was owned by the same owners as WNHC in New Haven---the name Aldo Dedominicus sticks in my mind, and I think he had a brother in with him. (And how would you forget such a name after learning to pronounce it)? The morning man was Wamp Carlson, whose "schtick" was "Uncle Yulius" Scandinavian stories.

Does this ring a bell with anyone?

--
==========
Hank van Cleef The Union Institute
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

1453. April Fool's

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: scotttay@aol.com
Message-ID: <4f9gfc$775@vixen.cso.uiuc.edu>
Source record: 26002

I know its a few months away, but it's never too early to start planning that April Fools gag for your station. We have done one every year at my station and we're running out of things to do. Any suggestions? The only one we have at the moment is panning the station to the left and report all day that a police helicopter ran into our tower and is making the signal lean.

1454. radio free berkeley

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: SAURON@IRISHVMA.CC.ND.EDU
Message-ID: <4f9gfd$776@vixen.cso.uiuc.edu>
Source record: 26003

does anyone have an address (e- or snail-) for Steven Dunifer,
who runs Radio Free Berkeley (openly)? He is fighting a First
Amendment crusade for, literally, free (i.e. non-controlled) radio.
thanks.

1455. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: francini@ultranet.com
Message-ID: <4f9gff$777@vixen.cso.uiuc.edu>
Source record: 26004

References: <4ea07c$9a3@vixen.cso.uiuc.edu>

In article <4ea07c$9a3@vixen.cso.uiuc.edu>, richwood@commspec.com wrote:

> Never fear, one still exists. Joey Reynolds on the WOR Radio
> Network does just that (pardon the unabashed commercial reference).
> You'll hardly ever hear anything about Hillary, Bill, Newt, Bob, Al,
> Tipper, millitia, UFO's (unless he's driving one) or other boring
> partisan stuff.
>
> Rich

There's still an interesting, fun, and light talk show on Larry Glick's old home of WBZ 1030 AM Boston -- Bob Raleigh. It's mostly light fun and games. Just the ticket to keep you awake during a late-night drive down a deserted highway after spending the evening in the computer room doing OS upgrade work 'till you can't see straight...

John

--
John Francini

I speak for none but myself.
francini@ultranet.com (home) francini@progress.com (work)

1456. Are IGM Automation systems still in USA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: swilko@sydney.DIALix.oz.au
Message-ID: <4f9gfi$77d@vixen.cso.uiuc.edu>
Source record: 26005

exactly as subject
--

1457. First *Octopoly* Announced in Denver

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4f9gfk$77f@vixen.cso.uiuc.edu>
Source record: 26006

To quote the press release: Jacor has announced a merger (buyout?) of Noble Broadcasting. The combined organization, financed by a $300M credit line will own 35 staations. Here in Denver, the combined operation will consist of: KOA-AM,, KHOW-AM, KTLK-AM, KRFX-FM, KHIH-FM, KBCO AM & FM and KBPI-FM.The group includes two 50 KW AMs, one a clear-channel, two 5 KW AMs, and all the FMs are class C 100 KW stations. Combined billing for these stations is about $50M.

Thought this might be of interest; I'm sure there's going to be other similar postings on this board from other cities in the near future. Let the games begin!

-Bill

[Moderator's Note: Other than KOA, which AM listed above is 50kw? Bill]

1458. Re: RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: wormhole!news!media-archives.org!tcarman@uunet.uu.net
Message-ID: <4f9gfl$77h@vixen.cso.uiuc.edu>
Source record: 26007

References: <4f1bfe$cl8@vixen.cso.uiuc.edu>

> My jingle collection has grown by leaps and bonuds over the last couple
> of weeks. Special Thanks go out to Chris Reed and Tom Norwood. I now have
> well over 100 demos on CD or tap, and I would love to trade with all you
> jingle collectors out there. Let me know if you are interested and I will
> e-mail you my list.
>

Howdy....

I must have missed your original post. What type of jingles are you looking
for?! I have a rather extensive library of radio station ID jingles covering
1954->current.

Drop me a note via email at your leisure.

-TC
---
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

1459. Music Director Wannabe

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: sheriew@execpc.com
Message-ID: <4f9gfo$77n@vixen.cso.uiuc.edu>
Source record: 26008

I would say the best way is to get someone who is doing the music at radio station to let you observe them. It seems most are not willing to do this but it would be the best way. I got a P.D who scheduled music to let me observe him. I would make comments to him when he was scheduling and he said "I think you have a knack for this" (Thanks Mike!!) He told me when they got some more money in the budget they would get me a computer. I went out and charged one that afternoon. It was the best investment I made. Just for the chance to do music I had waited about 8 years. No one was willing to teach me the skill or give me a chance. Jump on it when you get yours.

1460. Re: Best Music Programming Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: dc1051@aol.com
Message-ID: <4f9gfq$77p@vixen.cso.uiuc.edu>
Source record: 26009

Having worked extensivly on both scheduling systems, (Selector & MusicMaster),
I would wholeheartedly reccommend MusicMaster. Here's my reasons:

1. Lots & lots of radio stations use Selector. Why? It's been around a long time.
When PD's & MD's learned to use Selector, they "had it down" It taked the average PD or MD 4-6 months to feel comfortable using the program on a daily basis. Quite frankly, I found it a pain in the ass to learn. When you're in one part of the program, the "F1" does one thing, and when you're in a different part of the program, the "F1" key does something completely different! So many different computer programmers have written code for Selector, it's not consistant.

2. MusicMaster has much less of a learning curve. You can learn the program and feel comfortable using it in just a few weeks.

3. MusicMaster is written by just 2 guys, both who are former "radio people", not computer geeks who got into radio later.

4. MusicMaster does everything Selctor can do, and does a better job.

5. MusicMaster is aesthetically pleasing. It's well laid out, and it's screens are easy to read.

6. MusicMaster support is unparalleled. If you call for support, the fellow who answers the phone just might be one of the guys who wrote it.

7. It's cheaper. And that's the bottom line.

(Disclaimer...I worked for Tapscan, the people who used to sell MusicMaster when it was called MusicScan. I haven't worked for them in almost 6 years, and I have never worked directly for A-Ware Software, the owners of MusicMaster. I spent many, many hours on the phone with Selector users, listening to their frustrations with their music scheduler. Since I left Tapscan, I've worked in radio using both programs. My enthusiasm for the MusicMaster program is NOT based on my past employment with the company, but with my experience working with both programs in a station on a daily basis)

You can check out A-Ware/MusicMaster's home page at:

http://www.execpc.com/~a-ware/

Doug Cannon
KGMY AM/FM
Springfield, MO

1461. Re: Music Scheduling Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: JKonya@aol.com
Message-ID: <4f9gfq$77q@vixen.cso.uiuc.edu>
Source record: 26010

vdavis@netins.net (Val Davis) wrote:

>There is a company in Salt Lake called RSS (Radio Software Services),
>they have the best musc scheduling around. It has all of the good
>features of Selector and Musicscan and more.

Did you do a comparison of *all* the features??

>Selector (last time I checked) is about $3500 per year on a 3 year contract.
SMARTS
will sell you the RSS system outright for $1500. Yes, I'm serious (cheap
enough
>that ...

You usually get what you pay for.

>...your GM will love you) and it really is a better piece of software.

According to you, the RSS users or the 2,000+ Selector stations?

>One of the guys who designed it used to work for selector.

Who??

Val, I don't mean to come off like a "smart" ass, but your claims are pretty grandious and misleading. I've used Selector and demo'ed just about every other system from around the globe. Nothing compares to the Selector feature set.

JohnK
RadioWorks Associates
Norwalk, CT

1462. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: denoid95x@aol.com
Message-ID: <4f9ggf$7ah@vixen.cso.uiuc.edu>
Source record: 26011

Yes its true, I am on a computer morning show service and he reported what he did! Sounded great, wish him luck glad Im not in NYC, working, but would have would love to get a tape of that show. WOW, I bet it rocked!

Noid
Producer "Lytle in the Morning"
WAQX-FM
Syracuse, NY

1463. Re: WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: ruffsounds@aol.com
Message-ID: <4f9ggg$7ai@vixen.cso.uiuc.edu>
Source record: 26012

Look for MANCOW to be simulcast for 1 day (maybe 1 week) along with the rest of Evergreen's Chicago property WRCX. Will this just be a ruse to shake up the market or will Evergreen actually simulcast Mancow each morning on a station compatible w/ his talents (Urban?Rock?)?...The fun awaits. I can hardly wait to hear Stern's comments.

Ruff

1464. End of Country music on WYNY

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: "Bruce Slutsky, Van Houten Library, 201-596-8498"
Message-ID: <4f9ggh$7b4@vixen.cso.uiuc.edu>
Source record: 26013

The country music ended on WYNY Sunday night about 6:25. All weekend the regular DJs: Kat and Dave, Lisa Taylor, Randy Davis, and Dan Daniel were reminiscing about the station while taking calls and faxes from listeners. Dan Daniel, a legend in New York City radio, was practically in tears when he was on at 5:00 and at 6:15 or so.

It is really a shame that radio is such a business. More people listened to WYNY than any other country station in America. I really feel for the people on and off the air who have lost their jobs. Randy Davis was on the station since 1981 when it was an AC station at 97.1 on the dial. Dandy Dan had two tenures at the station in the AC and Country formats respectively. I certainly hope another NYC station will pick them up.

After 6:25 PM the station ran syndicated country programming. I woke up about 6:10 AM and heard Mancow. For the 20 minutes that I listened he was bashing Howard Stern. He used the F word and as*ho** several times. The beeper was too late. It beeped after the F word was completed not during it. I was a little upset that he said "Some hick will turn on the radio and be upset that Garth Brooks is not on." He also described WYNY as a kick ass country station.

If Mancow stays on WYNY, I leave.

Bruce Slutsky

1465. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4f9ggi$7b5@vixen.cso.uiuc.edu>
Source record: 26014

References: <4f4h1f$n1d@vixen.cso.uiuc.edu>

In article <4f4h1f$n1d@vixen.cso.uiuc.edu>, swarm007@aol.com (SWarm007) wrote:

> I read in Newsday that WYNY is going to simulcast Mancow out of Chicago
> for the morning show. If this is true you can bet that the venom will spew
> from Stern on Monday!
>
> [Moderator's Note: So what else is new? Yawn!!! Bill]

Actually, thus far Mancow is making a total jerk of himself: he spent the first twenty minutes whining, literally whining, about what a "mean person" Stern is, how what Stern does "isn't funny", and then following up with a desire to see Stern's daughter's breasts (she's what, 11 years old?). He sounds likes Pat Robertson, telling us that "this is the truth, New York, that nobody else will tell you about Howie," and he's saying it in a very UNfunny fashion. Not that he's trying to be funny and failing, he's intentionally serious, and coming off as a paranoid man completely obsessed with Howard Stern. In all honesty, Mancow's coming off _extremely_ creepy; it's very uncomfortable to listen to.

And now Mancow has finally segued into something else, a bunch of attacks on New York City...not being done in a tongue-in-cheek fashion, but rather a "I really believe this city sucks and is inferior to Chicago" fashion. And now a segue purely for Chicago consumption, complaining about the Chicgo hockey team losing some road game. It's all very odd.

And now back to more Stern-bashing. Studied, prerecorded anti-Stern songs, three or four of them in a row. Creepy as all hell. This man is coming off as flat-out delusional. Oh, and now he's talking about how the telecom bill is allowing Infinity to crush Evergreen...::shaking head::

I think Evergreen has made a giant mistake; this sort of radio simply will NOT work in the New York Market. I can't imagine the reviews in the papers tomorrow will be very good at all, presuming there even _are_ reviews; after all, absolutely nobody outside of us radio geeks even know Mancow is on the air. And I get the feeling that those who would tune into WYNY anyway - the suburban, upper-crusty country fans - are going to be completely disgusted by what they're hearing this morning and will not exactly be spreading the Mancow gospel.

[Moderator's Note: Looks kinda like Stern has someone who can dish out the shit as well as he has for years. Actually, the only Evergreen personality that I think might be MORE of a battle with Stern, is Steve Dahl, but then-again, Steve has mellowed and matured with his audience so, maybe Mancow IS the best match. Read chi.media if you want to see

the flames fly... Bill]

1466. Re: Best Music Programming Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Dan O'Day <102404.1602@CompuServe.COM>
Message-ID: <4f9gfr$77s@vixen.cso.uiuc.edu>
Source record: 26015

References: <4esfe4$m5u@vixen.cso.uiuc.edu>

>I would like PD & MD 's thoughts on what they consider is the best
music scheduling/programming software.<

I'm far from unbiased, but we market an incredibly easy to use,
incredible inexpensive (one-time buy-out fee well under $1,000)
program called MOM (Music Operations Manager).

(NOTE to current MOM users: Soon we'll be releasing a major upgrade
that will make you love MOM even more.)

Best,
Dan O'Day

--
(Our "WHOLE O CATALOGUE" of radio goodies available for
professionals only...e-mail request to receive one!)

1467. Any NYC stations broadcasting in Russian?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: CMA6@JAGUAR.UOFS.EDU
Message-ID: <4f9gg2$786@vixen.cso.uiuc.edu>
Source record: 26016

Do you New York radio watchers know if there are any stations in the NY/NJ area which broadcast in Russian? (even for a segment of their broadcasting day?)

I would appreciate any info.
-Carolyn Amato
University of Scranton Radio, WUSR

1468. 'PIX-FM: Best rocker ever?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Pete Walton <pwalton@monmouth.com>
Message-ID: <4f9ggc$7ab@vixen.cso.uiuc.edu>
Source record: 26017

I've seen several comments recently about New York's WPIX-FM in the late '70s. It was the best FM rocker I ever heard. Anyone else have any thoughts on this?

Where are they now?

Meg Griffin - still doing mornings at a Westchester County, N.Y. FM?

Joe from Chicago - Meg's (ex?) husband - last I heard at WPLR New Haven (at least 10 years ago!)

John Ogle (News) - FM in D.C.?

Danny Neer - Last I heard at WNEW

I think Mark Simone was also there in those days. I last heard him on the old WNEW-AM.

Who else was there?

1469. WPLJ

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: chorob@host1.dia.net
Message-ID: <4f9ggd$7ac@vixen.cso.uiuc.edu>
Source record: 26018

HEY THERE GANG IN RADIOLAND
my names corey alan horob aka COREY ALAN
OUR CONSULTANT SENT US SOME TAPES OF SCOTT AND TODD IN THE MORNING
AT WPLJ
THE BEST I HAVE EVER HEARD...GREAT STUFF
IF ANYONE HAS ANY INFO ON HOW I COULD GET MY HANDS ON SOME MORE WPLJ
TAPES LET MEE KNOW
THANKS
chorob@host1.dia.net

1470. WYNY Flips...Highlights:

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: "Michael J. Phillips / Weatherboy" <weather@cybercomm.net>
Message-ID: <4f9ggd$7ad@vixen.cso.uiuc.edu>
Source record: 26019

Well, WYNY finally flipped...and Mancow lead the morning broadcasting live from New York City..simulcasting to Chicago. The first non-country song on the air was Oasis's latest hit..and then Mancow chimed in, greeting New Yorkers and bashing former WYNY-listeners, Z100, and Howard Stern.

-hick-asses!
Mancow said he's probably scaring the "hick-asses" that used to listen to 'YNY before the flip. When an upset woman called in to say how she missed the country format, Mancow blasted her, called her a bitch, and then played a few seconds of a rap track called "Bitch, Bitch." But before the bitch track aired, Mancow told the lady to "go do your goat you lame bitch."

-asshole!
I think this morning show shattered all records for saying "asshole" on the air. Mancow referred to Stern as the ultimate asshole, and then called previous 'YNY listeners assholes. And if that wasn't enough, they played a parody of a country song that called country-fans assholes. (I may be wrong, but I think the name of the song was Country Assholes.) Even a listener called in and called Stern/country fans assholes.

-Stern
I think I heard Stern's name more than Mancow's this morning. WYNY even ran sweepers that said "Howard Stern: It's called anal sex with a homosexual Hatian drug user--try it." The animosity of these two radio personalities is well known...and after this morning's radiocast, I don't think there's anyone left in New York who doesn't know about Mancow's hatred of Stern.

-Comedy
Mancow aired a ton of parodies of various modern/rock/CHR tunes...mainly aimed against Stern. Mancow also took a shot at Magic Johnson by playing a game of "Magic Johnson and the Wheel of Ass" with a call-in listener..who did win the game. ("Losing" the game consisted of having to engage in gay sex with Johnson.)

-Z100
Mancow completely blasted WHTZ as well..making personal attacks on several people there. He said PD Steve Kingston offered him a job for mornings at Z but was unable to join Z because of his current contract with Rock 103.5. While Mancow said "he better watch what he says if he does eventually end up working for Z100", he definitely didn't mind his manners when he blasted everyone at the Zoo. "Why does a PD need an airname" said Mancow of Kingston...after an irate listener (perhaps an ex-Z100 employee?) also blasted the Z100 staff and spoke of Steve Kingston and Patty Steele's relationship. (They are married.) In addition to calling Kingston an un-hip ass, Mancow called new Z100-talent Steve Cochran an "unhip bloated loser", Z100 producer Elliot Segal a "talentless little lying troll", and Patty

Steele a "a bitch with skunkhair who everyone hates" and is intimidated by her work on Z100 because she's married to the PD. Mancow recommends that Z100 drop the "Zoo", saying it was cool in the '70s but not anymore, and that they should "drop that loser Cochran".

It'll be interesting to see how Mancow/WYNY fits into New York City radio in the coming days/weeks. It's still not certain if Mancow will stay and 'YNY will be New York's Rock, but if it does, I think WPLJ's morning show is in trouble..as is Z100's. And with another rocker in NYC, that's just another gun pointing at Z100 to change/align it's format a little better.

Weatherboy/New York City

1471. WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: steve c walko ee stnt <scw1118@hertz.njit.edu>
Message-ID: <4f9ggf$7af@vixen.cso.uiuc.edu>
Source record: 26020

At 6:00 EST on Monday 103.5 WYNY dropped the country format and began simulcasting Rock 103.5 WRCX from Chicago. Madman Mancow Muller broadcast from the WYNY mobile studio trashing Howard Stern for most of his morning show. For the rest of Monday, YNY simulcast Rock 103.5 letting the DJ's know that they were being heard in New York City as well as Chicago. Slogans for the day included "Rock 103.5 Chicago/New York". Traffic reports, weather and time checks were given for both Chicago and New York City. It was strange to hear two stations in two time zones 1000 miles apart. A 1-800 number was posted so callers from the New York area could request music. This was a rare opportunity to listen to the music of another city without mailing away to someone for an aircheck. I recorded nine hours scattered between 6 AM and midnight.

---- The interesting thing happened at the start of the afternoon Monday. WYNY would turn down the level of the satellite feed about every twenty minutes to say that they were in a state of transformation. They set up a toll free number with voice mail so listeners could call and say what type of format they would like to hear on the new 103.5 WYNY.

Well I was expecting to hear Rock 103.5 when I woke up Tuesday morning. However the satellite feed was now 92.3 The Beat KKBT in Los Angeles. This tends to make me think that Evergreen will pump one of their stations in each day for at least the rest of the week until they decide what to do with their own station.

Can anyone give me an idea of some other stations with formats that Evergreen owns? I pulled out my old M-Street Radio Directory from 1991 (quite obsolete) and I only found Magic 103 in Philadelphia as an Evergreen Media owned station to add to the list. Maybe if someone knows some other stations they own, we can guess what the station will be tomorrow.

If you like hearing the sounds of other cities stations like I do, this is a dream come true. Welcome to the YNY format of the day club!!!

Steve W
(avid radio listener)

New York radio transformation in one month

92.3 K-Rock Classic Rock ----------> Alternative Rock
93.1 WPAT Adult Contenporary ----> Spanish Soft AC
103.5 WYNY Country ---------------> ? ? ? ? ? ? ? ? ?

1472. Re: WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4f9ggf$7ag@vixen.cso.uiuc.edu>
Source record: 26021

JJ>It should be an interesting battle to see if Mancow "works" outside of
JJ>Chicago and to see how Howard reacts to his new visitor.

If Howard is smart, he'll ignore him. I never thought I'd say this but, compared to Mancow, Stern is a class act. I'd let Mancow continue to promote Stern, using WYNY. Stern has, by far, the larger audience and has no need to use WXRK to promote Mancow on WYNY.

It was also very clear (complete with central time time checks) that the show was not geared to New York. I'm not sure New Yorkers will see the humor in a foreigner ridiculing other New York morning jocks (in addition to Stern). The large number of Chicago phone calls won't do well here, either. Other than originating here for a day, the show had no relevance to New York.

I'll bet it'll be a very quiet "battle."

Rich

1473. CD's available for music compilation?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: lankesta@sabc.co.za
Message-ID: <4f9gf5$76p@vixen.cso.uiuc.edu>
Source record: 26067

Hi.

A while back a friend showed me a freebie publication (Radio World?) in which was an advert from a company offering a weekly subscription to a CD that features brand new music. The CD is compiled for the express purpose of compiling radio programmes and featured a range of different types of music. Upon further enquiry locally, I heard that there are several companies that offer this service, primarilly based in the USA. I wonder if anyone has a contact number (phone or fax) or even better an email address for these companies. Any other info on costs involved etc is welcome too.

Related to that, I'm also on the look out for interviews and soundbites from artists that I can use as part of a programme on breaking bands, chart topping singles from established artists etc etc. These should be reasonably current. Again, any advice would be welcomed.

Thanks in advance

Tony Lankester

==
SAfm 104-107FM
South Africa's Public Service Broadcaster
==

1474. what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4f9gg7$79f@vixen.cso.uiuc.edu>
Source record: 26068

References: <4epmgn$8ij@vixen.cso.uiuc.edu> <4esfe6$m61@vixen.cso.uiuc.edu>

clarkepxy@aol.com (Clarke PXY) wrote:
>Different, but related, subject: Does anyone know which directional AM
>station in the United States or Canada uses the most towers?
>
>have heard (but did not see myself) that CFTR 680 Toronto once used a
>13-tower array somewhere along the QEW.

Nope...the site in Grimsby (actually ACROSS the lake from Toronto!) is a 10 tower array...two rows of five..or is it two x four? Well its either 10 or 8! There is a 1kw station
in Brampton (suburb of Toronto) on 530 that used to be on 790 2 years ago and they HAD 10 tws (2 x 5) but now that their on 530 I think they cut some down.

>
>Are there any existing AM directional stations that use more than 12
>towers at the same time? (i.e. for one pattern; not counting separate day
>and night sites)
>

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1475. Re: Any US wristwatches based on timecode transmitters?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Tom Becker <gtbecker@rightime.com>
Message-ID: <4f9gg8$79g@vixen.cso.uiuc.edu>
Source record: 26069

References: <4esfec$m6a@vixen.cso.uiuc.edu>

David A. Kaye wrote:
> ... isn't this an exercise in futility? ... isn't the signal so
> susceptible to noise at that freq that it would still be useless ...?

Yes, 60KHz is susceptible to AM noise so you certainly wouldn't want to use it for entertainment, but the time code that WWVB transmits is a slow code (1pps) imposed on a continuous carrier by reducing the carrier amplitude 10dB for varying periods to designate binary data and sync. Since the code is slow and predicatably repetitive, it is relatively easy to detect and decode, even in high noise. WWVB is widely used as a time standard; most modern receivers are fixed and use a loop antenna which improves noise rejection. WWVB's primary feature is that it does not fade like it's WWV high frequency cousins do.

Tom

1476. Harris, Back On In DC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: HarrisPaul@aol.com
Message-ID: <4f9gfg$77a@vixen.cso.uiuc.edu>
Source record: 26070

HARRIS IN THE MORNING RETURNS!!

We're back on the air every weekday -- beginning Tuesday 2/6/96 --
from 5:30-10:00am on Arrow 94.7 (WARW), Washington's Classic Rock!

So update your address book with this info:

Paul Harris
Arrow 94.7 / WARW Radio
5912 Hubbard Drive
Rockville, MD 20852
Phone: 301-816-4400
E-Mail: harrispaul@aol.com or harrispaul@cis.compuserve.com

Thanks! It's great to be back!!

...Paul Harris

1477. HIP HOP/HOUSE SAMPLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Marcial Moreno <marcial@kaiwan.com>
Message-ID: <4f9gfh$77b@vixen.cso.uiuc.edu>
Source record: 26071

I am interested in obtaining the type of samples used by hip hop and dance stations during live D.J. mixing. Specifically, the voice samples. A few stations in the Los Angeles area (KPWR/KIIS/KKBT) use these quite often during their mixes to start off a block of music or to otherwise add a bit of 'sparkle' to the show. My efforts at finding these through oddball music stores and D.J. outlets were to no avail.

If I am being too vague in describing what I'm after, here are a few of the the samples I've heard that I can remember offhand ... :-)

"This should be played at high volume; preferably, in a residential area."
"Place your head midway between the loudspeakers and set the volume knob to maximum potential."

These samples are often recorded in an authoritive sounding voice, similar to the instructors' voices that you heard during those old educational films at school back the 1950's. THAT stuff! <grin> If anyone can give me a few leads to where this type of sample material can be bought from, I'd greatly appreciate it. I'd be interested in getting it under the WAV file format or (preferably) CD. I'll be using this in a music compilation that a friend and I are putting together in his home studio and are planning to have finished by the end of February.

Thanks in advance.

Brian

Please reply here or email to: brian.petersen@604.sasbbs.com

1478. Where is Steve Hunter? (CKLW)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: cbox@ix.netcom.com
Message-ID: <4f9gfi$77c@vixen.cso.uiuc.edu>
Source record: 26072

Steve Hunter was 7-10 pm CKLW 1969-70
Then went to Cleveland?
Does anyone know? Where is he today?
How can Bill Drake be reached for an interview?
Thanks Ted Randall/Cash Box Magazine/Nashville

1479. The Todd Squad/WHCN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Monty Burns <brown@map.com>
Message-ID: <4f9gg7$79e@vixen.cso.uiuc.edu>
Source record: 26073

just wondering if anyone knows the whereabouts of "The Todd Squad", who was the nighttime DJ at WHCN in Hartford for several years. He and The Lich (who is now on WCCC) left 'HCN last summer when they were replaced by The Koncert Kidd, who returned from his brief stint at WDRE in NY and Cat Sinclair, who returned from her maternity leave.

1480. Re: New Haven's New #1

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: bobabbate@aol.com
Message-ID: <4f9gfr$77t@vixen.cso.uiuc.edu>
Source record: 26074

Bill Dillane writes:

"According to today's New Haven Register:

25+ Fall 95

WWYZ - Ctry - 7.2
WPLR - AOR - 6.7
WEZN - AC - 6.1
WKCI - CHR - 5.8
WELI - NT - 5.4:According to today's New Haven Register:

25+ Fall 95

WWYZ - Ctry - 7.2
WPLR - AOR - 6.7
WEZN - AC - 6.1
WKCI - CHR - 5.8
WELI - NT - 5.4"

It doesn't seem logical that a local newspaper would report 25+ ratings.
One would think that 12+ or 25-54 would be the ratings to report.

BobAbbate@aol.com

1481. re: Is All News Radio Dying

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Michael Carraher <70712.547@CompuServe.COM>
Message-ID: <4f9gft$77u@vixen.cso.uiuc.edu>
Source record: 26075

In 1995 Broadcasting & Cable Year book reported 660 all news stations in the U.S. (1635 if you add in news/talk).
The format is not dying in terms of audience. It's not dying in the terms of advertising revenue. And it's not dying in terms of number of stations.
Further, successful all news stations tend to be higher power AM's in major markets (despite declines in the AM audience).
What is dying? All news radio must increasingly compete with TV for the broadcast news audience (CNN, Headline News, increased local news in early morning, midday and weekend morning time periods). More TV news is available outside the traditional network affiliate news at 6:00 and 11:00. More people have TV's in bedrooms, bathrooms, kitchens -- even offices (including access to CNN through networked computers). The only place and time where news radio retains a monopoly as a news source is in cars.
Result: people less likely to tune in 2, 3, 4 times a day.
Corporate owners, as pointed out in other postings, are attempting to increase profits by cutting personnel. The product is not dying but fewer people are being used to produce it. In addition to staff reductions, all news stations are combining operations with co-owned TV stations and duoped radio stations (Including, CBS/Group W all news duopolies in New York, Chicago, and LA).
What's being lost? Jobs? Certainly. Quality? Maybe. Local content? Possibly, if satellite delivered all news programming continues to make in-roads as it has on talk stations.

--

Michael A. Carraher |"There are lies....
Discovery Research |Damn lies....
Philadelphia, PA |And statistics."

1482. Demand for new rock music from other countries?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: lankesta@sabc.co.za
Message-ID: <4f9gel$760@vixen.cso.uiuc.edu>
Source record: 26076

I am building up a series of contacts in the South African music industry (primarily rock and pop, some AC music) and was wondering if there was any demand on stations in other countries for this type of music.

I can supply the actual music, interviews and news on the bands that are on the forefront of the South African Rock revival at the moment as a correspondent for other stations. If any stations are interested, let me know and I'd be happy to chat to you and submit some sample of what I'm talking about.

Look forward to hearing from you.

Tony Lankester

1483. Buffalo/Toronto Radio Watch(2/6)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4f9gem$761@vixen.cso.uiuc.edu>
Source record: 26077

Light docket this time around in the #40 market:

*Michelle Maloney,former traffic reporter at WBEN(NewsTalk 930)who left to work for Time Warner's Rochester-based all news channel R News, seemingly is back in the Buffalo area. She's working with Metro Traffic (based out of the Statler Building)and has been heard during AM drive on WJYE(96.1). Whether she's still with R News is unknown.

*Seems WHTT(1120/104.1;Oldies 104)_won't_ be getting new digs anytime soon. Word is that 'HTT-who was scheduled to get 4th floor digs with sister station WSJZ(92.9,NAC/jazz;Smooth Jazz 92-9)-has been behind on its rent payments.

*CFRB(1010,N/T,Raptors flagship;The Source)talker Michael Coren is in a lot of hot water,as a piece by the weekly newspaper NOW noted. Coren(who checks in from the right)and 'RB were slapped with a $4 million libel suit by poet & writer M.Nourbese Philip for on-air remarks Coren made. In a letter filed with the Toronto mayor's committee on community & race relations,Philip complained about Coren's comments that she was unworthy of an award she received because she tried to get the musical Showboat banned because it was racist,accised activist June Callwood of racism and protested the Into the Heart of Africa exhibit at the Royal Ontario Museum. However,Philip said none of this was true;Coren was later forced to retract the statements.
Philip said he asked the Toronto school board to ban trips to Showboat, criticized Callwood for her response to protests about the racial composition of PEN Canada's membership,and didn't boycott,protest or demonstrate the ROM exhibit-just criticized it in writing.
Coren had no comment,saying the matter is now a legal one. CFRB GM Gary Slaight has written to the city's race relations committee,raising concerns about a request by Philip to address them on the issue.

*Larry Fedoruk,part of Mix 99.9's morning team before Rob Christie came on board,has resurfaced in T.O.-he's now part of CISS(92.5,new country)'s morning show headed by Cliff Dumas.

*Cyber notes:Two more local radio people now have e-mail capability:

-Brother Wease(WCMF-AM/FM morning drive):browease@aol.com
-WEDG(103.3the Edge):theedge@cis.compuserve.com
(it's unknown if this is a general address)

TTYL...

(c)1996

--
C.K.G. (((((*))))) "The puck sucks."

| -Toronto Star hockey writer Bob McKenzie,
|X| referring to the FoxTrax enhanced hockey puck
|X|

1484. Jacor/Noble merger

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: BobSeybold@aol.com
Message-ID: <4f9gem$762@vixen.cso.uiuc.edu>
Source record: 26078

Jacor Communications, Inc. said Monday (2/5/96) it has reached an agreement to acquire Noble Broadcast Group Inc. and its 12 radio stations in four cities.

The transaction is valued at $152 million, and will create the nation's fifth largest group of radio stations, said Randy Michaels, President of Jacor, which is based in Cincinnati.

In addition to four stations in Cincinnati, Jacor operates 19 stations in other cities, including Atlanta, Tampa, Jacksonville, and Knoxville.

Jacor and Noble each have stations in Denver and San Diego. Noble also operates stations in St. Louis and Toledo.

"The Noble stations are well-positioned within their respective markets, and we intend to provide the additional financial and operational support their managers require to meet their goals," Michaels said.

Jacor has received commitments for a $300 million line of credit to finance the transaction entirely with borrowings and providing it with additional credit lines for future acquisitions, Michaels said.

The merger is subject to approval by the Federal Communications Commission, and Jacor stockholders, who will also be asked to approve a new name for the combined company.

1485. ST. LOUIS RADIO WATCH 2/6: JACOR ACQUIRES NOBLE GROUP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4f9gen$763@vixen.cso.uiuc.edu>
Source record: 26079

JACOR ACQUIRES NOBLE STATIONS,
COULD BE START FOR OTHER MERGERS

by Scott Simon
c. 1996

ST. LOUIS --- Jacor Broadcasting of Cincinnati has purchased the Noble Broadcasting Group of San Diego, acquiring it's 12 stations for $152 million, which includes KATZ-AM, and KMJM/KNJZ-FM in St. Louis.

The acquisition is subject to Federal Communication Commission approval, which is expected to take between 45 and 90 days.

KATZ-AM is an talk-format station which bills itself as "Black Information Radio", while KMJM and KNJZ are urban music formats, the former specializing in contemporary urban, while the latter targets the older adult urban audience.

KMJM, better known as "Majic 108", is the prize of the three, always in the top five ranking among stations listened to the in the St. Louis market, while KATZ is an up-and-comers in the talk arena.

No changes are expected, according to Steve Mosier, the St. Louis general manager for Noble's stations.

But the merger could be an indication of more acquisitions by Jacor in St. Louis, and nationwide, based on the profile of stations they own and operate, and recent changes in federal telecommunication laws.

Jacor secured a $300 million loan for station acquisitions, and is a strong group owner of news and information stations, such as KOA-AM in Denver, and WLW-AM in Cincinnati. It has $148 million remaining for that purpose after the Noble acquisition.

St. Louis' number one station in audience and advertising revenue is "News/Talk 1120" KMOX-AM, owned since it's inception by CBS, recently acquired by Group W.

Sources tell me that last Friday's visit to KMOX by new CBS radio executives revealed that while they are pleased with the operation and presence of the station, they are concerned about it's profit margin, compared to other stations in the new CBS group. KMOX general manager Rod Zimmerman has cut back several part-time on air personalities in recent weeks to increase profits.

Westinghouse executives are open to selling companies to pay for the debt service of acquiring CBS for $5.4 billion last year. They spun

off their highly profitable nuclear and defense companies in the last six months in response to their CBS purchase.

Under the new telecommunication laws recently passed by Congress, Jacor could buy KMOX and co-owned KLOU-FM, adding them to their trifecta of Noble stations, giving them two AM and three FM stations in the country's 17th largest radio market.

No one at CBS or Jacor/Noble is talking about such a possibility, but three media analysts at A.G. Edwards and Edward Jones brokerage groups headquartered in St. Louis compare it to what is happening in soft-drink and beer retailing.

"Soda and beer companies introduce new brands to steal shelf space at the store from the competition," said a senior analyst at Edward Jones. "The new direction in broadcasting is buy and merge, stealing audience space from smaller competitors."

- 30 -

1486. Distribute your playlists to playlist-l list

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: phaedra@netcom.com
Message-ID: <4f9gfu$781@vixen.cso.uiuc.edu>
Source record: 26080

********** WELCOME TO PLAYLIST-L **********

NOTE: PLEASE SAVE THIS FILE and keep it either in hard copy or in the folder with the files and messages that you will be sending and receiving. Also, when sending commands mentioned below, do not use REPLY. Commands are to be sent to LISTSERV@NETCOM.COM. Submissions are to be sent to PLAYLIST-L@NETCOM.COM.

The first section of this guide will describe PLAYLIST-L in general. The second section will give detailed instructions for various options and features of LISTSERV that will help you get the most out of PLAYLIST-L.

********** Section 1: Overview **********

WHAT IS IT?
==========
This list is for the distribution of music playlists, either from radio shows (College or other), or from club DJ's. If you wish to subscribe to this list, look for information later in this posting. This list is open, that is, anyone can send submissions to the list, regardless of whether they are subscribed to the list. To make going through the submissions of the list easier, it is requested that you include some sort of information as to what type of music the show contains in the subject line of the message. Examples follow later in this post.

Playlists of radio stations as a whole will also be accepted (ie: WXXX Top 50 records for the week of...) I am currently trying to contact record companies and people inside the record industry so that they will read this list too. This might be a good way for compaines to track airplay of their records.

********** Section 2: LISTSERV Commands and Options **********

The following is a description of various commands that enable you to use the many features of LISTSERV. It is not an exhaustive introduction to LISTSERV. For more info on LISTSERV features send for HELP (Instructions below.)

TO SUBSCRIBE:
============

Send a message to LISTSERV@NETCOM.COM. Leave the subject line blank as it will be ignored. (Note that on some online services such as AOL, you are not allowed to leave the subject line blank; therefore simply hit the spacebar once to satisfy that requirement.) The first line of the body of the message must read:

SUBSCRIBE PLAYLIST-L

TO SUBMIT PLAYLISTS TO THE LIST:
==========

Send your playlists to PLAYLIST-L@NETCOM.COM. Remember to include some sort of indication as to the type of music in the subject line. Please also include the air date of the show (if it is a radio show). You might want to include some sort of header/footer that contains information about your show/club/station and contact information. Note that there is no need to include the word PLAYLIST in the subject line since it's assumed and also takes up valuable character space that could be used for more descriptive purposes.

EXAMPLES:

>Subject: My Radio Show 8/17/95 (Ambient/Techno)

TO SEND E-MAIL MESSAGES (OTHER THAN PLAYLISTS) TO THE CONFERENCE:
==========

Send your messages to the Internet address: PLAYLIST-L@NETCOM.COM

Be sure to include a TOPIC heading (see info regarding topics further on in this guide). Use a clear Subject: header so other people can follow discussion threads easily, and the digest index accurately reflects the contents. If you change the subject when replying to a message from the list, be sure to edit the Subject: header accordingly.

Note that when you Reply to a message from PLAYLIST-L, the reply will be sent to the person who wrote the message, not to PLAYLIST-L. You can include portions of someone's message in your response to PLAYLIST-L if you Forward their message to PLAYLIST-L and add comments. If you need an explanation of the difference between replying and forwarding, contact your system administrator.

++++++++++ LISTSERV OPTIONS ++++++++++

FOR ALL COMMANDS LISTED BELOW: Send them to LISTSERV@NETCOM.COM. DO NOT send these to PLAYLIST-L or your message will be sent to all subscribers, and will have NO effect on your options! Put the commands in the body of the e-mail message, not in the Subject header.

subscribe <list> [<address>]
Subscribe yourself (or <address> if specified) to the named <list>.

unsubscribe <list> [<address>]
Unsubscribe yourself (or <address> if specified) from the named <list>.

which [<address>]
Find out which lists you (or <address> if specified) are on.

who <list>
Find out who is on the named <list>.

info <list>
Retrieve the general introductory information for the named <list>.
lists

Show the lists served by this Majordomo server.

help
Retrieve a help message.

end
Stop processing commands (useful if your mailer adds a signature).

++++++++++++++++++++++++++ INFORMATION +++++++++++++++++++++++++++++++

INFO
====
Other more general information on listserv commands is available by sending
the command INFO

INFO PLAYLIST-L will return an informational message for people interested in
subscribing to PLAYLIST-L.

REMEMBER:
========

Send all commands to LISTSERV, not to PLAYLIST-L !!!
^^^^^^^^
Send all messages and playlists to PLAYLIST-L, not to LISTSERV !!!
^^^^^^^^ ^^^^^^^^^

For more information contact the PLAYLIST-L administrators at
phaedra@netcom.com or write
Paul Bourque
P.O. Box 310069
Newington, CT 06131-0069

1487. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: plaudati@mail.vt.edu
Message-ID: <4f9gg5$78p@vixen.cso.uiuc.edu>
Source record: 26081

In article <4f1bf3$ckj@vixen.cso.uiuc.edu>, maxtrek@aol.com says...

>Seen today on Wisconsin Ave. in D.C. following the big snow storm:
>An old white Toyota with this radio station bumper sticker:
>
>"WRCT 88.3
>Pittsburgh
>A Radio Station"

I actually have that bumper sticker in my collection! It's the radio
station of Carnegie Mellon University, located (of course) in Pittsburgh!

Peter C. Laudati
plaudati@mail.vt.edu

1488. Re: Looking for NPR in Toronto

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4f9gfu$780@vixen.cso.uiuc.edu>
Source record: 26082

NPR in Southern Ontario will require you to do a little
channel and band changing. In the Niagara region the best
signal will probably be from WBFO on 88.7. Then between
Hamilton and Toronto you'll move to AM 970, but lose it
east of Metro because of a tight directional pattern.
Bob Smith, middays WXXI-AM 1370 Rochester NY

1489. 1670 Khz Test

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: "Nickels, Bob" <RNickels@P16.IL50.micro.honeywell.com>
Message-ID: <4f9gg3$789@vixen.cso.uiuc.edu>
Source record: 26083

Quite by accident, I ran across a test last night (2/5) on the expanded AM band.

The US Army was performing tests using the callsign "KTRK", or "K-Truck" (go figure...)
The signal was very strong here in northern Illinois - equal or better than WJDM with better sounding audio. Reminiscent of the old clear-channel days!

Programming was classic rock, with live jocks and occasional requests. I called the phone number given and was told that they were running 5 KW from near Fort Meade MD. An address was given over the air for DX listeners.

Nice to hear the new band coming alive, even though this test was announced as a 24 hour event.

Bob Nickels
rnickels@micro.honeywell.com

1490. *The Sorry State of New York Radio*

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: mediapro@ix.netcom.com
Message-ID: <4f9gg4$78e@vixen.cso.uiuc.edu>
Source record: 26084

An interesting article on *The Sorry State of New York Radio*
by Neil Strauss in *The New York Times,* Sunday, Feb. 4,
1996 is available (today, Feb. 3) at the Times' Web site at
the following URL:

<http://www.nytimes.com/yr/mo/day/artleisure/04stra.html>

--maximum impact

1491. WKDR, Vermont's News/Talker has new website

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4f9gg8$79h@vixen.cso.uiuc.edu>
Source record: 26085

WKDR in Burlington has a website at <A
HREF="http://www.cafenono.com/wkdr">http://www.cafenono.com/wkdr</A>

We hope to add real audio snippets soon!

1492. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: scotttay@aol.com
Message-ID: <4f9gfn$77k@vixen.cso.uiuc.edu>
Source record: 26086

>How many radio shows out there showcase local bands?

KROQ Los Angeles (106.7) has "Music From Your Own Backyard" every
Wednesday night (Thursday morning) at 12 Midnight. Hosted by Zeke.

1493. ABC "features" the Doobie Brothers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: wormhole!news!media-archives.org!tcarman@uunet.uu.net
Message-ID: <4f9geq$768@vixen.cso.uiuc.edu>
Source record: 26087

I know this is an area for RADIO discussions... but I hang here... not in television. Did anyone catch the ABC half-time thang last night. They had The Doobie Brothers MOUTHING ''Listen To The Music'' at half-time.

I thought this Dick Clark treatment of things was laid to rest years ago. At least Diana Ross sang live last week. These guys couldn't even fake the notes/rhythms nor lip-sync the words. Talk about t-a-c-k-y!!!

-TC
---
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

1494. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: SteveOrdinetz <steveord@mci.newscorp.com>
Message-ID: <4f9get$76c@vixen.cso.uiuc.edu>
Source record: 26088

References: <4f4h0q$n0j@vixen.cso.uiuc.edu>

"Douglas C. Fleming" <dfleming@polar.Bowdoin.EDU> wrote:
>
>
>
>I was just looking at Arbitron ratings for various markets around the
>U.S.A., and I noticed that a plethora of alternative stations are either
>currently in the ratings dumpster, or are headed straight for it.
>WLUM-FM, in Milwaukee, for instance, seems to have had their ratings slip
>continuously since they dropped their CHR format. In almost every market
>that has both a CHR and an alternative, the CHR ranks much higher in
>terms of ratings. (This leads me to pose the question... Why are stations choosing
>alternative over CHR?

Because "alternative" (modern rock, whatever) is seen as being the Next
Big Thing, and everyone wants to be on the bandwagon. With a possible
exception in the early-to-mid 80s, CHR has never been considered a "cool"
format. It's true, though, very few of these stations seem to pull much
above a 2 share.

[Moderator's Note: CHR (Top 40) not cool?!?!? Don't try to tell that
to anyone who grew up on REAL top-40 in the sixties/seventies. Top-40
was VERY cool then. And the concept never dies, despite the different
musics plugged into the format. Bill]

1495. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: jdavis@bbn.com
Message-ID: <4f9geu$76f@vixen.cso.uiuc.edu>
Source record: 26089

References: <4f4h1h$n1g@vixen.cso.uiuc.edu>

In article <4f4h1h$n1g@vixen.cso.uiuc.edu>, jellis@student.uwsuper.edu
(JONATHAN M. ELLIS) wrote:

>References: <4f1bf0$ckf@vixen.cso.uiuc.edu>
>
>>Three of the salesman on duty claimed that AM stereo does not exist...
>
>I could not help but repost this line in your note. I'm pretty sure Radio
>Shack doesn't sell an AM Stereo receiver. Sony does (or did) make an AM
>Stereo Walkman for around $40. I think its the SRF-38 or something like
>that? I've been keeping my eyes open for an AM Stereo receiver for a few
>years and I've never found one.
>
>Jon/Superior WI

Its the SRF-42, it receives C-QUAM AM stereo and is in the 1996 Radio Shack
Catalog. The stores in the Baltimore/Washington area have it on the shelves.
I bought one a year and a half ago form J&R Music World in New York City. It
complies with some of the AMAX specs and even sounds better when receiving
mono AM.

Jeffrey Davis Phone: 410-290-5006
BBN Systems & Technologies Fax: 410-290-5025
9810 Patuxent Woods Drive E-Mail:jdavis@bbn.com
Columbia, MD 21046

1496. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4f9gf2$76l@vixen.cso.uiuc.edu>
Source record: 26090

References: <4f4h1c$n18@vixen.cso.uiuc.edu>

I can't forget the local daytimer (calls will remain anonymous
to protect the guilty) that forgot to turn its carrier off one
fine night a year or so ago. A phone call to the studios found
a couple of guys still there. The conversation went like this:

ME: "Hi. You seem to have left your transmitter on. Would
you mind terribly turning it off?"

THEM: "Oh...we don't work here. A friend let us come by to do
some recording. We'll be done in a few minutes."

ME: "I don't really care what you're using the studios for...but
you really ought to turn the transmitter off. Is there an
engineer you can call who can tell you how to do that?"

THEM: "Uhhhhh......"

As I understand it, the station later received a visit from an
FCC inspector, who issued a warning after being satisfied that it
was a one-time mistake, which it in fact appears to have been...
not like the other locals who seem to forget that their night powers
are 90 watts ore so...not 5000!

-=Scott Fybush - fybush@world.std.com=-

1497. Classic Rock Dead

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: bullitt@earthlink.net
Message-ID: <4f9gf6$76s@vixen.cso.uiuc.edu>
Source record: 26091

Of course this format is dead. How many times can you hear the
following:
DarkSide of The Moon
Stairway to Heaven
Foxey Lady
Ramblin Man etc etc.
There is a wealth of material that has not been played for 20 - 25
years, including cuts from those albums that get played to death.

What is wrong with free form (not labeling music) I got my first
exposure to some of the classics of Jazz & Blues listening to the old
WABC-FM/ WPLJ in NYC. How can we expose new listeners to these great
treasures if we label and segregate them.

1498. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4f9gf8$76t@vixen.cso.uiuc.edu>
Source record: 26092

Newsnext (newsnext@aol.com) wrote:
: Besides that problem of hearing the audio of an audio-VISUAL production
: (voices not named, phrases like "Here, you can see what the damage looks
: like....."),. the quality of the sound is rather tinny. The announcers
: aren't cozying up to radio broadcast mikes -- and the sound is rather
: hollow and distant, yea, aloof -- not the desired character of a radio
: broadcast: Up close and personal.

We had a station in Syracuse that tried to do CNN full time about the time of Desert Storm. The ratings were horrible, for many of the reasons you stated. I tried and tried, but just couldn't listen to it. Heck, I still prefer the major network news programs to CNN Headline News on TV as it is ... Will anyone ever do a true radio version of Headline News for radio? Would it really work?

Dan

1499. Re: KFI antenna

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: lancebkost@aol.com
Message-ID: <4f9gfl$77i@vixen.cso.uiuc.edu>
Source record: 26093

In <4du8qj$6ka@vixen.cso.uiuc.edu> jcr2@cornell.edu (John Rethorst)
writes:
>
>
>
>On my way south from LA recently, I stopped to see KFI's antenna,
right
>next to the San Diego freeway at Beach Blvd.

What John means to say is, next to the Santa Ana Freeway. I-5, not the
I-405. It is right on the Los Angeles/Orange County border in La Mirada.

Lance Ballance
Overnight Crash & Burn Artist
KOST 103.5 FM
Los Angeles (The Prettier FM sister of KFI)

1500. Re: Radio shows that showcase local bands

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4f9gfm$77j@vixen.cso.uiuc.edu>
Source record: 26094

References: <4f1bfh$cld@vixen.cso.uiuc.edu>

Rick Everett (reverett@vicnet.net) wrote:
: References: <4e1u9u$mal@vixen.cso.uiuc.edu> <4ei2cb$bvg@vixen.cso.uiuc.edu>

: Hey there.

: Here at 100.3 The Q in Victoria, BC on beautiful Vancouver Island Iif you
: don't know where that is, shame on ya!) we do a weekly one hour homegrown
: show. It airs Sunday night at 7PM PST and is called BC Grown. That's a
: play on the phrase that, in these here parts, refers to locally grown
: fresh fruit. We feature artists in the AAA format from throughout British
: Columbia, including Vancouver.

--
In Hamilton there are two radio shows that I know of that feature local
bands. The first, I believe, is an hour long. It's called basement
rock, and it airs on Y95, CJXY 95.3. The other is sound check, it's two
hours in length, airs at 93.3 CFMU on Fidays, and is hosted by our program
director, Janis Nixon.

Cliff Tooher
Executive Producer, AWARE CFMU's disabilities issues show

Check the home page out.

http://www.freenet.hamilton.on.ca/information/sports/media/cfmu/index.html

1501. Re: AM Stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: arnold@dallas.email.net
Message-ID: <4f9gf0$76i@vixen.cso.uiuc.edu>
Source record: 26095

I have an AM Stereo Sony Walkman. I bought it about 3 weeks ago at an electronics store in a mall here in the Dallas/Ft.Worth area. It's the Sony SRF-42. I got it for about $20 on sale. It has the AMAX Stereo logo on it and it sounds pretty darn good.

Arnold Evans
News/Talk 820 WBAP
Ft.Worth-Dallas

1502. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4f9gf2$76j@vixen.cso.uiuc.edu>
Source record: 26096

References: <4esfdh$m4t@vixen.cso.uiuc.edu> <4f1bfk$clk@vixen.cso.uiuc.edu>

talk1370@aol.com (Talk1370) wrote:

>A followup comment to Powell Way and others bemoaning
>the gathering chaos on the AM band...
> I agree that a lot of the stations with marginal nightttime
>allocations are deciding on their own to bend the rules. But
>even the old-timers with more generous allocations are some-
>times being heard in places, with signal strengths, you would
>not normally expect. I'm beginning to wonder if we're back-
>sliding toward the level of unregulated mayhem that existed
>on the band before the 1927 and 1933 radio legislation. If it
>keeps going like this, why not just say the hell with it, and
>let stations run their daytime patterns around the clock and
>hope for the best? Of course that would make a bad situation
>still worse, but can we really argue that the sloppy practice
>on both the station side and the FCC side we're observing now,
>is all that much better?

Propagation in the medium wave band is going through an exceptional
period. This may account for the "unexpected" signal strengths from
distant stations.

The complaint WBZ and other clears are making is that stations with
marginal night time allocations aren't going off at night when they
are supposed to or are changing their pattern late. It is
particularly a problem in the winter months when the sun sets before
or during afternoon drive.

Mark Manuelian
WBZ Boston

> The answer is obviously to compel stations to obey the
>technical terms of their licenses. But that clearly isn't being
>done consistently right now...
>Bob Smith, middays WXXI-AM 1370 Rochester NY

1503. Re: Copyrigyhts and Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4f9gf3$76m@vixen.cso.uiuc.edu>
Source record: 26097

: >[Moderator's Note: The reason for that is simple. Arbitron
: >information is copyrighted and costs a LOT of money.

: Garret A. Wohlman replied:

: >Actually, this is not true. You Can't Copyright A Number.

Rob Landry (umar@cybercom.net) wrote:

: I'm not an expert on copyright law. But I think the law makes a distinction
: between a fact, which anyone may arrive at independently, and an estimate
: like those found in an Arbitron report.

: Perhaps someone with better knowledge of the law can elaborate.

While copyright law is not my field, I will elaborate some. "Facts" and "estimates" are not the issue legally. The real issue goes to "form of expression" that "authors" "create". Arbitron creates its books from original data. The data is protectable, as well as their interpretations of that data. That the data is composed of numbers is immaterial.

Why should this bother anyone? If you paid to get data, then paid people to interpret it, wouldn't you want protection too? Last I heard, Arbitron is a business. I certainly don't want to pay people to produce a product for me, just to give the product away for free (unless that would generate even more business for me - like Microsoft did).

Have to admit, as someone not in the business of radio, I'm unclear what you think is unfair about this ...

Dan

[Moderator's Note" Er... Dan, I dont recall anyone saying that it was not fair. Do you? Bill]

1504. WBBM-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: Doug Fleming <dfleming@arctos.Bowdoin.EDU>
Message-ID: <4f9gf4$76n@vixen.cso.uiuc.edu>
Source record: 26098

There have been a number of rumors flying about lately that WBBM-FM ("Party Radio, B-96") was going to change from Dance to CHR with their new Westinghouse ownership. This has not been the first time that rumor has surfaced. Being a Chicago native, I am very familiar with that station. In fact, I have been listening to that station since I was a kid. One thing that I have noticed about "B-96" is that they canstantly try to switch away from the dance format. They dumped their dance for CHR in 1992, but after a few months, switched back again. In 1993, they tried this again, but to no avail. Last summer, "B-96" again went CHR, but only for about two months. When I returned home from college over Christmas, I found "B-96" back to their original dance format. In fact, they had dumped pretty much any semblance of "CHR" from their playlist, incorporating mostly club cuts, dance mixes, and mainstream dance into their format.

"B-96" has had a solid Hispanic audience ever since 1988, when they first adopted the dance CHR format. It was this audience, I believe, that saved them from the same fate as CHR "Z-95" (now "Kicks Country") which died in October of 1991.

Since the death of "Z-95," WBBM-FM's ratings have ranked them between #3 and #5 in the Chicago market. It is only when they try funny stuff, such as a two month spurt of CHR, that their ratings fall. If the decision to go CHR is permanent, then they will lose their Hispanic audience, which seems to be the backbone of the station. In addition, they will probably lose people like me, who are not Hispanic, but enjoy the dance format.

I do not understand the logic of "B-96"'s proposed decision to go CHR. I can only say that when other stations have made similar decisions, their ratings were chopped down quite a bit. Here are some examples: WHYT-FM (Detroit), WLUM-FM (Milwaukee), KKFR-FM (Phoenix; which is back to the dance format), and WZAT-FM (Savannah, GA).

-Respectfully,

Doug Fleming

Douglas C. Fleming dfleming@polar.bowdoin.edu
http://www.xnet.com/~dfleming/index.html

1505. Re: Blind people in radio? I'm not alone, EAH!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-07 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4f9gf6$76q@vixen.cso.uiuc.edu>
Source record: 26099

Anthony, in answer to your posting about adaptive methods at
radio stations, there are many, and for the most part, they are
not limited by anything but your imagination. For example, how do
you deal with program logs? You could have a friend or spouse read
them (not always practical, because other people's schedules won't
always coincide with yours.)
coincide with your schedule). You could have the person on the
previous shift read it to you; while seemingly a more dependent
approach, if you're in a small town where the sales staff adds
spots to the log at the drop of a hat, this may be the easiest
way. A favor or two in exchange, a Coke now and then, or your offer

of help in situations where you can enhance the skills of the log-
reader will more than compensate in most cases. And then there's
that other log solution: if the traffic department computerizes
logs and you can read the control room computer via speech or
Braille, you have a totally independent solution. Just make sure
that active sales dept. hasn't added to, ot altered the log you're
working with.
What about labeling carts and CDs? If you use Braille, there's
a wonderful template you can get from Howe Press that lets you
put Dymo tape in the Brailler; if you are doing lots of labeling,
that's your ticket. If you only use numbers on station CDs and
carts, a 3M labeler costing $45 will be a must (and if you use
it a lot, you can expect to replace it about every two years.)
For transmitter meter readings, many stations have dial-up phone
lines with voice synthesized readings, so the engineer can check
on the equipment or for unattended operation; if the equipment
talks to the engineer, it'll talk to you (just promise not to
give out the access codes!)
For reading copy, use the same solutions as with logs.
Voice mail is a plus; that way, people can leave items or changes
at their convenience, and you can check it at yours. (Allow your-
self extra leeway in case someone forgets and you have to
improvise.)
Now, here comes the nasty reality check. Blind and in
radio since 1973, I can tell you that you have other obstacles
besides blindness to overcome. Not all program directors are open-
minded about blindness; regrettably, I find that the majority are
not. Generally, if they aren't convinced that your blindness is not

a hindrance at first, they are not likely to change their minds;
move on to someone else. If, on the other hand, you don't think
they're amenable to you but they tell you to keep in touch, do it;
you wouldn't want to lose that job because you misjudged the PD,

would you? (You won't misjudge often, though. A brush-off, even done kindly, will not bypass your built-in B.S. detector.)
Your second obstacle (and my major one) is the hidden job market. By the time most job leads appear in the trades, the jobs are filled.
They're taken, quite often, by people known to management, friends of other employees with good track records, or those who have already made that good impression on the PD or GM. The only way to counter that is to be outgoing, make friends at the places you want to work, and try your darnedest to get in on the ground floor.
And about those openings (and I'm about to say something well-known in the broadcasting business but not generally acknowledged to the rest of the world): Those great job leads posted in the magazines are quite often done so station management can say they made notice of the job available to everybody. The sad truth is that people like you and me (who could use those timely job leads, if they REALLY led to jobs) usually are the last to know about them--and all in the guise of being able to tell the EEOC and the FCC, if asked, that minorities are solicited for employ-ment.)
Only my second posting here, and I'm already saying heretical things; oh, well, somebody has to, and you should be aware of them.
One last thing. Nothing I have said here is intended to discourage you. At its best, radio is the most satisfying thing I could ever imagine doing--and the radio business needs more talented and creative minds, and fewer warm bodies with no soul. I wish you the very best; grab for that brass ring, and you just might get it.
If this message has cynicism in it, however, it's because I've spent a lot of time learning my craft, and yet again, it's time for another earnest job search (and I'm better at holding a job than looking for one, because of the aforementioned factors.)
For the umpteenth time, I'm wondering if I should leave broadcasting for telemarketing, a home business, or some other arena
where my abilities may be fewer but my chances for success greater.

Remember that the
Ed Walkers are in the minority; most blind people I've known in this business are working at jobs well below their capabilities. In a business where good communicators should get the best oppor-tunities--in my opinion, whose very survival depends on our being considered important in listener's lives--it's sad that so many capable people get overlooked in the hiring process, in the name of

convenience and expediency.
But don't let anything I've said deter you, Anthony. You may just be the one to break through those barriers and show the world your stuff. And you'll never know unless you try.
If I can provide any advice, assistance or encouragement, don't hesitate to Email me at ricklew@aztec.asu.edu. I've combined my

reply to your message, Anthony, with some comments I thought would not only be of interest to you but thought-provoking (or just plain provoking!) to the other readers of this newsgroup.
Good luck, and defy the odds! Go get 'em!--Rick Lewis
ricklew@aztec.asu.edu

1506. New Formats

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4fccju$o6o@vixen.cso.uiuc.edu>
Source record: 25900

I don't understand why radio programmers and owners are so reluctant to try what clearly will be the two hottest formats in the 21st Century.

1. Adult Album Contemporary

2. Kid Radio

The last remaining vast segments of unserved audience. Every time I bring it up, people just give me a million bogus reasons why they won't work. Guess that's what they told Gordan McClendon 50 years ago too.

-"Religion divides...Understanding unites!"
k robinson GBCE54D@prodigy.com

[Moderator's Note: The big problem with 'kids radio', such as Kidstar and Radio AAHS, is that Arbitron, the nations most respected ratings service, fails to rate listeners under 12, the core audience of such stations. However, with Disney/ABC behind AAHS, we may see that change. I hope so, kids radio is a wonderful format. Bill]

1507. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4fcckf$o7h@vixen.cso.uiuc.edu>
Source record: 25901

References: <4f9gf9$770@vixen.cso.uiuc.edu>

gustafse@mcnet.marietta.edu (Eric Gustafson) writes:

>There shouldn't be a need for testing at college radio stations...
>College radio is the last refuge for experimentation in broadcasting. If
>it becomes just another tested and marketed type of station, where will
>listeners be able to turn for something out-of-the-ordinary?

Personally, I generally don't like music testing because I think it can ultimately make a station dull. If participants vote for their favorites and things that sound like them, and if songs repeatedly heard on the air become favorites, you have a closed loop and a station stuck in a rut.

Broadcasters should be leaders, not followers. The PD or MD who tests every song he plays is no better than the wishy-washy politician who always takes a poll before stating a position.

That said, I think that college stations _should_ do music tests. Their programmers usually don't have the experience and maturity of programmers in the "real world", and they often seem to focus more on their own likes and dislikes than those of the people they want to reach. Music testing is an excellent way to get to know listeners and their needs, especially if what are being tested are _styles_ of music rather than individual songs.

There was an earlier thread in which several people said that college radio experience is largely useless to people comtemplating careers in radio. Music testing and audience research in general is worthwhile experience in itself; if it steers college programmers toward decisions based on listeners' needs or wants, and away from programming based on petty politics or personal taste, it could make college radio not only a more valuable learning experience but a better service to listeners too.

Rob Landry
umar@cybercom.net

[Moderator's Note: So, Rob, I am confused. Are you saying you *are*
in favor of testing or *are not* in favor? Bill]

1508. Steve Hunter: Found Him!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: fum@mustang.uwo.ca
Message-ID: <4fcckg$o7i@vixen.cso.uiuc.edu>
Source record: 25902

> Ted Randall (cbox@ix.netcom.com) wrote:

> Steve Hunter was 7-10 pm CKLW 1969-70
> Does anyone know? Where is he today?

Yes, I do. He's co-hosting an afternoon drive show on CHRW 94.7FM in London, Canada with yours truly. He joined me in January, and has definately made a great addition to the show!

Cheers!

Fum Fee.

--
Fum Fee --- <fum@mustang.uwo.ca>
CHRW 94.7FM -- London's Real Radio

1509. 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Holmes <aholmes@ultrix.ramapo.edu>
Message-ID: <4fcckh$o7j@vixen.cso.uiuc.edu>
Source record: 25903

I saw that magnificent array once and have tried to find it when
I am visiting my cousins. Does it still exist? if so where do I
find it to take pictures for my telecom course??? TIA

Adolph "Capt Video" Holmes
aholmes@ramapo.edu
note address change
voice 201-529-7403

1510. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4fcckh$o7k@vixen.cso.uiuc.edu>
Source record: 25904

References: <4epmgn$8ij@vixen.cso.uiuc.edu> <4esfe6$m61@vixen.cso.uiuc.edu>

The 12-tower array in Detroit was reduced to 9 towers several years ago
when the station requested a power reduction.

I had once heard of a 16-tower system in operation in Wisconsic quite a
few years ago but I never saw it with my own eyes.

On 2 Feb 1996, Clarke PXY wrote:

> Does anyone know which directional AM
> station in the United States or Canada uses the most towers?
>
> I've seen the 12-tower arrays for 1190 Dallas TX and 1500 Detroit MI, and
> have heard (but did not see myself) that CFTR 680 Toronto once used a
> 13-tower array somewhere along the QEW.
>
> Are there any existing AM directional stations that use more than 12
> towers at the same time? (i.e. for one pattern; not counting separate day
> and night sites)

1511. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4fccki$o7l@vixen.cso.uiuc.edu>
Source record: 25905

References: <4en3st$sat@vixen.cso.uiuc.edu>

There is a tower of 2000+ feet just outside Dillon, South Carolina. It
holds a TV antenna at the top and an FM antenna somewhat lower.

On 31 Jan 1996, NEWSRADIO wrote:

> Ok..here's a trivia project for everyone. I'm looking for the "tallest" radio tower.
Before
> you jump the gun, I'm NOT counting buildings/structures like Sears tower or the CN tower
> in Toronto etc. I'm strictly talking guyed communcations towers. I know that LEBLANC

1512. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: honzman@usaor.net
Message-ID: <4fcckj$o7m@vixen.cso.uiuc.edu>
Source record: 25906

References: <4f1bf0$ckf@vixen.cso.uiuc.edu>

In article <4f1bf0$ckf@vixen.cso.uiuc.edu>,
jewel1@aztec.asu.edu (MIKE WILLIAM TENCZAR) wrote:
>
>
>
>
>Is it really true that Radio Shack sells a Sony Walkman
with AM stereo?
>I read about it in this news group. I then went to my
local Radio Shack
>in Scottsdale and the salesmen I thought I was nuts.
Three of the
>salesman on duty claimed that AM stereo does not exist,
and I could not
>make them believe that it really does. Does anyone know
of any other
>store other than radio shack that sells a Sony Walkman
with AM Stereo??
>and for how much money???

I think you may be a bit confused. Yes, Sony MADE an AM
stereo walkman AND Radio Shack actually made an AM stereo
receiver for your component system.

I actually have BOTH! My station broadcasts in AM stereo
and the sound IS fantastic!! Too bad the FCC screwed up
because AM stations could be sounding VERY good.

Both models are now out of production. The Sony walkman
actually had a switch on the back for the listener to
switch from C-Quam to the Khan system. That's the whole AM
stereo problem...who knows what system the radio station is
using?

The Radio Shack model was strictly C-Quam.

Again, both sounded great. Today just about the only AM
stereo radios around are in cars. Most people don't even
know they have one.

1513. Re: WBBM-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: dbalalos@postbox.acs.ohio-state.edu
Message-ID: <4fcckk$o7n@vixen.cso.uiuc.edu>
Source record: 25907

References: <4f9gf4$76n@vixen.cso.uiuc.edu>

In article <4f9gf4$76n@vixen.cso.uiuc.edu> "Doug Fleming" <dfleming@arctos.Bowdoin.EDU> writes:

>Since the death of "Z-95," WBBM-FM's ratings have ranked them between #3
>and #5 in the Chicago market. It is only when they try funny stuff, such
>as a two month spurt of CHR, that their ratings fall. If the decision to
>go CHR is permanent, then they will lose their Hispanic audience, which
>seems to be the backbone of the station. In addition, they will probably
>lose people like me, who are not Hispanic, but enjoy the dance format.

>I do not understand the logic of "B-96"'s proposed decision to go CHR. I
>can only say that when other stations have made similar decisions, their
>ratings were chopped down quite a bit. Here are some examples: WHYT-FM
>(Detroit), WLUM-FM (Milwaukee), KKFR-FM (Phoenix; which is back to the dance
>format), and WZAT-FM (Savannah, GA).

Actually I liked Z-95, especially the little Spanish voice-overs they used to play. I thought they did a much better job than B-96. Obviously I was wrong since they dumped the format.

In Columbus, 105.7 used to be both the Power Pig and Hot 105. They too had kind of a "poor man's" dance format (it was somewhere between urban contemporary and dance.) They used to get very respectable ratings, especially for a 6,000 watt station with a mediocre signal broadcasting in a very white-bread midwestern city.

They eventually went to CHR and dumped that for the Arrow format, which gets lower ratings. I think it all had to do demographics. Obviously, advertisers do not covet the market that listens to dance stations.

Dan

1514. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4fcckk$o7o@vixen.cso.uiuc.edu>
Source record: 25908

References: <4epmfc$8g9@vixen.cso.uiuc.edu> <4f1bf4$ckn@vixen.cso.uiuc.edu>
<4f9gf8$76t@vixen.cso.uiuc.edu>

WMAQ AM 670 has CNN Headline News as well as CNN audio on Nationally
breaking stories. They're the #1 news station.
But, instead of *just* playing the audio, if there is something that might
be visual, the local anchors tell you what is happening, and describe the
scene - just like if they were doing the covering themselves.
They used CNN during Desert Storm and the Simpson trial.
Being a 50,000 watt clear channel, they must have had a huge listenership.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

[Moderator's Note: WMAQ is nuber one newser? I thought WBBM held
that position. Well, no matter, they are co-owned anyway so the cash
goes in the same pocket. Bill]

1515. Re: "Working Woman on the Run"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4fcckk$o7p@vixen.cso.uiuc.edu>
Source record: 25909

References: <4f9gga$79l@vixen.cso.uiuc.edu>

WSTC-AM, Stamford, Ct. runs the show. 203-327-1400. Brooke Daniels is
the P.D. She should be able to give you the info. you need.

1516. WYNY: Mancow vs Stern

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4fcckm$o7q@vixen.cso.uiuc.edu>
Source record: 25910

Well, it's about time.

In NYC we have had to listen Howard Stern harange us about all of his talent, wit and wisdom since WNBC stuck us with him and then went defunct.

Stern prospers because in this era of fragmentation, a 6 share can make you number one. His best numbers come from major markets where 6% puts you on top. As the markets get smaller and the demands to get top ratings get higher in terms of audience percentage, he still gets that same 6%. Locker room adolescent gutter talk will never attract lots of people on a percentage basis. But, in a major market, 6% is enough. He is no wizard of talent. He's just lucky enough to have come along at the right time to get away with this schtick. And, up until now, no one else is trying it. At least not in NYC.

Enter Mancow Muller. Another trash talker. Our first encounter with him on YNY this past Monday was about what I expected having followed his success at RCX in Chicago. Since Evergreen is doing the format of the day thing at WYNY, who knows if Mancow will stay at YNY or not. But whatever happens, I hope he stays somewhere in NYC. Not because I paticularly like him but because I think he has a shot at giving Stern some competition for this 6% of the audience.

What happens when someone else comes along doing what you do, but does it "better"? Just ask Phil Donahue. Stern is crude, therefore, his competition has to be cruder. Stern was cruder than Imus, so it is only a matter of time before someone is cruder than Stern. Mancow may be the guy. Then that "master of all media" Stern will have to compete with others using a similar format. Just like everyone else in radio. There are lots of "Zoo" formats, lots of "talk" formats and lots of "music" formats in every market. Now there will be more than one "dirty talk" format. And guess what? That 6% will get divided up.

So much for the master.

Allan Sniffen
asniffen@computer.net

1517. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: kenorian@li.net
Message-ID: <4fcckm$o7r@vixen.cso.uiuc.edu>
Source record: 25911

References: <4f4h1f$n1d@vixen.cso.uiuc.edu> <4f9ggf$7ah@vixen.cso.uiuc.edu>

Maybe I'm just getting old, maybe I'm getting too conservative in my old age, maybe I'm in the minority... but what has our society come to when Mancow and Stern attract so many people and are enjoyed by so many....

Me, I'll take Vin Scelsa any day!

1518. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4fcckn$o7s@vixen.cso.uiuc.edu>
Source record: 25912

} kenorian@li.net (Ken E. Norian) queried...
}
} Maybe I'm just getting old, maybe I'm getting too conservative in my
} old age, maybe I'm in the minority... but what has our society come to
} when Mancow and Stern attract so many people and are enjoyed by so
} many....

This is an excellent question and one that is never really answered, rather it is reacted to by those who are fans or foes of that style of radio.

I think, personally, that at the core of this attraction is the fact that Stern, et-al, push the ever-narrowing envelope of what can be said and done on the radio. Whether you love or hate the likes of Stern, Mancow and others, they are popular because their shows stand out from the mass of 'ten-in-a-row' jukeboxes, 'insipid morning zoos' and one-sided-political-ego-stroke-fests.

The talent level of a Stern not withstanding, I believe that these programs are popular for the same reason Limbaugh is popular.

1) They both speak to a specific target audience.
2) They offer an entertaining package that is *different* from the rest of the over-consulted, predictable, and ever-narrowing scope of material found on most other station.
3) They generate interest through controversy.
4) They offer an on-air product that sounds spontaneous, free and fun.

I have little personal use for Stern other than as a living testimony to the fact that despite the research that tends to sway programmers to the familiar (and overdone) formats, there is a HUGE audience out there for something, virtually *anything*, that is *different*.

It amazes me how few programmers are willing to see the writing on the (bathroom) wall. There are a LOT of people out there who are simply tired of the fare on the air, and will flock to a station that offers programs of an interesting and novel nature.

Evergreen's WLUP (The LOOP) in Chicago is one of my pet examples. They were told that what they are doing *cannot possibly work*. The research said that such a format (free-wheeling, entertaining talk 24 hours a day) was..

1) Too expensive.
2) Would not generate the ratings.
3) Would invite trouble due to the explicitness of some of the hosts.

Yet it did work, and in a -- H U G E -- way. In most dayparts they scored high in the top 10 often in the top 5) in 12+, and as #1 in the 25-54. This DESPITE the (IMHO foolish) re-arranging of schedules, switching from a regional 50,000 watt AM to a short-spaced 6000 watt FM. More importantly, LOOP listeners were/are very loyal.

In a day when radio is undergoing ever-increasing levels of research-driven tunnel-vision, believing the hype that "People really DO want to hear the same 200 songs over and over" and refusing to see that while *some* people like that format, there is an ever increasing number of people who are NOT tuning in BECAUSE of the repetition.

Stern proves that people want to be entertained, even shocked a little, when they listen to the radio. Stern, Imus, Dahl, Greaseman, Limbaugh and others prove, also, that people want something different. Something that makes them laugh, think, even react in disgust. People want to be treated like adults again, by radio programmers.

What we need (I have said this before) in radio today is more visionary programmers who do like the programmers in the fifties, sixties and seventies... program to the people. Respond to the audience, involve the audience. Not be afraid to make changes on a gut level, to listen to the listeners.

Sure, research is important. But when we have come so far that we need reams of data, focus groups, and testing, just to add a song or two to a playlist, we have gone *too far* from what the whole thing is based upon.... attracting an audience to our station so we can sell them something. It is this over-tested, over-consulted, over-sanitized method of programming that results in an on-air product that is dull and lifeless to the listener.

People tune in Stern in droves, because he seems to be the antithesis of all that structure. He (and even more so, Imus and Dahl) seem to converse with their listener, not talk AT their listener. This is an aspect of radio that has been on the decline for years and is now reaching anemic low-levels. And Stern, et-al, are catering to these lost listeners who seek involvement, apparent spontaneity and life, in their listening. And judging by the ratings, there are an AWFUL lot of those lost listeners out there.

Sure, I know there will be people telling me that I am 'making the biggest mistake in programming philosophy' by assuming that because *I* like it that the rest of the listeners will. But I submit that it is the 'same-old same-old' approach which is making the biggest mistake. Stern, THE LOOP, (and others) show that there *IS* a big, mostly untapped, audience out there who wants something different. Who will step up to the plate and reap this harvest?

Bill

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Position. \\\

1519. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4fcckn$o7t@vixen.cso.uiuc.edu>
Source record: 25913

>I read in Newsday that WYNY is going to simulcast Mancow out of >Chicago for the morning show. If this is true you can bet that the >venom will spew from Stern on Monday!

>[Moderator's Note: So what else is new? Yawn!!! Bill]

As someone who cares little about Mancow, and even less about Stern, I'll take it one step further, and <SHRUG>! Just what we need...self-righteous vs. self-important in the biggest radio market in the country! (And I'll leave it to you to figure out who is which!)

Cheers,
Max

{} Max Cacas
{} Washington, D.C.
{} INTERNET: MaxTrek@AOL.COM

1520. Re: WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4fcckp$o7u@vixen.cso.uiuc.edu>
Source record: 25914

References: <4f9ggf$7af@vixen.cso.uiuc.edu>

Here's the rest of the best-of week on WYNY:

Wednesday, Feb. 7 is a simulcast of Johnny B. and the rest of the the gang from Evergreen's WLUP-FM, Chicago.
Thursday is a simulcast of San Francisco A.C. KIOI.

Friday is a simulcast of newly-acquired Evergreen CHR WXKS, Boston.

Evergreen's now confirming that there will be a Big Announcement Friday mornning (Feb. 9) at the Rihga Royal Hotel in Manhattan. Big bash with Evergreen execs and (presumably) new format and talent. Stay tuned -- We haven't seen this much fun in New York
in ages! Tom Taylor/Inside Radio

1521. WYNY-FM...The Real Deal

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Jerome Myers <jerome_myers@prenhall.com>
Message-ID: <4fcckq$o7v@vixen.cso.uiuc.edu>
Source record: 25915

For those of you on the edge of your seats about the next phase of WYNY in New York...here is the latest. After today (2/7) Evergreen(the owners) will continue "format stunting" with KIOI-FM/SF (HOT AC) they will take the airwaves for Thursday, then Kiss 108FM/Boston (Top40) will be on Friday.

On Friday (2/9) Evergreen Media will hold a press conference in NYC at 11am to announce the end-results..new call letters, new PD, new format. The rumor is heavy on Urban/Dance, since several Mix DJ's from Hot97 have been contacted by Evergreen? However, we may still be in for a surprise...another ROCK station in NYC is still a strong possibility.

The format change can happen as early as this weekend???

1522. Re: WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: plaudati@mail.vt.edu
Message-ID: <4fcckq$o80@vixen.cso.uiuc.edu>
Source record: 25916

In article <4f9ggf$7af@vixen.cso.uiuc.edu>, scw1118@hertz.njit.edu
says...
>
>
>
> At 6:00 EST on Monday 103.5 WYNY dropped the country format and began
>simulcasting Rock 103.5 WRCX from Chicago.

> Well I was expecting to hear Rock 103.5 when I woke up Tuesday
>morning. However the satellite feed was now 92.3 The Beat KKBT in Los
>Angeles.

Today, Wednesday the 7th, they're simulcasting 97.9 WLUP Chicago.
Am I the only one getting a kick out of getting to hear different radio
stations from around the country for a change?!
While listening to the ROck 103 simulcast on Monday I got a kick
when I learned that the afternoon jock (La Brutus I think?) kept
announcing that he was on the air in his hometown of Manalapan, NJ! (My
hometown TOO!) Before segueing into the NY traffic report, he asked the
reporter how traffic was on Church La. near Manalapan High (a small local
street that backs up all the time from HS traffic)! I got a lot of it on
tape.
BTW, Mancow wasn't the only Rock 103 jock poking fun of NY
stations and jocks. La Brutus was poking fun of Scott Muni on WNEW FM by
doing impressions of Muni's deep monotone voice, even suggesting that he
cough up his lung! I guess since the Chicago jocks knew they were only
going to be on for one day, they figured they could get away with
anything.
It will be interesting to see what else we're going to hear this
week until Evergreen kicks off it's new station. Tape is rolling....
Peter C. Laudati
plaudati@mail.vt.edu
Manalapan, NJ

1523. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jvc2@cornell.edu
Message-ID: <4fcckr$o81@vixen.cso.uiuc.edu>
Source record: 25917

References: <4f9ggi$7b5@vixen.cso.uiuc.edu>

In article <4f9ggi$7b5@vixen.cso.uiuc.edu>, kieran@interport.net (Aaron L Dickey) wrote:

> References: <4f4h1f$n1d@vixen.cso.uiuc.edu>
>
> In article <4f4h1f$n1d@vixen.cso.uiuc.edu>, swarm007@aol.com (SWarm007) wrote:
>
> > I read in Newsday that WYNY is going to simulcast Mancow out of Chicago
> > for the morning show. If this is true you can bet that the venom will spew
> > from Stern on Monday!
> >
> > [Moderator's Note: So what else is new? Yawn!!! Bill]
>

I heard that Mancow used the word 'asshole' twice on his show, referring to Stern. What I'd like to know is why the FCC fines Infinity millions of dollars because Howard talks about his sex life or bathroom habits? I've never heard Stern use any of the 'seven dirty words' on his show, although I guess 'asshole' isn't one of them.

BTW, so far Howard isn't mentioning that MC is on in NYC. Guess he figures there's no reason to give the guy any free publicity.

--
John V. Curatolo
jvc2@cornell.edu

1524. Re: End of Country music on WYNY

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: guest@lehigh.edu
Message-ID: <4fccks$o82@vixen.cso.uiuc.edu>
Source record: 25918

References: <4f9ggh$7b4@vixen.cso.uiuc.edu>

"Bruce Slutsky, Van Houten Library, 201-596-8498" wrote:

>After 6:25 PM the station ran syndicated country programming. I woke
>up about 6:10 AM and heard Mancow. For the 20 minutes that
>I listened he was bashing Howard Stern. He used the F word and
>as*ho** several times. The beeper was too late. It beeped after the
>F word was completed not during it. I was a little upset that he said
>"Some hick will turn on the radio and be upset that Garth Brooks is
>not on." He also described WYNY as a kick ass country station.

>If Mancow stays on WYNY, I leave.

...and the Feds fined Infinity over Stern's antics, which were bad,
yes, but much tamer than this....

CHRIS

1525. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: dj <dj@mail-newrock.coretech.com>
Message-ID: <4fccj7$o5t@vixen.cso.uiuc.edu>
Source record: 25919

References: <4f4h0q$n0j@vixen.cso.uiuc.edu>

Douglas C. Fleming wrote:
>
> I was just looking at Arbitron ratings for various markets around the
> U.S.A., and I noticed that a plethora of alternative stations are either
> currently in the ratings dumpster, or are headed straight for it.
> WLUM-FM, in Milwaukee, for instance, seems to have had their ratings slip
> continuously since they dropped their CHR format. In almost every market
> that has both a CHR and an alternative, the CHR ranks much higher in
> terms of ratings. (There are a few exceptions, like Lansing, MI and
> Denver, CO, and Portland, ME, but in general the CHR ranks much higher.)
> This leads me to pose the question... Why are stations choosing
> alternative over CHR?
>
> ((((*)))) Douglas C. Fleming
> A dfleming@polar.bowdoin.edu
> IXI
> ___IXI___ Visit my "radioactive" web site!
> _/ _ http://www.xnet.com/~dfleming/index.html
> --

If done correctly(in most cases,not) you can create the most loyal and
devout listner base of any known market. For a great reference station
check out WEQX Manchester,VT. 10 years of alternative programming. PD's
need to relize that the format will never be the "top" format, but the
most stable if done right. The problem today with the programming is
that there are to many past and present "top 40" programmers trying to
be alternative(in a nut shell).

Tom "Julio'" Oele-WLUM-New Rock 102one-Milwaukee,WI-7-12pm jock
dj@newrock.com
www.newrock.com

1526. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: markndark@aol.com
Message-ID: <4fccja$o5u@vixen.cso.uiuc.edu>
Source record: 25920

I think many stations were looking for a format that was free of the negatives that Top 40 carries with it. Less teen oriented, less rap and urban music, plus it was music they (boomer aged management and sales) could personally relate to...you know young white guys with long hair and guitars...kinda like the AOR they grew up with back when they were young.

But...many alternatives found that they only got a new set of objections from sponsors. With top 40 sponsors incorrectly complained that their audience was "just a bunch of kids with boom boxes" now they're hearing that their new audience is "just a bunch of unemployed kids with purple hair and heavy body piercing".

Add that problem to the fact that "Alternative" music is a branch of male dominated Album Rock, not a substitute for female targeted Top 40. They're just two different kinds of radio/audience. Not saying that one is better than the other, they are just two very different things.

I personally think that the many in the music industry were thinking along the same lines as the radio management...trying to find music with less objections and perceived problems...something they could personally get into more.

The audience did not agree.

Mark "In The Dark" Shands/Portland, OR

1527. Re: KTRK testing on 1670 KHz

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Marc Gordon <marc@shore.net>
Message-ID: <4fcck9$o78@vixen.cso.uiuc.edu>
Source record: 25921

References: <4f9gg2$787@vixen.cso.uiuc.edu>

I heard them on the evening of 2/6 from about 2000 to 2200. Signal just N.W. of Boston MA was quite good most of the time but with some deep fades on a Yamaha stereo with it's regular am indoor antenna. The 1660 station in NJ was only slightly better. I heard the DJ say at one point that the fidelity should sound better than other am stations because they were not using the NRSC cutoff curve.

1528. Re: Had it with Hootie? Bach Is Back! AE needed in Philly.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: NJPF87B@prodigy.com
Message-ID: <4fccjd$o62@vixen.cso.uiuc.edu>
Source record: 25922

References: <4f1bf4$ckm@vixen.cso.uiuc.edu>

Sorry for you.. The BEST classical Radio Statio in the country is
Boston's WCRB - with cool and creative programming, its the nation's
highest rated classical station...

1529. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jimnuznoff@aol.com
Message-ID: <4fccje$o63@vixen.cso.uiuc.edu>
Source record: 25923

I heard the reaction of the staff of WWWE to the death of the reporter & pilot. It was quite superficial. The reason: the management of that station decided that WWWE's traffic reporter(s) should just report the traff ic and remain anonymous. So when the plane went down, there was a "loss" albeit an unnamed one. The air staff reported the deaths, and it seems sad that it this occurance was the first time we listeners learned the identities of the traffic reporter (and pilot). Just goes to show you that airstaff can be taken for granted. As a sidebar.....it should be noted the "new" traffic reporters are EQUALLY anonymous!
Will they ever learn?

1530. Northern California Radio-TV News Directors Meet

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: rtnda@aol.com
Message-ID: <4fccj3$o5q@vixen.cso.uiuc.edu>
Source record: 25924

Students, beginners and anybody interested in hearing how frequent award-winners do it are especially invited to the February 14 meeting of the Northern California Radio-Television News Directors' Association, a "Writing Workshop" with Mike Sugerman, KCBS, and Bob MacKenzie, KTVU. Social 11:30AM; lunch, 12:00M; adjournment 1:30PM at the San Francisco Tennis Club, 645 5th St. at Brannan. $20, with a $5 discount if you call (415) 341-9978 before noon, 2/12. You need not be a news director or a member of NorCal RTNDA to attend. Reminder: the NorCal Annual Convention and Awards will be at the Concord Hilton on April 19-21. For information call Darryl Compton, Executive Director. (415) 341-9978. Fax 341-9979. E-mail Darrylcomp@aol.com.

1531. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: pwuthrich@aol.com
Message-ID: <4fccje$o64@vixen.cso.uiuc.edu>
Source record: 25925

References: <4f1bf6$cko@vixen.cso.uiuc.edu>

In article <4f1bf6$cko@vixen.cso.uiuc.edu>, ebfeaster@aol.com (EB Feaster) writes:

>It drives me nuts hearing CNN audio on the radio full time. I always feel >this isn't really for me, the radio listener.

I agree. Here in San Jose (CA), we have a station (KLIV-AM 1590) that broadcasts CNN Headline News audio 24 hours a day. I have tried to listen to it for an extended period of time, but always come away from it confused. It's very difficult to try and "guess" who is speaking, especially if there is more than one soundbite in the story. For me, listening to the audio portion of a VISUAL medium just doesn't cut it.

paul

1532. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: steve@zephyr.com
Message-ID: <4fccjh$o66@vixen.cso.uiuc.edu>
Source record: 25926

References: <4esfde$m4l@vixen.cso.uiuc.edu>

In article <4esfde$m4l@vixen.cso.uiuc.edu>, Harold Hallikainen
<hhallika@slonet.org> wrote:

>> In my continuing argument for reversible compression...

In this context, it is interesting to note what is going on with the
initial DAB systems in Europe.

The original concept was that a dynamic range control signal would be
transmitted in the bitstream along with the coded audio. Six bits are
reserved for this function and are specified to adjust gain over a 15 dB
range in .25 dB increments. The audio was to be transmitted uncompressed,
a device at the transmitter would generate the gain control information,
and the receivers would do the actual gain controlling.

The first systems are now on in Bavaria and London, and there is no gain
control information being transmitted.

This presents the usual problems to listeners in automobiles, so the
manufacturers have proposed to include gain processing at the *receiver*
end. I hear that some will have pretty fancy multi-band beasties!

So far, only the conservative public broadcasters are using DAB. When the
private guys join, I wonder how long it will take before processing (the
traditional transmission kind) and "loudness wars" break out? Then what
will happen when the two processors interact?

In Bavaria, the government may just pass a law making compression illegal.
Somehow, I don't see this in London, though.

--
Steve Church, Telos Systems
+1 216.241.7225
http://www.zephyr.com

1533. Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: dhughes@prairienet.org
Message-ID: <4fccji$o69@vixen.cso.uiuc.edu>
Source record: 25927

We are a college noncommercial station ready to move into digital. Would like to hear pros and cons of different setups and brands. What would you recommend on a budget of $6,000 to $8,000 or thereabouts? Thanks for any help! (Right now our production studio has a couple of CD players and a couple of stereo reel-to-reel recorders). ---Dan
--

1534. Re: FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4fccjk$o6b@vixen.cso.uiuc.edu>
Source record: 25928

References: <4f4h11$n0o@vixen.cso.uiuc.edu>

richwood@commspec.com wrote:

>RE>The absolute worse thing you can do is hire by word of mouth, it's
>RE>also presumed that people tend to acquaint themselves with similiar
>RE>people (I'm a white male, most of my friends are white). This puts
>RE>minority candidates at a disadvantage if I hire that way.

> How do minority-formatted stations handle it? How much advertising,
>and where, are they required to do to fill their quota of white males?

I don't recall having heard of an FCC initiated "reverse"
discrimination issues.

There aren't any guidelines for recruitment (amount of ads, # of
people reached), they just have to be effective. If you only
advertise in magazines of high minority readership, but you're not
getting any response, then you need to find another medium to
advertise in. Contrarily, if you're under-represented in minorities,
but you're getting many qualified applicants and can document why they
weren't the best qualified, you'll probably be ok.

Pat Ryan

1535. Welcome to Satakunnan Radio's Home Page

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Raimo Makela <raimo.makela@pp.kolumbus.fi>
Message-ID: <4fccjl$o6c@vixen.cso.uiuc.edu>
Source record: 25929

Welcome to Satakunnan Radio's Home Page. We are operating at FM 94.8 and 97.2 MHz 24 hours at Satakunta county, Finland. Address is:

http://www.yle.fi/sataradio/

Hear us! It is possible via summer, FM DXing, Es- or tropo-propagation. We have happy listenners farway from us. Like Estonia, Germany, Hungary, Spain and Sweden.

Send your reception report with audio recording to:

Satakunnan Radio
Raimo Makela
PL 113
28101 PORI
FINLAND

1536. Re: April Fool's

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4fccjm$o6d@vixen.cso.uiuc.edu>
Source record: 25930

References: <4f9gfc$775@vixen.cso.uiuc.edu>

> I know its a few months away, but it's never too early to start planning
> that April Fools gag for your station. We have done one every year at my
> station and we're running out of things to do. Any suggestions? The only
> one we have at the moment is panning the station to the left and report
> all day that a police helicopter ran into our tower and is making the
> signal lean.

I remember when Steve Mason was the morning show host at WRQN (93.5, 93Q)
he had the best April Fools joke. Not only did he do it once, but he
pulled it off TWICE!! I think somewhere around Christmas Steve Mason and
his Co-host, Diane Scribner started talking about a "GREAT movie" they
had just seen, of course this movie missed the theatres. Anyways, Mason
talked about how all the local video stores had this move. The only
thing was when people rented it, and took it home they found out that the
"GREAT movie" was really a scheme, and that Mason and Diane were on the
screen and their was some kind of home movie starring the DJ'S at WRQN.

==========
The Only The Only
Signature Signature
In Stereo In Stereo
==========

Craig D. Warner-Thank God I'm Me

1537. Top-Rated Atlanta (GA) Radio Talk Show Host Joins LP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: lphq@access.digex.net
Message-ID: <4fccjo$o6f@vixen.cso.uiuc.edu>
Source record: 25931

ADVISORY FROM THE LIBERTARIAN PARTY
News from the National LP headquarters for
members and supporters of the Libertarian Party

Watergate Office Building
2600 Virginia Avenue, NW, Suite 100
Washington DC 20037
(202) 333-0008
For Information: (800) 682-1776

February 6, 1996

Top-Rated Atlanta (GA) Radio Talk Show Host Joins LP

WASHINGTON, DC -- Neal Boortz -- the "Big Kahuna" of Atlanta talk radio and the #1 rated talk show host on WSB-AM -- has joined the Libertarian Party.

Boortz, a 25-year fixture on the Atlanta, Georgia airwaves, has often described himself as philosophically "libertarian," but had resisted any partisan affiliation.

The decision to end his "non-joiner" status came after Boortz spent several hours last week on his top-rated program ruminating over whether he should take the plunge -- and become an official member of America's third largest political party.

"Mr. Boortz made the right decision," said National LP Chair Steve Dasbach. "He has joined a growing chorus of voices -- both on talk radio and in the voting booth -- speaking out in favor of more liberty and less government. We're proud to welcome such an articulate and influential individual into our party."

The drama started on Friday, February 2nd, when Boortz announced to his audience that he might join the LP if a membership form was faxed to him.

Both the National Libertarian Party and the Georgia LP immediately faxed party membership forms to his studio at WSB radio, and a few minutes later Libertarian National Committee member Ron Crickenberger was on the air to encourage Boortz to sign on the dotted line.

"He had become fed up with the Republicans -- the fact that [they] are dramatically increasing the size of the federal government," said Crickenberger later. "It was the realization that the Republicans won't do what they said they'd do."

By contrast, Crickenberger said, Boortz found the Libertarian Party's commitment to principle very appealing.

"He talked about our 'pledge' [membership statement] in a very favorable manner. He liked the fact that you had to sign a statement of principle to join this party, while you didn't have to with the other two [parties]," said Crickenberger.

But Boortz continued his on-air debate about whether or not to join, so LP National Director Perry Willis called to extend an invitation from the National Libertarian Party.

"He was surprised I was calling all the way from Washington, DC," recounted Willis. "He said, 'I've really opened a can of worms!'" -- apparently referring to the fact that his announcement had generated calls from leaders in both the Republican and Democratic parties as well.

Boortz's on-air discussion about joining the party also sparked a flurry of calls to the Georgia LP's information line.

"The phone started ringing," said Audrey Goldstein, a staff member at the Georgia LP's office, "[with people] saying, 'If Neal is going to get off the fence, so will I.'"

On February 6th, the Georgia LP received a signed membership form and yearly dues payment from Boortz.

Goldstein said the decision by the popular talk show host to join is "worth 50 regular memberships" in terms of credibility and influence for the Libertarian Party.

Boortz was named one of the "25 Most Important Radio Talk Show Hosts in America" in the February 1995 issue of Talkers Magazine, and one of the "100 Most Powerful & Influential People in Georgia" by the January 1995 issue of Georgia Trend magazine.

Atlanta magazine described Boortz as "the Big Mouth No. 1, the Alpha Male, le grande fromage, the Big Kuhuna, the baddest of the bad" in Atlanta talk radio, generating Arbitron ratings in "the Godzilla category," with up to 47,500 people listening to a single hour of his show.

Boortz is "too cerebral to dismiss," continued the magazine. "[He] has more on-air depth than other hosts ... [and] enormous clout among listeners."

According to Georgia Trend magazine, Boortz is "the king of local talk, with more than 260,000 people tuning in to his Libertarian philosophy each week."

The same magazine also noted Boortz's distrust of the GOP: "An equal opportunity harasser, Boortz vowed to bash Republicans if they squander 'the golden opportunity to bring less government, lower taxes, and more individual responsibility.'"

Boortz has appeared on the Phil Donahue Show, the Today Show, and CNN's Talk Back Live. He has been written about in Entertainment Weekly, USA

Today, and the Wall Street Journal.

Boortz broadcasts on WSB Radio, AM-750, from 8:30 am to 12:00 noon, Monday to Friday. His show is rebroadcast each evening from 11:00 pm to 2:00 am.

Boortz is the second influential talk show host of join the Libertarian Party in the past three months. In late 1995, "Lionel" on New York's powerhouse WABC officially joined the party.

# # #

--
The Libertarian Party America's third largest political party
2600 Virginia Ave NW Suite 100 (202) 333-0008 LPHQ@digex.net
Washington DC 20037 http://www.lp.org/lp/
Send email or call 1-800-682-1776 for free information package by mail

1538. Re: The London Radio Scene

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: RMO@intele.net
Message-ID: <4fccjo$o6h@vixen.cso.uiuc.edu>
Source record: 25932

References: <4f1bfh$cle@vixen.cso.uiuc.edu>

In article <4f1bfh$cle@vixen.cso.uiuc.edu>, gbostrom@aol.com (Gbostrom) wrote:
>
>I am curious as to what the radio market in London is like? How does it
>compare to the US and how does it contrast? Is it easy for someone in
>radio to move from the US to London to get a job? I love the city of
>London and would love to know a bit more about the way radio operates
>there. If anyone could fill me in, that would be great.
>

The London market is quite different from any American market. British radio is primarily made up of BBC (governemnt owned) radio stations and then Independent (Commerical) radio stations. As an American, working for the BBC is next to impossible. In London, the main commerical station is Capital Radio. There have been Americans who have worked on that station in the past, but not really in a full-time capacity; even though the English do have a fascination with Americans and the American culture.

Government regulation tightly controls "alien" employment too. If a radio station wanted to hire an American, it would have to prove that the foreigner could do the job better than a nationale. Or pocess a skill that is unique. I investigated working in London a few years ago and becuase my Mother is British, I would have no problem securing a work permit.

I like English radio because it's more personality oriented. They still aren't that concerned with playing 50 songs in a row with less talk. People still listen to the radio for the personality more than the music.

Rob Olson

1539. Re: WLUP Syndication Switch (was: Re: Chicago Radio Watch 1-27-96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: zanderwymg@aol.com
Message-ID: <4fccjp$o6i@vixen.cso.uiuc.edu>
Source record: 25933

>don't know who, from WYMG, frequents this group since the departure of PD Jay Philpott to KSD-FM in St Louis

Regarding mornings at WYMG, it is now live and local, and has been since the spring of '95. I was half of the morning until my recent resignation.

Mark Zander

1540. Re: Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Brian Sullivan <bsully@cris.com>
Message-ID: <4fccjs$o6l@vixen.cso.uiuc.edu>
Source record: 25934

References: <4f4h19$n14@vixen.cso.uiuc.edu>

Val Davis wrote:
>
> References: <4f1bfp$clu@vixen.cso.uiuc.edu>
>
>
> >> I would like PD & MD 's thoughts on what they consider is the best
> music
> >> scheduling/programming software.
> >
> >You'll find that Selector is the most widely used Music Scheduling
> Software.
> >Music Master(FKAMS - Formally Known as Music Scan)is probaly the
> second most
> >used.
> >
> Seletor and Musicscan are the big industry leaders, but they are far
> from being the best. I worked on Selector for 5 years and Musicscan
> for three. They both have less than desirable user interfaces, are
> slow, and difficult to configure. You would need both Musicscan and
> Selector if you wanted ALL the features.
>
> There is a company in Salt Lake called RSS (Radio Software Services),
> they have the best musc scheduling around. It has all of the good
> features of Selector and Musicscan and more. Selector (last time I
> checked) is about $3500 per year on a 3 year contract. SMARTS will sell
> you the RSS system outright for $1500. Yes, I'm serious (cheap enough
> that your GM will love you) and it really is a better piece of
> software. One of the guys who designed it used to work for selector.
> Call SMARTS and ask for a demo pack. 800-747-6278 ext. 222, tell Luann
> you read about it on the internet.
>
> Val Davis
> (I used to work for SMARTS)

I've never used the SMARTS RSS system, but I will say two things in
defense of Selector. Despite its hefty cost, it:
A) Never makes mistakes. Completely bug-free.
B) Comes with excellent tech support.
No, it's not the easiest to use right away, but once figured and
configured, it always does the trick for me.

-Brian Sullivan

1541. NEW AGE MUSIC RADIO PROGRAMS IN CANADA???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: oka@inforamp.net
Message-ID: <4fccjs$o6n@vixen.cso.uiuc.edu>
Source record: 25935

Does anyone out there know of any. if so please e-mail me at:

oka@inforamp.net

Thank you.

--
Regards....OLIE

1542. Fort Meade 1670kHz in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Mike Welsh <mwe4015@griffon.mwsc.edu>
Message-ID: <4fcck8$o77@vixen.cso.uiuc.edu>
Source record: 25936

Currently (7FEB96, 923pm) listening to Fort Meade 1670kHz in St Joseph, MO.
Yellow Submarine played, 301 area code for requests.

Tomorrow has been canceled due to lack of interest.

1543. KTRK/KRMY on 1670khz

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4fcck9$o79@vixen.cso.uiuc.edu>
Source record: 25937

Here are a few details on the US Army portable AM broadcast facility currently being tested at Fort Meade Md.

The station is housed in modular units capable of being lifted onto palates and transported anywhere in the world. The test, which runs through this Friday, is being conducted on 1670khz with a power of 5/1kw. They seem to be using 5kw at night, 1kw during the day. The are using a Harris solid state transmitter. The station will be sent to Bosnia within a month and likely begin transmitting on 1143khz.

A retractable 140 foot tower is part of the package. The ground system consisrts of 120 radials "strung out in the snow" per the operator I spoke with.

The station is being staffed by civilian volunteers during the test period. Hey, here's your chance to spin a few tunes in the nation's capital :-) They're even taking requests!

At my location in northwest Washington (about 35 air miles from Fort Meade) the 1kw daytime signal registers an S5. Pretty good given the notoriously poor ground conductivity of this region. Test programming consists of rock and roll oldies. Tone is broadcast between midnight and 600AM EST, or at least was last night.

They are using the call sign KTRK (K-truck). That, of course, is an unofficial designation, since this facility has no offical call sign. Last night they said they were changing to KRMY (K-army), which they continued to use this morning. Who knows. maybe they'll use WKRP next :-)

Just a couple more nights to catch this station.

Rick Seifert
Office of Cuba Broadcasting
Engineering Supervisor
Radio Marti Technical Operations
Washington, D.C. 20547
rseifert@usia.gov
(202)401-7104

1544. 1660 WJDM heard in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Mike Welsh <mwe4015@griffon.mwsc.edu>
Message-ID: <4fcckb$o7a@vixen.cso.uiuc.edu>
Source record: 25938

Heard tentatively on 1FEB96 at 1045pm with the 'Hello' song, sung by (or atleast it sounded like) Yako!

Heard with Radio OZ and a postive ID on 6FEB1996 at 100am, not only my first in the new band but first from NJ!

Tomorrow has been canceled due to lack of interest.

1545. AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4fccj6$o5s@vixen.cso.uiuc.edu>
Source record: 26022

Hi.. Does anyone know of a station near the Buffalo/S.Ontario boarder that carries the AFRTS radio
programming? Used to listen to them in Saudi Arabia last spring and was wondering if it can be
heard anywhere around here?...

John

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1546. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4fccjb$o5v@vixen.cso.uiuc.edu>
Source record: 26023

>Why are stations choosing
>alternative over CHR?

Demos. In many markets, it's a much more salable format. Many advertisers who initially assumed that the core Alternative audience sported mohawks and nose rings have discovered that the core is actually upscale, educated, and prone to spend money.

Classical stations have lower ratings than Top 40 also. MUCH lower. But compare the income of the audience. After all, this is the advertising business.

Hoeffel

1547. WBFH ALUMNI!!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: ebburch@phoenix.nlci.com
Message-ID: <4fccjb$o60@vixen.cso.uiuc.edu>
Source record: 26024

WBFH-FM/Bloomfield Hills is having a 20 year reunion! Did you work there at anytime? Pete Bowers is still running the place. Tentative date is October 4, 1996. More info..email ebburch@wask.com

1548. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jlridge@richmond.infi.net
Message-ID: <4fccjc$o61@vixen.cso.uiuc.edu>
Source record: 26025

References: <4f1bf3$ckj@vixen.cso.uiuc.edu>

In article <4f1bf3$ckj@vixen.cso.uiuc.edu>, maxtrek@aol.com: says...
>
>
>Greetings, intrepid Airwavers!
>
>Seen today on Wisconsin Ave. in D.C. following the big snow storm:
>An old white Toyota with this radio station bumper sticker:
>
>"WRCT 88.3
>Pittsburgh
>A Radio Station"
>
>I'll bet I must have made a great sight, laughing to myself driving down
>the street after seeing that one!
>
>Cheers,
>Max
>**********
>Max Cacas
>Freelance Broadcast Journalist
>Washington, D.C.
>INTERNET: MaxTrek@aol.com
>**********
>

A client of mine, WCWM, the station at The College of William and Mary has a
sticker that promotes the station as "WCWM, Williamsburg, Va. The Giant
Sucking Sound from the South."

--
Jeff Loughridge, Pres.
Audio Concepts & Engineering, Inc.
Technical Consulting to Broadcasters

1549. CNN on Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: david627@dallas.email.net
Message-ID: <4fccjf$o65@vixen.cso.uiuc.edu>
Source record: 26026

I have been reading with interest the thread of CNN Headline News on the radio...(simulcast)... when I went to work for a station in Dallas/Ft.Worth they were the CNN affiliate and with that they used CNN Headline News as their sorce.

This was 1991 when the Gulf War broke out.. so the idea and the plan worked.. people were glued to the TV during the War and lets face it when they left the house they still could listen to the War... the trouble is, as you have stated in the thread... was the fact that they (the anchors) would say things like: " Look at these pictures of the destruction..." and of course this was RADIO!!!

When our station decided that they wanted to branch out and do their own talk shows.. they broke down and moved away from the staple of Headline News and took CNN Radio... which has 5 minutes at the top and 3 at the bottom of every hour of news... it worked out great... and when breaking stories happened.. then we would flip to the CNN Headline News for more information.. like the Waco Standoff and the eventual ending to that...

By the way this station no longer is in exstitance in the Dallas/Ft. Worth area.. it was bought last fall and the call letters changed along with the format... it is now KDFX christian format... (former KGBS AM 1190)...

Dave Michaels
KTCK the TICKET
www.theticket.com

1550. Jacor Station List

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: akenyon@one.net
Message-ID: <4fccjn$o6e@vixen.cso.uiuc.edu>
Source record: 26027

You wanted a list of stations for "The Company Formerly Known as Jacor",
here it is:

Calls Status Format Market City of Freq DayPwr NitePwr
License FM Pwr HAAT

WGST FM LMA N/T Atlanta Canton GA 105.7 50000 492 C2
WGST AM N/T Atlanta Atlanta GA 640 50000 1000 2
WPCH FM Soft AC Atlanta Atlanta GA 94.9 100000 984 C
WAOZ AM JSA Child Cinti Cinti OH 1360 5000 5000 3
WAQZ FM JSA AAA Cinti Milford OH 107.1 6000 315 A
WCKY AM JSA Talk Cinti Cinti OH 550 5000 1000 3
WEBN FM AOR Cinti Cinti OH 102.7 16600 876 B
WLW AM FullSrv Cinti Cinti OH 700 50000 50000 1A
WOFX FM Cl Rock Cinti Cinti OH 92.5 16000 909 B
WSAI AM JSA Nost Cinti Cinti OH 1530 50000 50000 1
KBCO AM Pur/LMA AAA Denver Boulder CO 1190 5000 110 2
KBCO FM Pur/LMA AAA Denver Boulder CO 97.3 100000 1542 C
KBPI FM AOR Denver Denver CO 106.7 100000 988 C
KHIH FM Pur/LMA Jazz Denver Denver CO 95.7 100000 1608 C
KHOW AM Pur/LMA Talk Denver Denver CO 630 5000 5000 3
KOA AM N/T/Sp Denver Denver CO 850 50000 50000 1B
KRFX FM Clsc Rk Denver Denver CO 103.5 100000 1045 C
KTLK AM N/T Denver Thorntn CO 760 50000 1000 2
WSOL FM Urban Jville BrunswickGA 101.5 100000 1463 C
WJBT FM Urban Jville GrnCove FL 92.7 6000 299 A
WJGR AM N/T/Sp Jville Jville FL 1320 5000 5000 3
WQIK FM Country Jville Jville FL 99.1 100000 1014 C
WZAZ AM Urban Jville Jville FL 1400 1000 1000 4
KHTS FM Easy San Diego El Cajon CA 93.3 1800 1887 B
XETRA AM Pur/LMA Sports San Diego Tijuana MX 690 77500 77500 1
XETRA FM Pur/LMA Rock San Diego Tijuana MX 91.1 100000 804 C
KATZ AM Pur/LMA R&B Old St. Louis St. Louis MO 1600 5000 5000 3
KMJM FM Pur/LMA Urban St. Louis St. Louis MO 107.7 100000 1027 C
KNJZ FM Pur/LMA Jazz St. Louis Alton IL 100.3 50000 489 B
WBRD AM N/T Tampa Tampa FL 1420 2500 1000 2
WDUV FM Easy Tampa Tampa FL 103.5 100000 1358 C
WFLA AM N/T Tampa Tampa FL 970 5000 5000 3
WFLZ FM CHR Tampa Tampa FL 93.3 98500 1358 C
WLQR FM Pur/LMA AC Toledo Toledo OH 101.5 19100 807 B
WSPD AM Pur/LMA N/T Toledo Toledo OH 1370 5000 5000 3
WVKS FM Pur/LMA CHR Toledo Toledo OH 92.5 50000 479 B

Watch this space... We may grow on you... Even more!

Al Kenyon
Dir of Engineering

1551. Machine Gun Kelly in the UK

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: gavmcc@aol.com
Message-ID: <4fccjq$o6j@vixen.cso.uiuc.edu>
Source record: 26028

Ex KOOL PM DIVER Machine Gun Kelly now working in London at Capital Gold.
Londons No 2 station. Capital FM is No 1!

Welcomes mail to
1548 AM Capital Gold
Euston Tower
LONDON.

Best wishes to all radio Llamas

Gavmac....his English PD

1552. top 10 markets

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: 00megroff@bsuvc.bsu.edu
Message-ID: <4fccjr$o6k@vixen.cso.uiuc.edu>
Source record: 26029

I'm looking for a listing of the top 10 radio markets in both the U.S. and in Canada.

meghan

1553. interested in acquiring stations, Burlington, Vermont

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4fccjv$o6p@vixen.cso.uiuc.edu>
Source record: 26030

Our regional broadcasting company is interested in any available AM or FM radio stations in Northern New England or New York.

E-mail details to: wkdr@together.net or mail particulars to:

WKDR
388 Shelburne Rd.
Burlington, VT 05401.

Thank you.
Jim Condon, Hometown Broadcasting Co.

1554. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4fccjv$o6q@vixen.cso.uiuc.edu>
Source record: 26031

References: <4f9gf2$76l@vixen.cso.uiuc.edu>

In article <4f9gf2$76l@vixen.cso.uiuc.edu> fybush@world.std.com (Scott D Fybush) writes:
>I can't forget the local daytimer (calls will remain anonymous
>to protect the guilty) that forgot to turn its carrier off one
>fine night a year or so ago. A phone call to the studios found

Reminds me of a station in Minnesota that simulcasts an FM. They are licensed for night power, but it is not set up (its only a few watts), so they sign off at sunset. One night, I noticed that the station was still on the air hours after sunset and the legal ID included only the FM. I called the studio and told the DJ that the AM was still on the air, to which she replied "oh, (obscenity)." The station went off that second and then she thanked me.

Jon/Superior WI

1555. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4fccjv$o6r@vixen.cso.uiuc.edu>
Source record: 26032

Mark Manuelian (CE at CBS's Boston flamethrower WBZ) makes
the point that even the giants can end up hurt by daytimers and
limited-service stations that are cavalier about their license
parameters for either sign-off time, power-down time, pattern
changes/parameters, or any or all of the above. Regional stations
serving metro areas and adjacent territory on the class III channels
(I guess they call them Class B now under the new rules) are
being hit even harder...it's happening to stations like us every day.
I fear it's going to get worse...as deregulation fever burns
ever hotter...

Bob Smith, middays WXXI-AM 1370 Rochester NY

1556. WPIX-FM (101.9) New York

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4fcck1$o6s@vixen.cso.uiuc.edu>
Source record: 26033

WPIX-FM basically played "musical chairs" in terms of formats in 1970's
and 80's. It WAS Greater New York's FIRST ALL DISCO station, but was
trouced upon by "Disco 92/WKTU" (now WXRK) and WBLS didn't help much in
keeping disco alive on 101.9 . But in 1977, WPIX went AOR with Jim Kerr
and his morning crew (from WPLJ) and made some great radio with "The New 102".
I was living in Western Massachusetts at the time and saw the barrage of
WPIX-FM ads on sister TV station WPIX "11 Alive !" throughout fall 77' and
early 78'. On very good conditions and if the FM cable was running right,
I could tune in to WPIX-FM and crank-it-up ! I guess Kerr went back to
PLJ' in 1980 and thus precipitated the eventual ratings decline for PIX-FM'.
After 3 more years of mixed ratings, WPIX-FM become all "Love Songs" in
late 1982. You know......."102.....WPIX......Your "X" wants you back !"
Not bad. The TV spots were cute with claymation couples singing to the
music of Joe Cocker and Jennifer Warnes "Love Lift Us Where We Belong" and
an introduction to the spot with Smokey Robinson and host of other AC
artists. When "Love Songs" died, WPIX-FM just hung in there with AC music
and finally in the late 80's...WPIX-FM became WQCD "CD 101.9" with some
nice upbeat TV spots with Al Jarreau and a "sooooo cool" animated cat at
the end of the spot. Once again, the spots were on WPIX-TV. It seems
that CD-101.9 has made a niche for itself. I had the opportunity to listen
to WQCD during a "tropo" inversion (long distance reception) in Summer
of 94' and was quite impressed. This was definately NOT the same WPIX-FM
that simply could not get its' act together. It used to be that if you
mentioned WPIX-FM to someone in the business, you'd more than likely get
a little giggle and maybe a little comment like "what are they playing NOW !"
I guess WQCD has had the last laugh. They are good, and I'm not much of
a Jazz listener myself. That's my own opinion !

Peter Q. George (N1GGP)
Randolph, Massachusetts USA

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim......"
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM............"
****

1557. Western NY Radio Watcher, special

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4fccj5$o5r@vixen.cso.uiuc.edu>
Source record: 26034

It appears the I-man is gone from the Western NY air-
waves. And it indirectly means a lot to the future of the AM
band in one of America's top 50 markets, because it may be
a sign that the station involved is essentially giving up.
WHTK, Hot Talk 1280, has dropped Don Imus' syndicated
morning show (and its six figure annual carriage fee) and
replaced it with satellite business news out of the Bloom-
berg NYC operation, followed by an extended Gordon Liddy
program (the added 9-10 hour of which will almost certainly
be a replay of a previous day's feed, since he starts his live
show at 10 Eastern Time).
Hot Talk 1280 had spent considerable effort trying to
gain a younger talk audience and displace WXXI-AM as the
#2 talker in the market...staging what turned out to be one last
big push during the fall book. When that failed, the die was ap-
parently cast. Now Imus is gone from the market at least for
now. WHTK is replacing him with a service that has never
reached a 1 share in any market where it's heard (including
NYC and Boston) and sometimes doesn't even show in the Ar-
bitrons in those markets in some dayparts. The rest of the
schedule never competed either with its stablemate WHAM
or with WXXI, and needed the Imus lead-in. But like the rest
of the new WHTK schedule, Bloomberg's business news ser-
vice is available for no more than the cost of electricity to
operate the satellite downlink. The cost savings probably looks
more attractive now to them than the inevitable loss of a lot
of their cume and 12+ AQH across the board.
I point this out because this is typical of what's happening
in a lot of the markets just below the top 20...the AM band will
have two serious talk players left to offer local news and talk
programming (in Rochester's case, WHAM and WXXI), one success-
ful nostalgia station (locally, WBBF) and the rest either brokered
religious format, simulcast of successful FMs or all satellite-fed
with barter shows. While WHTK was a competitor, and naturally
you might expect a certain amount of glee at burying it as
a serious rival player, I don't see it as welcome news at all in the
longer run. The more serious players we had on the AM band, the
stronger the whole band was going to be in the long run, and that
couldn't be anything but good for everyone. Now, only three AMs
will be left with any substantial audience in a top-50 market of
over 1.1 million population. There's been a very high mortality
rate on the AM band in this and most other large markets, and that
is a phenomenon NONE of the survivors should celebrate.

Bob Smith, middays WXXI-AM 1370 Rochester NY

1558. Re: 'PIX-FM: Best rocker ever?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4fcck1$o6t@vixen.cso.uiuc.edu>
Source record: 26035

References: <4f9ggc$7ab@vixen.cso.uiuc.edu>

Meg has just re-signed for another run at X107 in Westchester County, NY. Her former hubby, Joe"From Chicago" Piasek has a recording studio in Ct. and does loads of VO work for Nickelodean (sp?). Dan Near is back to doing weekends at NEW-FM. Ted Bonnitt (did the weather from Cheesequake, N.J.) is in L.A. working with what's left of Firesign Theatre. John Vidiver is doing weekends at CD 101.9(WQCD which is new calls of WPIX). Don't know what happened to Al Santos the A.M. drive guy. Bill Vitka (news guy) does overnight CBS radio network newscasts. Tom Jones (weekender) is out of radio and is now teaching in Rockland County, N.Y. Jane Hanburger is out in L.A. doing who knows what.
--Bob Marrone

1559. Re: *The Sorry State of New York Radio*

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: bbrent@pipeline.com
Message-ID: <4fcck2$o6u@vixen.cso.uiuc.edu>
Source record: 26036

References: <4f9gg4$78e@vixen.cso.uiuc.edu>

On Feb 07, 1996 06:23:00 in article <*The Sorry State of New York Radio*>,
'mediapro@ix.netcom.com (maximum impact)' wrote:

>An interesting article on *The Sorry State of New York Radio*
>by Neil Strauss

It was interesting, but a bit narrow. It mentions Bruce Morrow and Dan
Ingram
as two of the reasons that NY radio used to be good, but fails to mention
that
they are still on the air in NY with much the same format of their hey-day.

In fact, Mr. Strauss omits the oldies format altogether.

bb

1560. Re: The Sorry State of New York Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4fcck3$o6v@vixen.cso.uiuc.edu>
Source record: 26037

Buzz Jackson WROO wrote:

>Today's New York Times has an interesting article called "The >Sorry State of New York Radio" which you can read on the WWW >at:

>http://www.nytimes.com/

>It's on the front page of the Arts & Leisure section.

Buzz... I saw that article...the saddest part of that whole piece was the cover picture of the empty K-Rock studio...at 345pm Eastern time...practically dark, with the station on auto-pilot programmed from some hard-disk in a closet somewhere. This is the future of the business so many of us care about.

And so it goes...

Cheers,
Max

{} Max Cacas
{} Washington, D.C.
{} INTERNET: MaxTrek@AOL.COM

1561. C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4fcck4$o71@vixen.cso.uiuc.edu>
Source record: 26038

Intriguing blurb in "Radio & Records" hot fax today (2/7). It asked if there's a Long Island radio station ready to flip to Country. Only know of 2 stations that are currently in dreadful ratings shape: WRCN and WDRE. Don't know Gary Starr, owner of 'RCN. Do know that 'DRE folks are fond of Country, considering their Canadian rural roots, and they WERE fond of WYNY. Do know that they're trying to make the current "alternative" format work. So....you make the call!!

1562. Radio Advertising Salesperson Wanted - BC, Canada

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Steve Hemenway <webmaster@fraservalley.com>
Message-ID: <4fcck5$o72@vixen.cso.uiuc.edu>
Source record: 26039

****
Radio Advertising Salesperson Wanted
****

February 1995
Company: Fraser Valley Radio Group

We are looking for an experienced salesperson to sell radio advertising for our four radio stations in the Fraser Valley area of British Columbia, Canada. The position requires the selected individual to sell and service an existing portfolio of accounts and also prospect for new business. This is a commissioned sales position.

Experience in the radio industry or advertising industry is a definate asset. The position does require the individual to go out into the field and meet with retail accounts and consult with them about their plans.

The Fraser Valley Radio Group operates four radio stations in the Fraser Valley area. The stations combined listening audience makes it the largest in British Columbia outside the Vancouver market. This company is also the Link-Deco advertising agent for British Columbia and also manages a tradeshow in the Chilliwack area. The Fraser Valley Radio Group has been in operation for 67 years and is one of the country's leaders in digital radio operation.

More information about the Fraser Valley Radio Group can be found at their Internet World Wide Web Site at http://www.fraservalley.com

Although e-mail resumes will be accepted it is preferred that interested individuals call Steve Hemenway at 604-795-5711 to set up an interview. The e-mail address is shemewa@uniserve.com .

Deadline for submissions is March 1st, 1995

1563. SETS-FM comes to San Diego

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: 71041.2311@compuserve.com
Message-ID: <4fcck5$o73@vixen.cso.uiuc.edu>
Source record: 26040

105.3 FM, the KCBQ channel, changed its format to become a radio rock station that plays sets of rock artists in 2-3-4 per set. It even plays the newer songs now. Yippee!!

I misunderstood the moniker, SETS. I thought it was SEX-FM :)

d.t.

1564. KTRK (1670 kHz), "K-TRUCK RADIO"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4fcck6$o74@vixen.cso.uiuc.edu>
Source record: 26041

If you do not know by now, there is a station on the air until 0900 (2/9/96) Friday called KTRK "kilo, tango, romeo, kilo" better known as "K-TRUCK RADIO". What you will hear is wall-to-wall Classic Album Rock introduced by "radio specialists" from Fort Meade, Maryland. KTRK is an experiment of the Army's Broadcast Service. "K-TRUCK" operates from, you guessed it, a truck..... specially designed for quick deployment whenever need arises to provide entertainment to the troops in a given area. After this "shakedown cruise" ends on Friday, both the KTRK truck and personnel will be re-deployed in Bosnia to serve our troops in that highly dangerous area of the world.

In talking to the folks at "K_TRUCK", they told me that they would love to get reception reports and will respond with a QSL card. Their mailing address is.....

ABS
Room 340
601 North Fairfax Street
Alexandria, VA 22314
and be sure to label the letter and envelope with "DX" !

KTRK operates at 1670 kHz with a power output of 5,000 watts non-directional. It really does a number on WJDM/1660. Get it while it's HOT !!!

73's,

Peter Q. George (N1GGP)
Randolph, Massachusetts USA

****
Peter Q George, N1GGP * "Reality is optional......."
P.O. Box 1183 * "He's dead, Jim....."
Randolph, Massachusetts 02368-1183 * "If at first you don't succeed.....
USA * you're doing it all wrong."
pgeorge@lucy.wellesley.edu *
pgeorge@lcc.stonehill.edu * "Member FDIC/DIFM....."
****

1565. The Army on 1670 KHZ

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4fcck7$o76@vixen.cso.uiuc.edu>
Source record: 26042

Tonight (Feb 6, 96) I received a very strong station on 1670 Khz, using the call letters ARMY. They announced that they were operating in the Washington D.C/Baltimore area testing a 10KW transmitter that would be deployed to Europe (Bosnia?). The announcement also said that the transmitter was not restricted to the bandwidth curve required for U.S. service and therefore had higher fidelity. I bet it was a DX-10.

It did indeed sound great! The signal was very strong here in Des Moines, Iowa except for normal fading and phase distortion.

They gave an address to receive reports, but I was unable to copy it down in the car. Did anybody else get the address?

Ray Dennis

1566. Talked with "Army" 1670 personnel

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4fcckb$o7b@vixen.cso.uiuc.edu>
Source record: 26043

This morning, we called the people doing the testing on 1670 Khz. They will be testing until Friday 2/9/96, then the radio truck will go to Bosnia. It will be going on another frequency over there.

On the night of 2/6, they were running 1000 watts to a 150 foot portable tower with 120 radials laying on the ground. The studio and transmitter are in a truck trailer. In conflict with what they annoounced on the air Tuesday night, the technician said that they were running 1,000 watts that night and the transmitter is capable of 5,000 watts. The allowable bandwidth is wider over there, so they had it opened up further than the commercial stations can do here.

It sounded great and hard to believe that it was only 1,000 watts.

Ray Dennis
Des Moines, IA

1567. Looking For Broadcast Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: dmart@cnj.digex.net
Message-ID: <4fcckc$o7c@vixen.cso.uiuc.edu>
Source record: 26044

I would like to ask the members of the group for their recommendations of broadcast log, billing, and music scheduling software. Do shareware programs of this type exist? Any Information would be appreciated.

Dave Marthouse
Internet: dmart@cnj.digex.net

1568. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4fcckc$o7d@vixen.cso.uiuc.edu>
Source record: 26045

References: <4f1bf3$ckj@vixen.cso.uiuc.edu> <4f9gg5$78p@vixen.cso.uiuc.edu>

Sometimes you get situations that are unintentionally funny --

Rick Edwards, then Chief Engineer at WCHL, Chapel Hill (NC) was cruising around Chicago, in town for a UNC-Chapel Hill Tar Heels basketball game there. Kept getting strange looks in the wake of his station sticker: "I'd Rather Be In Chapel Hill." Found out later -- That's the name of a famous Chicago cemetery! Tom Taylor/Inside Radio

1569. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: jlridge@richmond.infi.net
Message-ID: <4fccke$o7e@vixen.cso.uiuc.edu>
Source record: 26046

References: <4f1bf3$ckj@vixen.cso.uiuc.edu>

In article <4f1bf3$ckj@vixen.cso.uiuc.edu>, maxtrek@aol.com: says...
>
>
>Greetings, intrepid Airwavers!
>
>Seen today on Wisconsin Ave. in D.C. following the big snow storm:
>An old white Toyota with this radio station bumper sticker:
>
>"WRCT 88.3
>Pittsburgh
>A Radio Station"
>
>I'll bet I must have made a great sight, laughing to myself driving down
>the street after seeing that one!
>
>Cheers,
>Max
>**********
>Max Cacas
>Freelance Broadcast Journalist
>Washington, D.C.
>INTERNET: MaxTrek@aol.com
>**********
>

A client of mine, WCWM, the station at The College of William and Mary has a
sticker that promotes the station as "WCWM, Williamsburg, Va. The Giant
Sucking Sound from the South."

--
Jeff Loughridge, Pres.
Audio Concepts & Engineering, Inc.
Technical Consulting to Broadcasters

1570. St. Louis errors? A reply to Frank Absher.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4fccke$o7f@vixen.cso.uiuc.edu>
Source record: 26047

This is in response to a recent post made by Mr. Frank Absher, News Director of WSIE-FM, Edwardsville, Illinois, concerning a recent article posted by me concerning negotiations between the St. Louis Chapter of the American Federation of Television and Radio Artists and the management of KMOX radio.

ABSHER: There have been many errors in the recent reporting of St. Louis happenings, and I've been in touch with our moderator about the problem. The most recent misleading statement has to do with station "demands" at KMOX in its negotiations with AFTRA. The report mentions a "mandatory six day work week." This has been in the AFTRA contract at KMOX since I worked there 16 years ago. The wording, if I remember, simply allows the station to schedule announcers to work six days. It is not mandatory.

AUTHOR: Absher may have been in touch with the moderator, but he's never been in touch with the author, "about the problem," even though the author in the past requested Absher do so if there needed to be a correction or clarification.

First of all, there haven't been any errors. All the information gathered has come from sources at KMOX radio AND from the AFTRA Chapter office.

Actual text: "According to an anonymous KMOX on-air talent, "there is some progress being made, like the new description and scale for reporters. But others aren't in favor of the six day work week."

Absher says there are mistakes. Well, when both staff members and chapter representative tell me the same thing, some who are actually working first-hand in the negotiations, is what they are telling me wrong?

Strange.

This was the actual text:

"But the sticking point with the rank and file may be the proposal by KMOX for a mandatory six day work week, and other takebacks that still aren't being disclosed. Another negotiating session is being held today at 10 a.m."

The six-day mandatory work week is a PROPOSAL by KMOX. It never was mandatory, and the above text never said that previous contracts called for a mandatory six-day work week. Until 1993, all staff announcers were bound by a five-day agreement; all additional days were to be compensated with overtime pay, or compensatory time off.

There IS a working proviso for a six-day work week at KMOX for some announcers under the current agreement. In the last CBA (collective bargaining agreement) between KMOX and AFTRA, staff "sports" announcers agreed to a six-day work week, in return for all positions remaining in tact during the duration of the CBA. A five-day week for sports staff announcers was proposed, but one position would have been eliminated. All other staff announcers continued to be bound to just a five-day work week.

This comes from Ron Jacober, Manager of Sports Operations for KMOX.

I agree with Mr. Absher on one point. I salute Bill for being our moderator. And because of it, this news was published first in AIRWAVES, before it was tipped to, and published in the St. Louis Post-Dispatch.

Frank, was I wrong reporting on the dismissal of your boss, Roy Gerritsen?

Scott

[Moderator's Note: I do hope these gentlemen can work this matter out between themselves. I appreciate Scott's reports, *and* Frank's input as well. Gentlemen, for the good of the group, please come to some understanding on these matters. Peace. Bill]

1571. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: cuttedge@aol.com
Message-ID: <4fccjh$o67@vixen.cso.uiuc.edu>
Source record: 26048

> I dunno but it seems to me that using clipping as a means of 'brick
> wall' overmodulation protection, is like trying to cut a diamond with a
> chisel and hammer. It is hard to believe that someone hasn't devised a
> way to do lossless processing w/o clipping.

While clipping is the general method for controlling overmodulation, please understand that in the generation of processors currently produced, their are additional "goings on" of the clipped signal. Much of which has to do with trying to control, or surpress perceived distortion. In most cases these applications are allowing the signal to actually be clipped harder than what the ear perceives. Without this, the audio when degrade much more.

Regarding another method to control overmodulation is almost a study unto itself. The trick is to provide an instantaneous limiter that will control overmod, but not carry with it the audio "baggage" that might cause "breathing." I.M.H.O. the sound of a clipper is more tolerable than that of a limiter "breathing."

Anyway, I'm always trying to find additional methods or alternatives to final limiting. So far, my knowledge still leans towards the hard limiter approach.

-Frank Foti
Frank Foti
Cutting Edge
e-mail: frank@zephyr.com

1572. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-08 00:00:00 UTC
From: markndark@aol.com
Message-ID: <4fcckf$o7g@vixen.cso.uiuc.edu>
Source record: 26049

Tim Reynolds wrote:
>My question is: How feasible is it for the college station to do their
own
testing...

Actually some orgainized college students could probably do a better job
than most professional broadcasters. As mentioned, make it a "lab"
project with a class that relates to doing research. The hardest thing
about doing a survey is getting the labor to conduct the survey. You can
probably get many bodies involved in a class/college situation.
Mark "In The Dark"
Shands/Portland, OR

1573. Re: WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: pmsimon@aol.com
Message-ID: <4fecer$1fi@vixen.cso.uiuc.edu>
Source record: 25850

>>Can anyone give me an idea of some other stations with formats that
>>Evergreen owns? I pulled out my old M-Street Radio Directory from 1991
>>(quite obsolete) and I only found Magic 103 in Philadelphia as an
>>Evergreen Media owned station to add to the list.

Evergreen doesn't own Magic 103 in Philly. Greater Media does.

1574. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4fecek$1f4@vixen.cso.uiuc.edu>
Source record: 25851

MA>But...many alternatives found that they only got a new set of objections
MA>from sponsors. With top 40 sponsors incorrectly complained that their
MA>audience was "just a bunch of kids with boom boxes" now they're hearing
MA>that their new audience is "just a bunch of unemployed kids with purple
MA>hair and heavy body piercing".

Gosh, there's just no imagination today. The classic put down of a
media audience allegedly came from a Bloomingdale's advertising manager
when approached by the New York Post for a buy. The ad manager is
supposed to have said: "Your readers are my shoplifters."

Rich

1575. Early fifties station in New Britain, Conn.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4feces$1fk@vixen.cso.uiuc.edu>
Source record: 25852

VA>I have tried to remember, over the past year, the call letters for a
VA>station I knew in New Britain, Conn. in 1950-52. I was owned by the
VA>same owners as WNHC in New Haven---the name Aldo Dedominicus sticks in
VA>my mind, and I think he had a brother in with him. (And how would you
VA>forget such a name after learning to pronounce it)? The morning man
VA>was Wamp Carlson, whose "schtick" was "Uncle Yulius" Scandinavian
VA>stories.

Hank,
I think you're thinking of WRCH.

Rich

1576. INFO PLEASE on AEL-10 FM exciter

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: "alain (a.) jansen" <alainj@bnr.ca>
Message-ID: <4fecel$1f5@vixen.cso.uiuc.edu>
Source record: 25853

AEL is out of business and I wanted to know if anybody or one who can help with the servicing of this unit. All info welcome.

Thank you,

Alain.

Tel : (613) 723-4228 Work
(613) 799-7500 Home.

E-mail : alainj@bnr.ca

1577. Re: April Fool's

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fecet$1fl@vixen.cso.uiuc.edu>
Source record: 25854

References: <4f9gfc$775@vixen.cso.uiuc.edu>

Scotttay (scotttay@aol.com) wrote:

: I know its a few months away, but it's never too early to start planning
: that April Fools gag for your station. We have done one every year at my
: station and we're running out of things to do. Any suggestions? The only
: one we have at the moment is panning the station to the left and report
: all day that a police helicopter ran into our tower and is making the
: signal lean.

Last year, classic rocker WNCX and modern rocker WENZ switched frequencies. WNCX broadcast on "Classic 107.9" with afternoon guy Bill Louis. WENZ was "98X, The Edge" featuring the End's afternoon guy Rick O'Bannion. (The stations operate out of the same studios under an LMA.) The gag lasted an hour or two.

Pissed off a lot of people, but _I_ thought it was cool. :>

(Interestingly enough, during the Howard Stern show on 'NCX, they now cross-promote the two formats, calling 'NCX and 'ENZ the "Cleveland Rock Radio Network"... "listen to 98.5 WNCX for the best classic rock, or for the best modern rock listen to 107.9 The End" -- so there must be at least a little interest from 98.5's audience towards modern rock...)

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who responded to a question on where on IRC a foreigner could learn English. :>

1578. Kids Radio (was: Re: New Formats)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: barrett@iadfw.net
Message-ID: <4feceu$1fo@vixen.cso.uiuc.edu>
Source record: 25855

References: <4fccju$o6o@vixen.cso.uiuc.edu>

>[Moderator's Note: The big problem with 'kids radio', such as Kidstar
>and Radio AAHS, is that Arbitron, the nations most respected ratings
>service, fails to rate listeners under 12, the core audience of such
>stations. However, with Disney/ABC behind AAHS, we may see that
>change. I hope so, kids radio is a wonderful format. Bill]

Radio AAHS just needs to create their own action heros and develop a line of super action hero toys to market. Then once toy sales hit the roof, everyone will be jumping on the kid radio bandwagon! <g>

That was a joke, but I agree with you. Arbitron should be rating kids under 12. If they don't, there's something one of their competitors should jump on! My son is 6, and while he likes his rock and roll, nearly every time we get into the car, he hits the button for Radio AAHS. He can't wait until he's old enough to try out for the local affillate's Air Force. I know he can't be the only kid in town who's that crazy for kid radio. (Though he may be the only kid in town who loves OTR!)

julie

1579. Re: 1670 Khz Test

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: wilder@clark.net
Message-ID: <4fecem$1f7@vixen.cso.uiuc.edu>
Source record: 25856

References: <4f9gg3$789@vixen.cso.uiuc.edu>

Nickels, Bob (RNickels@P16.IL50.micro.honeywell.com) wrote:
:
:
:
: Quite by accident, I ran across a test last night (2/5) on the expanded AM
: band.
:
: The US Army was performing tests using the callsign "KTRK", or "K-Truck"
: (go figure...)
: The signal was very strong here in northern Illinois - equal or better than
: WJDM with better sounding audio. Reminiscent of the old clear-channel
: days!
:
: Programming was classic rock, with live jocks and occasional requests. I
: called the phone number given and was told that they were running 5 KW from
: near Fort Meade MD. An address was given over the air for DX listeners.
:
: Nice to hear the new band coming alive, even though this test was announced
: as a 24 hour event.
:
: Bob Nickels
: rnickels@micro.honeywell.com
:
I visited the site of ABS at Ft. Meade this (Thurs) morning. I posted
details on ALT.RADIO.PIRATE threaded to "the mighty 1670".
Briefly, 130 ft unipole, two 5 kW Harris 5F (one back up), and two 30 kW
AC generators (1 backup). They will go off 5PM this afternoon and be
shipped to Bosnia to send classic rock to US troops. Yesterday, they
tested (unmodulated) briefly on 1143 kHz, their frequency in Europe.
ABS means the Army Broadcast Service; they don't really have a call-sign.
They used ARMY but the AR prefix is allocated to Pakistan.

73, Dick Wilder, K3DI, wilder@clark.net (ZF2OP in ARRL CW contest)

1580. House for sale:

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: joe.locastro@octel.com
Message-ID: <4feceu$1fq@vixen.cso.uiuc.edu>
Source record: 25857

This showed up as a true real estate rental ad.

2 BDRM. house: with fireplace,
garage. work shop & large yard.
$200 per month. No children, no
pets, no smokers, no drinkers, no
drugs, no gays, & no freethinkers;
no Buddhists, no Baptists, no
Moonies, no Junies, no Communists
sympathizers, room deodorizers,
nor tranquilizers; no creeps, no
punks, no fools, no losers, no
onions & hold the mayo. In fact,
never mind...I'm going to sell the
property & move to Denver or India
or some place. (And no musicians.)

1581. Re: young Dj getting over the hump

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4fecev$1ft@vixen.cso.uiuc.edu>
Source record: 25858

Reference:
<4f9gf9.771@vixen.cso.uiuc.edu

Dan Kingerski wrote of his lack of confidence after a quick rise to prominence as a DJ, a promotion to the news-director position and then a demotion to a Sunday-night-only DJ shift. He noted a lack of confidence, and indicated that he didn't sound as good as he wanted to. How to get over this "hump?" Here are some thoughts.

Dan, I know how it is when the winds of change can buffet you personally. It's hard to keep positive energy going when you don't feel positive yourself. But here are some thoughts:

1. Whatever has happened between you and management, it isn't the audience's fault or problem. They deserve the best you're capable of giving them every time you open that mike. That being said, you will have good days and bad days, of course. Sometimes, despite your best efforts, it just won't sound as good as you'd like. But always try to be your best.

2. Imagine you're in a major market, and you've got to DESTROY all the competition. Or think of a strong, effective local personality (keep said name to yourself!), and try to be BETTER. Use that person's abilities as a challenge to enhance your own. Cream him! Show him who's boss! Yes, and admire him at the same time.

3. Visit, or listen to, people in other markets. What do you like about what they do? How can you blend their knowledge with your unique style? (You may even have to "borrow" some of their traits until your own style shows through. That's why it's better do to that with skilled professionals that the average listener doesn't hear.)

4. You've just met the girl of your dreams (at least in your imagination.) She hates a show-off, but she is receptive to you. Do the best show you can--just for her.

5. Think of a close friend or relative, or make a mental picture of a listener you'd especially like to relate to. Talk to this person one-on-one, with warmth, humor and sincerity. Again, don't show off. Do have fun. DO care.

6. Try your best, while you're on the air, to just have a good time. Rememer what your bosses tell you to do, but don't dwell on the negative aspects of your job while you're on the air. The more positive you feel, the more excitement and good will you'll generate with your audience.

7. Always be on the lookout for things that make you think, laugh, react. Share what you can with your audience. Don't just limit

yourself to being creative while you're on the air. Write things down. Even have a pencil and paper at your bedside table. You never know when a good idea will come to you. If that idea doesn't last, you'll want to catch it while it's hot.

8. Even if your show consists of reading liners, have fun. Your listeners won't enjoy your show if you don't.

Oh, one more thing. Look in the trades for humor services that fax their material to you. Some'll let you sample their wares for a week at no charge. (Not all of this stuff is funny; if you or your friends don't laugh, and your parents shake their heeads in consternation, don't use it.

You won't always be as good as you want to be. But, if you keep at it, you'll get better and better as time goes by. When you fall short, analyze what you do, but don't put yourself through the wringer; you'll learn to be constructively critical of yourself in time.

I hope some of this helps. Even if it didn't--SMILE!!!! You got some E-Mail!!!!

Good luck. All creative people have mental blocks and hurdles to overcome from time to time. Yours will make you better. It doesn't happen instantly, but it happens. And the good news is that the reward of finding yourself an improved person will bring back that confidence that's missing right now. Let us know how it goes.

Rick Lewis (ricklew@aztec.asu.edu

1582. Re: radio free berkeley

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4fecen$1f9@vixen.cso.uiuc.edu>
Source record: 25859

References: <4f9gfd$776@vixen.cso.uiuc.edu>

I don't have his e-mail address but he lurks in alt.radio.pirate a lot.

Grant

On 7 Feb 1996, benjamin radcliff wrote:

> does anyone have an address (e- or snail-) for Steven Dunifer,
> who runs Radio Free Berkeley (openly)? He is fighting a First
> Amendment crusade for, literally, free (i.e. non-controlled) radio.

1583. Re: Jacor Station List

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fecf0$1fv@vixen.cso.uiuc.edu>
Source record: 25860

References: <4fccjn$o6e@vixen.cso.uiuc.edu>

Al Kenyon (akenyon@one.net) wrote:

: You wanted a list of stations for "The Company Formerly Known as Jacor",
: here it is:

: Calls Status Format Market City of Freq DayPwr NitePwr
: License FM Pwr HAAT

Is it just me, or does anyone else have a problem with them owning half of the Cincinnati and Denver markets? Is everyone at the FCC unconscious or something?

1584. Re: Classic Rock Dead

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: rdcole@crl.com
Message-ID: <4fecen$1fa@vixen.cso.uiuc.edu>
Source record: 25861

References: <4f9gf6$76s@vixen.cso.uiuc.edu>

bullitt@earthlink.net (Bob Goodman) wrote:

>Of course this format is dead. How many times can you hear the
>following:
>DarkSide of The Moon
>Stairway to Heaven
>Foxey Lady
>Ramblin Man etc etc.
>There is a wealth of material that has not been played for 20 - 25
>years, including cuts from those albums that get played to death.

If it were only true. We are have been Classic Rock for 10 years and
still are #1 with Persons 25-54, Mon-Sun 6A-12Mid.

Ron Cole
KZEP/KZDC

1585. Re: Joe Frank

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: rlooney@csc.com
Message-ID: <4fecf1$1g1@vixen.cso.uiuc.edu>
Source record: 25862

References: <4epmfv$8hd@vixen.cso.uiuc.edu>

Koroviev (koroviev@aol.com) wrote:

>> Can anyone out there tell me how I might contact Joe Frank?

c/o KCRW
1900 Pico Blvd
Santa Monica, CA 90405

1586. Re: Machine Gun Kelly in the UK

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4fecf1$1g2@vixen.cso.uiuc.edu>
Source record: 25863

References: <4f1beu$ckc@vixen.cso.uiuc.edu> <4fccjq$o6j@vixen.cso.uiuc.edu>

gavmcc@aol.com (GAVMCC) wrote:
>
>Ex KOOL PM DIVER Machine Gun Kelly now working in London at Capital Gold.

>Londons No 2 station. Capital FM is No 1!

Gosh, could this be THE "Machine Gun Kelly" who did nights on KSTP-AM
1500/St. Paul ("15/KSTP...The Muuuuuusic Station") back in the mid-70's?
I listened to him nightly as a hyperactive grade-schooler in Apple Valley,
Minnesota, who was already hooked on radio! <g>

-Drew in Charlotte-

1587. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4fecf2$1g3@vixen.cso.uiuc.edu>
Source record: 25864

References: <4fcckn$o7s@vixen.cso.uiuc.edu>

>Sure, research is important. But when we have come so far that we need
>reams of data, focus groups, and testing, just to add a song
>or two to a playlist, we have gone *too far* from what the whole thing
>is based upon.... attracting an audience to our station so we can
>sell them something. It is this over-tested, over-consulted,
>over-sanitized method of programming that results in an on-air product
>that is dull and lifeless to the listener.

Although not directly related to Mancow and/or WYNY, I couldn't help commenting on this. Bill, you are absolutely correct, IMHO, on the over-emphasis of research, focus groups, consultants, etc. This is exactly what is killing the 70's format across the country. Here's a format that, if executed correctly (personality, fun, and a broad playlist) had the potential to be a dominant force among 25-54's in most markets. But there's only so many times one can listen to the same 300-400 "carefully researched and selected" Fleetwood Mac/Eagles/Doobie Brothers songs over and over again with nothing between the records except for segues, sweepers, and liner cards. After the initial couple of books, interest drops off quickly, and the format is labeled "a passing fad" and "a failure" by the corporate bean-counters.

-Drew in Charlotte-

1588. Re: night time AM operation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4fecf3$1g4@vixen.cso.uiuc.edu>
Source record: 25865

References: <4fccjv$o6q@vixen.cso.uiuc.edu>

>Reminds me of a station in Minnesota that simulcasts an FM. They are
>licensed for night power, but it is not set up (its only a few watts),
so
>they sign off at sunset.

Hmmm...690, perhaps? <g>

-Drew in Charlotte-

1589. Re: C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4fecf4$1g5@vixen.cso.uiuc.edu>
Source record: 25866

References: <4fcck4$o71@vixen.cso.uiuc.edu>

Bob Marrone wrote:
>
> Intriguing blurb in "Radio & Records" hot fax today (2/7). It asked if
> there's a Long Island radio station ready to flip to Country. Only know of
> 2 stations that are currently in dreadful ratings shape: WRCN and WDRE.

During WYNY's tearful final hours on Sunday, the jocks as much as said that
many of them, along with their playlists, would soon be found on WDRE.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

1590. Re: C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: chuck@bennet-tec.com
Message-ID: <4fecf4$1g6@vixen.cso.uiuc.edu>
Source record: 25867

References: <4fcck4$o71@vixen.cso.uiuc.edu>

> Bob Marrone <bobmarrone@delphi.com> writes:
>
> Intriguing blurb in "Radio & Records" hot fax today (2/7). It asked if
> there's a Long Island radio station ready to flip to Country. Only know of
> 2 stations that are currently in dreadful ratings shape: WRCN and WDRE. Don't
> know Gary Starr, owner of 'RCN. Do know that 'DRE folks are fond of Country,
> considering their Canadian rural roots, and they WERE fond of WYNY. Do know
> that they're trying to make the current "alternative" format work. So....you
> make the call!!

Country is already on Long Island, on WGSM-AM 740. This is the sister
station to WCRN, owned by Gary Starr. RCN is not showing any signs of
straying from their current format, and neither is DRE.

For a list of Long Island stations (Nassau and Suffolk counties), check
my LI radio dial at http://www.netusa.net/~drchuck/li-stat.html

Chuck
(playing on the net at the office)

E-Mail: chuck@bennet-tec.com Bennet-Tec Information Systems, Inc.
Tel: +1-516-997-5596 WWW: http://www.bennet-tec.com/
Fax: +1-516-997-5597 CIS: 71201.1075@compuserve.com
ALLText*ALLText HT/Pro*TList*TList Pro*MetaDraw*VBX Artist*PicScroll

1591. WYNY Flips...Highlights:

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4fecf4$1g7@vixen.cso.uiuc.edu>
Source record: 25868

WE>well known...and after this morning's radiocast, I don't think there's anyon
WE>left in New York who doesn't know about Mancow's hatred of Stern.

Actually, very few New Yorkers heard the show. I was one of the unfortunate who did. Don't forget that the old WYNY audience was gone and there was no promotion of Mancow's show. Even after the show there were only one or two short articles in the local papers. Even those made more mention of Stern than they did Mancow. The only effect the show might have is to boost Sterns numbers by a few people.

WE>It'll be interesting to see how Mancow/WYNY fits into New York City radio in
WE>the coming days/weeks. It's still not certain if Mancow will stay and 'YNY
WE>will be New York's Rock, but if it does, I think WPLJ's morning show is in
WE>trouble..as is Z100's. And with another rocker in NYC, that's just another
WE>gun pointing at Z100 to change/align it's format a little better.

I seriously doubt you can make a show in New York out of hate that runs that deep. Particularly one that originates in Chicago and gives Central Time time checks. It was one of the all time low points in New York radio.

Rich

1592. Re: WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4fecf6$1ga@vixen.cso.uiuc.edu>
Source record: 25869

RU>Look for MANCOW to be simulcast for 1 day (maybe 1 week) along with the
RU>rest of Evergreen's Chicago property WRCX. Will this just be a ruse to
RU>shake up the market or will Evergreen actually simulcast Mancow each
RU>morning on a station compatible w/ his talents (Urban?Rock?)?...The fun
RU>awaits. I can hardly wait to hear Stern's comments.

How will it "shake up the market?" New York has gone through many format changes, station swaps and sales without being "shaken up." Certainly some foul mouthed disk jerkey isn't the stuff market shaking is made of. If he comes here, it'll be just another personality change and the vast majority of New Yorkers will ignore him just as they always do. Don't forget that the top rated morning show (all news) is listened to by about 5% of people actually listening to radio. That percentage is far smaller than even 5% of the total population of the city.

A stalled subway train has more impact on a New Yorker's life than all the city's disk jerkeys combined. Let's keep this in perspective.

Rich

1593. WYNY-FM...The Real Deal

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4fecf6$1gb@vixen.cso.uiuc.edu>
Source record: 25870

JE>For those of you on the edge of your seats about the next phase of WYNY
JE>in New York...

Actually, we're on the edge of our seats trying to stifle the boredom this "momentous" event is generating. Yet another rock station in New York. Wow! Stop the presses! It's another dog bites man story. The real story in the city was the recent purchase of WPAT-FM for $83 million and its change to a very good sounding hispanic mix. I'll bet that's where the real story will be found in the next few rating books.

Rich

1594. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: dk@crl.com
Message-ID: <4fecf6$1gd@vixen.cso.uiuc.edu>
Source record: 25871

References: <4fcckm$o7r@vixen.cso.uiuc.edu>

Ken E. Norian wrote the quoted material below:

" Maybe I'm just getting old, maybe I'm getting too conservative in my
" old age, maybe I'm in the minority... but what has our society come to
" when Mancow and Stern attract so many people and are enjoyed by so
" many....

Not so many after all. Stern's audience is mainly young men who are just barely out of their teens. Expect that these people still haven't quite grown up. Why any advertiser would want them is beyond me. What are they going to by? Budweiser and what else?

--
(c) 1996 "Zigzag" is a town in Oregon
David Kaye

1595. Re: WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4fecf7$1ge@vixen.cso.uiuc.edu>
Source record: 25872

TO>Evergreen's now confirming that there will be a Big Announcement Friday
TO>mornning (Feb. 9) at the Rihga Royal Hotel in Manhattan. Big bash with
TO>Evergreen execs and (presumably) new format and talent. Stay tuned -- We
TO>haven't seen this much fun in New York
TO> in ages! Tom Taylor/Inside Radio

Tom,
God, we're in a very sorry state if this is what blows up our
skirts. It's providing a lot of fodder for the trade press, but those
of us in New York radio are trying desperately to stifle our yawns.
It's just another format change. Life will go on and most New Yorkers
will be totally oblivious to whatever they finally decide to do. I find
Star Trek much more realistic.

Rich

1596. Re: *The Sorry State of New York Radio*

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: dk@crl.com
Message-ID: <4fecf8$1gh@vixen.cso.uiuc.edu>
Source record: 25873

References: <4fcck2$o6u@vixen.cso.uiuc.edu>

For those who are saddened by the "sorry state of NY radio", you had a 1-day reprieve. WYNY in NYC carried KIOI (K-101) in San Francisco on Thursday. Why? I don't know. Probably a fill while getting a new format ready. Apparently this is a one day thing, but who knows? Maybe people will tune in to hear our weather forecasts.

--
(c) 1996 VCRs have never been made by any American company
David Kaye

1597. Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: sborre@asc.upenn.edu
Message-ID: <4fecf9$1gi@vixen.cso.uiuc.edu>
Source record: 25874

I need some help confirming a ratings related question.

I understand that radio listening is not evenly spread throughout an average hour. I remember reading (though I can't for the life of me remember where I read this!) that the first 15 minutes of the hour are the most listened to and the last 15 minutes of the hour have the fewest listeners. One result of this fact is that radio stations are more likely to sweep the first quarter hour with programming and confine commercials to around :50 after (if possible) with the goal of giving an artificial boost to the ratings.

Can anyone out there in radioland confirm this or refer me to a definitive, preferably textual, resource?

Thanks,
Joe Borrell
University of Pennsylvania
sborre@asc.upenn.edu

1598. Re: SETS-FM comes to San Diego

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4fecf9$1gk@vixen.cso.uiuc.edu>
Source record: 25875

References: <4fcck5$o73@vixen.cso.uiuc.edu>

Yes, that's "SETS" -- gonna be confusing to some. The SETS-FM formatic concept is the brainchild of longtime programming consultant Bob Henabery (correct spelling, by the way). Compass Radio Group-owned KCBQ is the first station to take a shot at it. Tom Taylor/Inside Radio

1599. Stereo Console WANTED

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: gbeattie@ozemail.com.au
Message-ID: <4fecfa$1gl@vixen.cso.uiuc.edu>
Source record: 25876

Does anyone have a good quality, 12 -16 channel Stereo console for sale?

Please Email me with the details, age and price.

Thanks in advance.

Garry Beattie
gbeattie@ozemail.com.au

1600. Music tests and college radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Rob Landry <umar@cybercom.net>
Message-ID: <4fecfb$1gn@vixen.cso.uiuc.edu>
Source record: 25877

[Moderator's Note: So, Rob, I am confused. Are you saying you *are*
in favor of testing or *are not* in favor? Bill]

In general I don't like it. As I said in my previous post, it can easily lead to a situation where test participants vote for songs which are, or sound like, the same ones they already hear on the radio. When marketing research becomes a substitute for artistic creativity the eventual result is likely to be a station that's not very entertaining.

I endorse music testing (and audience research in general) for college stations because their programmers are otherwise less likely to develop the good judgement of a commercial PD who knows what sounds good when he hears it. Also, music testing, for better or worse, is very much the rule in the "real world", and college programmers who learns to use it are likely to find the experience useful if they go into radio prfessionally.

Rob Landry
umar@cybercom.net

1601. Re: WBBM-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4fecfc$1gq@vixen.cso.uiuc.edu>
Source record: 25878

In a previous posting, "Doug Fleming" decries the tendency
of stations like WBBM-FM to switch from dance to a CHR lean. Well,
Doug, it's the old dilemma: in some markets, dance can be hard to
sell. The stereotype of the dance listener may not be the upwardly-
mobile, affluent folks who are just itching to buy cars, wine,
computers and other products. But you may protest: That's not fair!
No, but unfair as it is, the revenue-based business of radio leaves

a lot of people out in the cold; if you don't believe me, just
sincerely ask some people you talk to in-depth: How satisfied are
you, specifically, with what you get from your radio?
While not at all a fan of dance music, I sympathize with the
plight of the listener who feels ill-served by the station running
his favorite format. The seesaw approach of going dance to get
ratings, and then leaning to CHR to garner sales, can only be
unsettling to most listeners. But as the potential audience for
radio finds more friendly media, it'll only get worse--and of
course,
then the accountants and CEO's will demand more sameness and even
less risk-taking. It won't be all that long before the folks who
spend dozens of megabucks to buy radio stations will be wondering
why they left. You are not alone in your discontent, but the money
men won't see the problem till AFTER it's too late.
So I'll bet you're right. You'll see more of these flip-flops,
as efforts will be made to get quick returns on massive
investments. But take heart. The audience for dance is large enough

that if WBBM-FM changes its focus, other stations in the market
will
be clamoring to fill that niche. At least, the kind of music you
like is in enough demand for that to happen. Fans of Celtic music,
African rhythms, oldies besides LOUI LOUI, jazz that isn't
"smooth", Eighties rock that isn't "old school", and those with
more eclectic tastes aren'st so fortunate in many markets. They
have to go to a noncommercial outlet for a few hours a week to find

what they like--if they can find it at all.--Rick Lewis,
(ricklew@aztec.asu.edu)

1602. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4fecfd$1gt@vixen.cso.uiuc.edu>
Source record: 25879

References: <4fccji$o69@vixen.cso.uiuc.edu>

In article <4fccji$o69@vixen.cso.uiuc.edu>, dhughes@prairienet.org (Dan Hughes) wrote:

|: We are a college noncommercial station ready to move into digital. Would
|: like to hear pros and cons of different setups and brands. What would
|: you recommend on a budget of $6,000 to $8,000 or thereabouts?

I'm thoroughly committed to a system that's probably out of your price range (the Orban DSE7000), but I can suggest a source for _unbiased_ information:

Get hold of some back issues of Radio and Production magazine. They interview top professionals in all kinds of stations and markets, and usually each gives his/her reasons for using particular equipment. Also, in the back of the mag, there are phone numbers of owners of the various systems who are willing to chat about the pros/cons of what they're using.

It's also a great magazine to read if you want to learn something about the world of radio production after you graduate...

Radio and Production
Box 170265
Irving TX 75017-0265
214 254-1100

(Not connected; just a happy subscriber.)

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

1603. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4fecfe$1gv@vixen.cso.uiuc.edu>
Source record: 25880

References: <4fccji$o69@vixen.cso.uiuc.edu>

See if you can work a deal with the Orban folks. They have a fine digital production unit for about 15K. Or try Roland....you can contact a musical instrument retailer, like Sam Ash in White Plains, NY. This is where you can get a hands on demo and a pretty good price in your budget range.
--Bob Marrone

1604. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fecfe$1h0@vixen.cso.uiuc.edu>
Source record: 25881

References: <4ea06r$999@vixen.cso.uiuc.edu> <4fccje$o63@vixen.cso.uiuc.edu>

JimNuznoff (jimnuznoff@aol.com) wrote:
: I heard the reaction of the staff of WWWE to the death of the reporter &
: pilot. It was quite superficial. The reason: the management of that
: station decided that WWWE's traffic reporter(s) should just report the
: traff ic and remain anonymous. So when the plane went down, there was a

hmm.. the Plain Feeler actually quoted one or two of the 3WE staffers as
saying they would miss Endsley. I unfortunately did not get to hear any
soundbites on radio or TV news.
--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1605. WYNY/Mancow/Stern et al

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4fecff$1h1@vixen.cso.uiuc.edu>
Source record: 25882

>People tune in Stern in droves, because he seems to be the antithesis
>of all that structure

Bill,
I simply don't understand this kind of sweeping generalization with regard to Sterns' audience. How many stations is he on? Maybe 15 or 20. How many radio stations are there in the US? Upwards of 10,000. Let's see, that works out to a whopping percentage of, well... point 002. Listeners versus potential US listeners yields similar results.

Clearly, there are many reasons for the paucity of stations carrying the show, not the least of which is dollar aquisition cost. However, I submit (and hope) that more importantly, the vast majority of stations simply don't have time for this type of fare.....nor do vast majority of listeners. How do you think the Stern show would fly in say, Boise, Eau Claire, Topeka et al ad nauseum. Yes, it would likely generate the 6 per cent share it does in major markets. But in mid to small market radio, that's not enough.

It is my thesis that Stern and his ilk in particular, are limited to major markets where 6 per cent is enough. I hope and believe that the majority of listeners have no time for the locker room except after excercise.

>Stern, THE LOOP, (and others) show that there *IS* a big,
>mostly untapped, audience out there who wants something different.

Absolutely! There is a huge untapped audience out there, which explains the popularity of programs like Morning Edition, which garners a healthy 5 share here in the nations capital. Similarily, afternoon drive Bluegrass Music does well. It's different.

Having said all that, I should point out that my wife listens to Stern on occasion :-)

>I think, personally, that at the core of this attraction is the fact
>that Stern, et-al, push the ever-narrowing envelope of what can be
>said and done on the radio

I agree. But the more important question in my mind is, where does it end? How many times can you say "penis" before it loses whatever impact it might have had? How many times can you talk about other bodily functions before that too becomes routine? And what then? Where do you push the envelope? Live radio intercourse maybe? Snuff radio?

Carried to it's extreme, I find "pushing the envelope" extremely worrisome.

The question that needs to be asked is "where will it end"? Or is this merely another symptom of a society in decay?

Rick Seifert
Office of Cuba Broadcasting
Washington, D.C. 20547

1606. CFBC and C-98 are now on the WEB

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: tech@radio.mi.net
Message-ID: <4fecfc$1go@vixen.cso.uiuc.edu>
Source record: 25939
Cross-posted to: mis.general,nb.general,ns.general,rec.radio.broadcasting

At long last CFBC and C98 are now on the WEB. They can be found at;
http://www.mi.net/radio

Enjoy!

Opinions expressed are mine and not those of my employer or any
associations or groups I am currently envolved with.

Tomas T.Peiser, CET _____
Chief Technician / "To err is human,
CFBC / CJYC Radio / to forgive ain't in my
Saint John, N.B., Canada / ain't in my Job Description.
tech@radio.mi.net /

1607. Fern - Oblivion Express dumped by WMUA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: asaph@chem.umass.edu
Message-ID: <4feces$1fj@vixen.cso.uiuc.edu>
Source record: 25940

Oblivion Express Fans,

Here I thought Fern had simply tired of doing her truly interesting
and *eclectic* music program. This morning she was sitting in for Jemma
and announced that her program had been inexplicably "not renewed". I have
written to WMUA to express my outrage at the dumping of what I consider to be
one of the area's best producers, and to announce the withdrawal of my financial
support. I invite you to do the same!

Write/call:

Ronnie Kwan - Program Director WMUA
105 Campus Center
Umass
Amherst, MA 01003
413/545-2876

Max Shea - Music Director WMUA
105 Campus Center
Umass
Amherst, MA 01003
413/545-2876

Write/email/call:

name: Glenn S Siegel
email: gsiegel@stuaf.umass.edu
title: WMUA Organizational Advisor
department: Student Activities
building: Student Union Bldg.
phone: (413) 545-2876

1608. Re: First *Octopoly* Announced in Denver

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4fe9cl$r5k@vixen.cso.uiuc.edu>
Source record: 25941

The other 50 KW blowtorch is KTLKK on 760 Khz. TX site is in north metro Denver with a directional
pattern.

-Bill

1609. Where's a Dx list?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: tlburke@aol.com
Message-ID: <4fe9he$rc0@vixen.cso.uiuc.edu>
Source record: 25942

Recently, my son and I took to dx-ing on the AM band. Where can I find a database or list of AM & FM radio stations w/ location, frequency, etc.? This is probably an old request...forgive the newbie.
Please email. Thanks!

[Moderator's Note: Check the AIRWAVES/FCC database search engine at http://radio.aiss.uiuc.edu/~rrb/fccdb.html. It is easy to use and will return call, power, antenna and city of license. Click on the call letters for a map of the transmitter location. Bill]

1610. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4feceo$1fb@vixen.cso.uiuc.edu>
Source record: 25943

References: <4fcckk$o7o@vixen.cso.uiuc.edu>

In article <4fcckk$o7o@vixen.cso.uiuc.edu> byrdman@ripco.com (Mark Byrd) writes:
>WMAQ AM 670 has CNN Headline News as well as CNN audio on Nationally

Actually, WMAQ doesn't use CNN Headline News, but uses CNN Radio News, a
news service just like CBS or Mutual. Headline News is a simulcast with the
cable channel that is syndicated by ABC/SMN.
AP All News Radio sounds much better than Headline News, but its still not
as good as a local production.

Jon/Superior WI

1611. Toledo RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4fecej$1f1@vixen.cso.uiuc.edu>
Source record: 25944

(WVKS, 92.5, KISS-FM)
Last summer the Breakfast Club, with Denny Schaffer and Tricia Courtney, had tickets to give away for the Rock and Roll Hall of Fame concert deal. Denny Schaffer said he would give away these tickets if a listener would do one of a few things: get the Mayor of Toledo to call the show, for a listener (preferably female) to get their head shaved live on the air, or to go down to the volleyball courts at international park in Downtown Toledo and play volleyball completely naked. Well, two listener did just that. Tricia Courtney along with Junior producer Susie went down to international park and watched as these two listeners played nude volleyball. But, that wasn't the clincher. Because Denny Schaffer's "Breakfast Club" promoted indecency the Toledo Prosecutors office filed charges agains Denny Schaffer, Tricia Courtney, Susie, and the two nude volleyball players. On February 8th Denny and the rest of his co-hosts were in court and will be indicted on Monday the 12th of February. The Breakfast Club could get a fine of $250 and 6 months in jail.

Also, as everyone knows Jacor Communications bought/acquired/merged (I've heard several different reports) with Noble Broadcasting Group. This effects Toledo because Noble owns WVKS (KISS-FM), WSPD (NewsRadio 1370), and WRVF (The River, 101.5). No changes are expected at any of the stations.

==========
The Only The Only
Signature Signature
In Stereo In Stereo
==========

Craig D. Warner-Thank God I'm Me

1612. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4fecep$1fd@vixen.cso.uiuc.edu>
Source record: 25945

References: <4fcckh$o7j@vixen.cso.uiuc.edu>

You drive past it on I-75 in Allen Park, MI just south of Detroit. The
freeway passes almost close enough to throw rocks and hit the towers.
All twelve towers are no longer there, however. The station requested,
and received, a reduction in power and trimmed the array back to nine towers.

Grant

On 8 Feb 1996, Holmes wrote:

> I saw that magnificent array once and have tried to find it when
> I am visiting my cousins. Does it still exist? if so where do I
> find it to take pictures for my telecom course??? TIA

1613. Re: AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: buch@exis.net
Message-ID: <4fecek$1f2@vixen.cso.uiuc.edu>
Source record: 25946

jmckay@interlog.com (NewsRadio) wrote:

>Hi.. Does anyone know of a station near the Buffalo/S.Ontario boarder that carries the AFRTS radio
>programming? Used to listen to them in Saudi Arabia last spring and was wondering if it can be
>heard anywhere around here?...

I saw a demonstration of a satellite receiver for getting the AFRTS feed to their overseas stations. The frequency was in the neighborhood of 1500-1600 MHz. The dish size was about four feet in diameter.

There are no AFRTS stations in the USA or Canada that I know of. I think the closest one is in Guantanamo Bay Cuba. The station operates on 1340 KHz with 250 watts. Their range is quite good over saltwater for this power level. They have an FM transmitter in parallel with 1340 which operates on 102MHz. They also send the satellite feed at 103 MHz FM with continuous relay of the satellite feed. I heard them in the day time on AM while visiting Jamaica about 20 years ago. There is not much chance of receiving them in Buffalo.

There are occasional feeds on shortwave for special events or operations which are out of range of existing stations. These are very sporadic and are not widely publicized.

~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'
Joe Buch N2JB
Editor, NASWA Journal Technical Topics
buch@exis.net
-*~'^'~*-.,_,.-*~'^'~*-.,_,.-*~'^'~*-.,_

1614. Local DJ's do Drag for a day - Jeff & Jer Q106

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: slanz@liscom.com
Message-ID: <4fecep$1fe@vixen.cso.uiuc.edu>
Source record: 25947

Local San Diego Radio DJ's Lose a contest. They have to spend the Day in Drag.
Pictures of them with their fans.

http://www.liscom.com/jeffjer

Check it out.

Steve

1615. Re: FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4feceq$1ff@vixen.cso.uiuc.edu>
Source record: 25948

References: <4fccjk$o6b@vixen.cso.uiuc.edu>

>I don't recall having heard of an FCC initiated "reverse"
>discrimination issues.

Hopefully, this will change soon. These days, the odds are stacked against you if you're a white male searching for employment. This is especially true in broadcasting, due to the EEO requirements that licensees have been burdened with. Everyone else is a member of a "protected class" and, therefore, entitled to special preferences, quotas, etc.

Reverse-discrimination is alive and well in our industry.

-Drew in Charlotte-

1616. DUMP EVERGREEN CORP.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-09 00:00:00 UTC
From: ssaicrp@ibm.net
Message-ID: <4feceq$1fg@vixen.cso.uiuc.edu>
Source record: 25949

ARE YOU AS SICK AS I AM ABOUT LOSING OUR COUNTRY STATION
IN NEW YORK? LET'S DO SOMETHING ABOUT IT..

SEND YOUR COMPLAINTS TO:

EVERGREEN MEDIA CORP.
875 N. MICHIGAN AVE.
SUITE 3522
CHICAGO, IL 60611

PHONE: 312/951-7633
FAX: 312/951-7634

JAMES DECASTRO, PRESIDENT

LET'S REMEMBER TO TELL ALL THE SPONSORS WE ARE
BOYCOTTING THEIR PRODUCTS.

1617. WKTU returns to NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: theo123@aol.com
Message-ID: <4fhvkg$k7o@vixen.cso.uiuc.edu>
Source record: 25800

Sometime this weekend, the long awaited finalization of the"format in Transformation" becomes a reality...

" 'KTU 103.5".....popular rhythmic hits...will also be known as "The Beat" of New York....

Expect a steady "heartbeat" on the freq commencing sometime Friday night, with the format rolling out sometime Saturday.

Chris Theodoros
Eastman Radio

1618. WYNY Technical Problems :(

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: steve c walko ee stnt <scw1118@hertz.njit.edu>
Message-ID: <4fhvkh$k7p@vixen.cso.uiuc.edu>
Source record: 25801

How very annoying! After listening to the WYNY Format Of The Day,
Friday being WXKS-FM Kiss 108 in Boston, at 9:30 PM EST the carrier was
reduced to a constant beep and rhythmic thumping. It is now 12:30 AM
Saturday (3 hours! later) and the thumping continues. At first I thought it
was the announcement of the new format. However this MAJOR techincal problem
has gone on far too long. It seems that not only doesn't 103.5 have an
audience, the owners and technical staff aren't listening either. That
is truely pathetic. The computer controlled ID'er continues to give
promo announcements every twenty minutes on top of the thumping.

It seems the new WYNY format is a simulcast of Joe Anybody's EKG at
County Hospital!!!

THIS IS INEXCUSABLE FOR A NEW YORK CITY RADIO STATION!

Steve W
(avid radio listener)

1619. WYNY 9:30 PM 2/9/96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Leslie Pearson <74674.1133@CompuServe.COM>
Message-ID: <4fhvkj$k7u@vixen.cso.uiuc.edu>
Source record: 25802

I was listening to the WXKS-FM being broadcast over WYNY in NY
tonight when around 9:30 it stopped, static appeared and then a beeping
noise (heartbeat). I was enjoying the music on WXKS, which was a nice
mix of "dance" and current rock stuff. I was also enjoying the station
since I used to live in Boston and noticed how some things hadn't changed.

I didn't like the fact that WYNY kept sticking their promos for new stuff
coming in the middle of songs like they had them on a timer and weren't listen
listening.

I tried WYNY's main #, no answer. I then called WXKS long distance.
A very nice gentleman told me that WYNY was making a big announcement
on 12:00 Saturday. I told him I enjoyed the music and that WYNY should
have left the music on till then. (Friday night during a sweeps month -
heartbeats get no ratings :)). He gave me the 800#. I called. No answer.
I just tried again, and the voice mail box is full.

Of course they don't have a web page or e-mail like other NY stations.

--
Leslie Pearson
74674.1133@compuserve.com

1620. Purtan Wins Suit

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: mfrat@gopher.chem.wayne.edu
Message-ID: <4fhvso$ki7@vixen.cso.uiuc.edu>
Source record: 25803

Yesterday, an Oakland County (Michigan) Circuit Court Judge ruled in favor of current WKQI-FM morning drive man Dick Purtan. This gives Purtan the ability to negotiate with other stations. Rumor around town here in Detroit is that Purtan will move to do mornings at WJR-AM. Of course, he could just stay with Q95.
Purtan, in an interview with WDIV-TV's Devan Scillian, said that he would not be comfortable with the format he would have to adopt at JR since there's no music and he's been doing pretty much the same morning show for 15 years (at WCZY and then KQI)

We'll have to see what happens at the end of April.

1621. Re: Where is Steve Hunter? And other "where is" questions.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: bb706@scn.org
Message-ID: <4fhvsv$kia@vixen.cso.uiuc.edu>
Source record: 25804

In a previous article, cbox@ix.netcom.com (Ted Randall) says:

>
>
>Steve Hunter was 7-10 pm CKLW 1969-70
>Then went to Cleveland?
>Does anyone know? Where is he today?
>How can Bill Drake be reached for an interview?
>Thanks Ted Randall/Cash Box Magazine/Nashville
>
>

I just found a cool site where many "where is" questions can be answered.
It is called 440:Satisfaction and the URL is:

http://www.440int.com/440satx.html

The information at this site says Bill Drake is presently consulting for
KRTH in Los Angeles. It has no listing for Steve Hunter.
--
Sincerely, | "Strange women lying in ponds distributing swords
Greg Scheiderer | is no basis for a system of government!"
bb706@scn.org | --Dennis the Peasant, Monty Python & the Holy Grail

1622. RadioNet Guest Calendar

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: dwelch@uplink.com
Message-ID: <4fhvk1$k6t@vixen.cso.uiuc.edu>
Source record: 25883
Cross-posted to: rec.radio.broadcasting,rec.radio.info,alt.radio.digital,alt.radio.internet,alt.radio.talk,ba.broadcast,alt.cyberspace,alt.cybercafes,scruz.events

RadioNet: Reporting on the digital revolution since 1994.
... GUESTS FEBRUARY 1996 ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

11 February 1996
10am: JON LUINI and MICHAEL GOLDBERG, Internet audio pioneers, will tell of new developments for MediaCast and Addicted to Noise (ATN). Since December 1994, Addicted To Noise is the premiere rock and roll magazine on the Internet. http://www.addict.com/ MediaCast's core staff has produced most of the NetCast entertainment events on the Internet, from small bands like Seattle, WA favorites Sky Cries Mary to the legendary Stevie Wonder. http://www.mediacast.com/

11am: BRAD TEMPLETON, Publisher, speaks about the suit against the U.S. Attorney General that seeks to have the newly passed "Communications Decency Act" declared unconstitutional. This so-called "Exon bill" was passed as an amendment to the recent Telecom bill President Clinton signed Feb 8. ClariNet and other electronic publishing companies and organizations also seek a temporary restraining order against enforcement of the law while the case is under consideration. see http://www.clari.net/suitpage.html

18 February 1996
10am: CHRIS SCHEFLER and THOMAS LEAVITT of Web Communications tell how their entire site was banned in Germany when a client's information was found offensive. http://www.webcom.com

11am: DAVE TAYLOR, Author of "Creating Cool Web Pages with HTML" and "The Internet Business Guide" covers the Browser War and how it affects your Web page design. Special call-in and email contests to win a book. Stay tuned for more details. http://www.intuitive.com/taylor

25 February 1996
10AM: GEORGE CAMPBELL, chairman of the board of the Association of Shareware Professionals, will discuss Internet Shareware: what it means to try a piece of shareware before buying it; the diverse types of programs available as shareware; locating and using shareware programs; and what to expect by way of customer service from shareware authors.

11AM: TBA

... RadioNet How-To Tune In ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM

Monterey - Santa Cruz - Salinas - San Jose

World Wide Web
Find complete details about RadioNet and links to the players you need
at http://www.radionet.com Click on "About"

Audio
Listen to recorded RadioNet programs with RealAudio, Xing and True Speech

RadioYou Can See
Photos downloaded to the Web from in-studio

Email List
Have RadioNet guest schedules, news transcripts, the Silicon Surf Report
and other important RadioNet info emailed directly to you. Send the
message:
subscribe radiomail your first name your last name
to listproc@radionet.com

IRC
Join us In Studio during the show via Internet Relay Chat in irc channel
#radionet

Radio Cam Camera
Check out the RadioCam stationed at various interesting places.

Sheila J. Siden
RadioNet Producer, IRC Correspondent and CyberConcierge
http://www.webdzine.com

--
< Dameon D. Welch (dwelch@uplink.com, http://www.uplink.com/uplink/) >
"I don't fault him for his vision. It's a question of philosophy
and priorities." -- House Speaker Newt Gingrich, during his
cordial debate with President Clinton

1623. Re: KTRK (1670 kHz), "K-TRUCK RADIO"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4fhvk9$k7c@vixen.cso.uiuc.edu>
Source record: 25884

So, where do I apply to spin Classic Rock for the army on 1670?

I'd go thru basic training for THAT job.

Stella (yoo, hoo, sailor!) Starr
StellaStar@aol.com

1624. Re: KTRK/KRMY on 1670khz/pirate

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: fireweed@alaska.net
Message-ID: <4fhvka$k7d@vixen.cso.uiuc.edu>
Source record: 25885

"Seifert, Rick" <rseifert@usia.gov> wrote:

>Here are a few details on the US Army portable AM broadcast facility
>currently being tested at Fort Meade Md.

>Just a couple more nights to catch this station.

Rick:

If the government can use non-government frequencies, can a
non-government organization, such as my station use government
frequencies?

Does KTRK have FCC authorization? If not, then I beleive it is a
PIRATE station, even if military.

I have been told by a military frequency co-ordinator that the
military is using two way SS radios covering 40-90 MHz. Same
question. If they can do it, why can't I? How about an STL at
300-400 MHz?

Jeremy

1625. Re: Blind people in radio? I'm not alone, EAH!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4fhvkb$k7e@vixen.cso.uiuc.edu>
Source record: 25886

References: <4f9gf6$76q@vixen.cso.uiuc.edu>

Here in Cleveland...

A blind DJ has had a very popular morning show for years. Trapper Jack
Elliot. Currently he's on WQAL 104.1...before that he was on AC rival
WLTF 106.5 for about 10 years or so.

And yes...he's legally blind. But still manages to do news feature
reports for
for one of the local TV stations on the side.

1626. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Jim Barbre <jbarbre@pogo.scs.unr.edu>
Message-ID: <4fhvkb$k7f@vixen.cso.uiuc.edu>
Source record: 25887

References: <4fcckj$o7m@vixen.cso.uiuc.edu>

Sorry, but I had to jump in and set the record straight concerning the 'New Sony AM stereo/FM stereo' carried by Radio Shack. It is shown on page 49 of the 1996 Radio Shack catalogue and sells for US $29.99. I saw one a couple of months ago at the Radio Shack store at the ZCMI Mall in downtown Salt Lake City, Utah. The unit is very small. The tuning dial is roughly one inch in length (2.54 cm) and all antennas are internal. I was unable to test it as all that could be received on AM inside the mall was static from fluorescent lighting. I did not get one, as there is only one local AM station where I live (a second one is pending). It does not broadcast in stereo and I really did not like the fact that the tuning dial was so small. Anyone who has one of these units (no Sony model number listed in RS catalogue), I would be interested in knowing what you think of it.

Jim Barbre jbarbre@scs.unr.edu KB7YSY Elko, Nevada USA

1627. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: bigd@mail.atw.fullfeed.com
Message-ID: <4fhvkc$k7g@vixen.cso.uiuc.edu>
Source record: 25888

References: <4f1bf0$ckf@vixen.cso.uiuc.edu>

In article <4f1bf0$ckf@vixen.cso.uiuc.edu>,
jewel1@aztec.asu.edu (MIKE WILLIAM TENCZAR) wrote:

>Is it really true that Radio Shack sells a Sony Walkman with AM stereo?

I have never seen one there, but then again, I have never asked about them.

>I read about it in this news group. I then went to my local Radio Shack
>in Scottsdale and the salesmen I thought I was nuts.

Don't worry about that. Most of them never had jobs before they were hired
by Rat Shack, and in most cases, don't know squat about what they are trying
to sell. Radio Shack at one time had two different AM Stereo recievers. One
was an add-on, or stand alone reciever that plugged into your stereo/amp. The
other was an auto AM Stereo/FM Stereo/Cassette player. Both have since been
discontinued, but weren't bad little units. This was in the mid 80's.

>Three of the salesman on duty claimed that AM stereo does not exist, and I
>could not make them believe that it really does. Does anyone know of any
>other store other than radio shack that sells a Sony Walkman with AM Stereo??
>and for how much money???

Yes, AM Stereo does exsist, however thanks to the F.C.C., reciever
manufacturers, and American radio station owners, it has become a rather
non-issue. Take heart though, you can still get AM Stereo/FM Stereo car
radios in late 80's and early 90's Chryslers. Most of them had the recievers
as standard equipment.

Dennis

1628. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: lmberjak@iglou.iglou.com
Message-ID: <4fhvke$k7l@vixen.cso.uiuc.edu>
Source record: 25889

References: <4fecfe$1h0@vixen.cso.uiuc.edu>

sjsobol@junior.wariat.org (Steven J. Sobol) writes:

>References: <4ea06r$999@vixen.cso.uiuc.edu> <4fccje$o63@vixen.cso.uiuc.edu>

>JimNuznoff (jimnuznoff@aol.com) wrote:
>: I heard the reaction of the staff of WWWE to the death of the reporter &
>: pilot. It was quite superficial. The reason: the management of that
>: station decided that WWWE's traffic reporter(s) should just report the
>: traff ic and remain anonymous. So when the plane went down, there was a

>hmm.. the Plain Feeler actually quoted one or two of the 3WE staffers as
>saying they would miss Endsley. I unfortunately did not get to hear any
>soundbites on radio or TV news.
>--
>Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
>North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

>"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
>responded to a question on where on IRC a foreigner could learn English. :>

I listened to 3WE the day after the fatal crash. The morning news
program put together a nice tribute to Endsley, which included a lot of
bantering back and forth with Jeff and Flash. They praised his sense of
humour, and his personality on and off the air. It didn't sound
anonymous to me.

1629. Re: WYNY (NY) Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: chuck@bennet-tec.com
Message-ID: <4fhvkj$k7v@vixen.cso.uiuc.edu>
Source record: 25890

References: <4fecf6$1ga@vixen.cso.uiuc.edu>

> richwood@commspec.com writes:
>
> A stalled subway train has more impact on a New Yorker's life than all
> the city's disk jerkeys combined. Let's keep this in perspective.

This is true, but let's not leave out the listeners in New Jersey,
Connecticut, and Long Island. We need some excitement in our lives
too :)

Chuck
(hearing Kiss 108 on 103.5 FM)

E-Mail: chuck@bennet-tec.com Bennet-Tec Information Systems, Inc.
Tel: +1-516-997-5596 WWW: http://www.bennet-tec.com/
Fax: +1-516-997-5597 CIS: 71201.1075@compuserve.com
ALLText*ALLText HT/Pro*TList*TList Pro*MetaDraw*VBX Artist*PicScroll

1630. Re: WYNY Format Of The Day Club

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: hotter <hotter@slip.net>
Message-ID: <4fhvkj$k80@vixen.cso.uiuc.edu>
Source record: 25891

References: <4f9ggf$7af@vixen.cso.uiuc.edu>

evergreen has been buying stations left and right in the past year.
other stations:
106.1 KMEL The People's Station SF
92.3 KKBT The Beat LA
WRCX Rock 103.5 CHI
106 Jamz WEJM CHI
v103 WVAZ CHI
WXKS Kiss 108 Boston
WJMN Jam'n 94.5 Boston
etc.

they have too many now

drew haus...if only my e-mail address worked

1631. Re: WYNY-FM...The Real Deal

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: s01m@world.std.com
Message-ID: <4fhvkk$k81@vixen.cso.uiuc.edu>
Source record: 25892

References: <4fecf6$1gb@vixen.cso.uiuc.edu>

In article <4fecf6$1gb@vixen.cso.uiuc.edu>, richwood@commspec.com wrote:

> JE>For those of you on the edge of your seats about the next phase of WYNY
> JE>in New York...
>
> Actually, we're on the edge of our seats trying to stifle the boredom
> this "momentous" event is generating. Yet another rock station in New
> York. Wow! Stop the presses! It's another dog bites man story. The real
> story in the city was the recent purchase of WPAT-FM for $83 million
> and its change to a very good sounding hispanic mix. I'll bet that's
> where the real story will be found in the next few rating books.
>
> Rich

Rich,

If you find this so boring, why do you keep posting so many articles about it?

-Shawn

1632. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: markm@xetron.com
Message-ID: <4fhvkg$k7m@vixen.cso.uiuc.edu>
Source record: 25893

References: <4ea06r$999@vixen.cso.uiuc.edu> <4fccje$o63@vixen.cso.uiuc.edu>

In article <4fccje$o63@vixen.cso.uiuc.edu>, jimnuznoff@aol.com
(JimNuznoff) wrote:

> I heard the reaction of the staff of WWWE to the death of the reporter &
> pilot. It was quite superficial. The reason: the management of that
> station decided that WWWE's traffic reporter(s) should just report the
> traff ic and remain anonymous. So when the plane went down, there was a
> "loss" albeit an unnamed one. The air staff reported the deaths, and it
> seems sad that it this occurance was the first time we listeners learned
> the identities of the traffic reporter (and pilot). Just goes to show
> you that airstaff can be taken for granted. As a sidebar.....it should be
> noted the "new" traffic reporters are EQUALLY anonymous!
> Will they ever learn?

Here in Cincinnati, our traffic reporter (on WLW) is anything but
anonymous. He'll be listening to the news/talk before he gives his report,
and before he reports the traffic, he'll usually offer some comment on the
news. He's very insightful! He also does personal appearances, like, if he
lands his helicopter at a Hardee's where you're eating, you get a free
lunch. I'm glad our guy is _not_ anonymous....

- Mark Malson
markm@xetron.com

1633. French radio speaker searching for a job in the States - curricus.doc (0/1)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: santoine@pratique.fr
Message-ID: <4fhvro$khr@vixen.cso.uiuc.edu>
Source record: 25894

Hi everybody! I'm searching for a job anywhere in the Sates, in a
radio or TV.I'm 22 years old, student in an engineer school in
electronics, computers and telecommunications in Paris.
I'm searching for a paid job in an american radio.Have much experience
in that sector (have been working for more than 3 years in different
parisian radio stations.)
Please contact me at: santoine@pratique.fr

1634. CKWX switches to All News

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Terry_Chan@mindlink.bc.ca
Message-ID: <4fhvs1$ki0@vixen.cso.uiuc.edu>
Source record: 25895

CKWX News 1130 started up yesterday here in Vancouver and sounds pretty darned good. For a station pretty much starting from the ground up, I heard surprisingly few technical and logistical glitches through the day...

Terry

1635. Quality Rock(?) 102.7- WNEW

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Jerome Myers <jerome_myers@prenhall.com>
Message-ID: <4fhvs8$ki1@vixen.cso.uiuc.edu>
Source record: 25896

Is NY's WNEW-FM picking up the K-ROCK Classic Rock slack? They now have the slogan "Quality Rock". In the past hour I have heard Rolling Stones, Pink Floyd, old Neil Young along with Smashing Pumpkins, Aimee Mann, etc.. It actually sounds like the old WNEW-FM from the days when "Progressive" was the "in" thing. It seems that NEW-FM is trying to pick up some Classic Rock fans abandoned by K-ROCK. Someone- please define Quality Rock?

Other NYC radio news..."Pure Rock" Q104.3 could be up for sale? Potential buyers EVERGREEN, Infinity, or Emmis. The news hit the daily papers along with the pending departure of Q104.3 morning man- Trent Tyler. If Mancow from Chicago doesn't make it on the new WYNY 103.5- he would be a prime suspect for Q104.3 (syndication?).

As the "Radio" World Turns...should be how to describe the NY scene!

1636. D.C. Radio Watch / 9 February 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4fhvj9$k5l@vixen.cso.uiuc.edu>
Source record: 25897

Greetings, Airwavers! Here's the top of the radio biz headlines from the Nation's Capital this week!

Item First: Keep on Truckin! -- As has been already reported here in Airwaves/rec.radio.broadcasting, the U.S. Army is field testing a mobile radio station
installed in a truck out of Fort Meade, Md. at 1670 khz...that's right, the expanded AM band. Gannett's W*USA-TV (Channel 9) profiled ABS/K-TRUCK tonight (Thursday, the 8th), what they called "Washington's newest radio station", complete with a look inside the truck, and interviews with the personnel who will operate the facility. It comes complete with a 1,000-watt transmitter, and its own,
portable, guyed tower. W*USA reports that after signing off sometime this weekend (other reports say the station will sign off this Friday), the army's radio truck will be packed up, and moved to Bosnia, to provide a little taste of home for the U.S. troops assigned to the NATO/IFOR peace mission. W*USA says the station, to be operated by AFRTS, will operate at 1143khz once on station in Bosnia.
One question: did the Army have to get temporary authority from the FCC to test the station at 1670?

Item Second -- He's Bush(ed) -- The Washington Post "On the Dial" (radio) column for Tuesday, the 6th, reports that CBS/Westinghouse o&o WARW-FM ("Arrow 94.7") has hired Bill Bush to host middays on the classic rock station. Bush is the 24-year old nephew of former President George Bush. The Post reports Bush started in radio at Colby College in Maine...his most recent port of call before coming to "Arrow" was at WLKZ-FM, a 3kw oldies station in Wolfeboro, New Hampshire. The move means that former midday host Paula Casey moves to evenings. And, as Paul Harris reported here himself a few days ago, he takes over the morning drive (530-10am) slot at "Arrow". Congratuations, Paul! Another one off the beach! <g>

Item Third -- Sunrise Follies -- The Post has some more information on the most recent ratings period, based on the Arbitron survey, and analyzed by the Radio Research Consortium, a Silver Spring, Md.-group which provides ratings and audience analysis primarily for public radio stations. The Post reports the numbers show WAMU-FM (88.5) and NPR's "Morning Edition with Bob Edwards" is tied for 4th in morning drive with a 5.6 share of the 25-54 audience. Others at 4th in D.C. are the morning shows on country-formatted WMZQ AM-FM (1390/98.7) and Donnie Simpson on urban contemp WPGC-FM (95.5). (Numbers 1, 2, and 3 are, respectively, Stern on WJFK [106.7], Jack Diamond on hot AC WRQX-FM ("Mix 107.3"), and Tom Joyner on urban contemp WHUR-FM (96.3).)

Among *all* listeners to public radio in the area, WETA-FM (90.9), and its Hagerstown, Md. satellite WETH-FM (89.1) claimed a 3.1 share of the audience,

slightly ahead of WAMU's 3.0. The Post and RRC say WAMU enjoys a slightly larger cumulative weekly audience. Pacifica's WPFW-FM (89.3) scored a 0.7 share in the same survey, while WDCU-FM (90.1) registered a 0.6 share. Both WPFW & WDCU program a mix of jazz and community news. Ratings information on other non-commercial public radio stations in the D.C. area is not available.

Item Fourth -- "You can call me Ray, or..." -- The Post also reports that along with good numbers, WAMU's PD Steve Palmer is...well, changing names...sort of. Seems he adopted "Palmer" as an air name in Hartford, Connecticut when he was a newsman there almost 20 yrs ago, because there was this wacky comedian who *just* happened to share his name...that's right, Steve MARTIN. Steve used the "Palmer" handle on the air right through his stop at ABC's WRQX-FM in its days as CHR "Q-107". Last year, he became "Steve Palmer Martin" And now, he's planning on dropping "Palmer" all together, and henceforth, will be "Steve Martin". No word on whether WAMU GM Kim Hodgson will modify the station's dress code to allow for the wearing of fake arrows and white suits... <grin> (Hey, its a joke, ok???)

Item Fifth -- Also on Brandywine Street... -- D.C. Radio Watch has learned that WAMU-FM has hired Kathy Merritt to be the public radio station's new News Director. Kathy comes to D.C. after a long stint as News Director of public radio station WFAE-FM in Charlotte, North Carolina. Among her many accomplishments, Kathy is a former president of the Public Radio News Directors Inc. (formerly the Public Radio News Directors Association). She'll begin work at WAMU later this month.

This weekend, I'll be posting a more complete report from the AWRT D.C. Chapter meeting, featuring the comments of four top radio group honchos, and their take on the future of the radio business in the wake of the signing of the Telcommunications Bill.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

1637. Fort Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4fhvja$k5m@vixen.cso.uiuc.edu>
Source record: 25898

Interesting things going on here lately...

* John Picano, PD at WOWO/WQHK/WMEE is gone. He apparently has contracted an illness that has forced him back to Florida. He's now "consulting" the station. No replacement has been named.

* Hal Brandt, afternoon drive time guy at WBYR (the Bear - 98.9) was let go last week. Before the Bear, he was at WXKE (Rock 104). Rumor has it he applied for work at 96.3 The Edge at one time, but was not hired. Seems his monetary demands were excessive. Dunno where he'll end up, he's hoping to stay in the area.

* It seems many in the Fort Wayne area wonder why WXKE isn't taking their other signal (WEXI - 102.9 Huntington [the former WOWO-FM]) and making it a modern rock station to better compete against the Edge. The idea has arisen with the management and has pretty much fallen on deaf ears. Hmmm...

Think that's about all. Till next time...

Blaine
Fort Wayne, IN
thompsob@cvax.ipfw.indiana.edu

1638. Re: AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: goatboy@sfsu.edu
Message-ID: <4fhvja$k5n@vixen.cso.uiuc.edu>
Source record: 25899

References: <4fccj6$o5s@vixen.cso.uiuc.edu>

NewsRadio (jmckay@interlog.com) wrote:
: Hi.. Does anyone know of a station near the Buffalo/S.Ontario boarder that
: carries the AFRTS radio
: programming? Used to listen to them in Saudi Arabia last spring and was
: wondering if it can be
: heard anywhere around here?...

I can't say for certain, but I doubt that there is. AFRTS is designed
for troops deployed abroad, or at remote spots of CONUS. Part of the deal
that allows them to get remarkably cheap property rights precludes AFRTS
from airing programs near commercial outlets. Like Guam or Panama or the US.
-Brent

[Moderator's Note, you can hear AFRTS radio on satellite S2/20 at 7.38
narrow audio. Bill]

1639. AFRTS is on satellite

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4fhvja$k5o@vixen.cso.uiuc.edu>
Source record: 25950

AFRTS radio network is in the clear on satellite Spacenet2 Ch20
C band 7.38 narrow audio. AFRTS TV is there too, but it is
scrabled witn Bmac, I believe.

You can hear this sinal on any North Americal satellite receiver.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

1640. Re: CNN on the radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: afn09595@freenet3.freenet.ufl.edu
Message-ID: <4fhvjc$k5p@vixen.cso.uiuc.edu>
Source record: 25951

In <4f9gf8$76t@vixen.cso.uiuc.edu>, dmdanhau@newstand.syr.edu (Daniel M. Danhauser) wrote:
: Will anyone ever do a true radio version of Headline News for
: radio? Would it really work?

Actually there WAS one that was quite good...NBC's News and Information Service. Unfortunately it folded 20 years ago.

Today I have to admit I'm partial to AP's All-News package, though our all news morning show's pretty darn good, especially in the past few weeks (grin)....
--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

1641. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: dbalalos@postbox.acs.ohio-state.edu
Message-ID: <4fhvjc$k5q@vixen.cso.uiuc.edu>
Source record: 25952

References: <4f4h0q$n0j@vixen.cso.uiuc.edu> <4fccja$o5u@vixen.cso.uiuc.edu>

Just a casual observation ...

Top 40/CHR got a little old in about the late 80's/early 90's. During that
many of the stations' playlists were too heavily skewed towards black
and rap music. It was a real turn off.

If alternative was a means to rectify this situation, I do not think it worked
really well. While the black music of late is a little harsh for my ears, the
alternative music of today just seems to drone on, and on, and on, and on.

I was heading home from Detroit over the weekend and heard one of those
all-80's shows in my car. I forgot how satisfying the music was.

I'll take a circa 1982-1987 CHR/Top-40 station playlist any day of the week.

DannyK

1642. Re: Modern Rock Format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: ivoboude@knoware.nl
Message-ID: <4fhvjc$k5r@vixen.cso.uiuc.edu>
Source record: 25953

In respond to the whole of the Alternative discussion:

Really, what does Alternative mean today? Every station playing Hootie or Alanis Morisette is even perceived as Alternative by some people. Artists like these dominate the charts for some time now, so it's safe to say that they're not Alternative (anymore). They're just a piece of the CHR pie.

Let's take a look at the meaning of the word Alternative. It implies that it's giving you something that wasn't available before. This may be done in many variations. So even a Dance/CHR may be Alternative in that way.
But through the years some dude thought that this word could be used to describe a kind of music. You're just never sure which artist is, and which isn't. How popular may a record or artist be before not to be considered as Alternative anymore?
If New Order and Depeche Mode are Alternative, what are White Zombie and Die Krupps? I think these are just all Industrial-Pop in different styles. And if Hootie is Alternative, what is Skunk Anansie or Foo Fighters. The term Alternative is too broad to describe all of these different music styles.
In Billboard Magazine the PD of WDRE The Underground Network said: "If you really want to be Alternative, then launch an all Polka format. There's something different."

Some Alternatives:

"Tirol-Fm" (All the Polka, all the time)

"The Dinosaur" (So bad, it's even good)

"The Speed Metal Jukebox" (We won't stop the music, even if you bash us in the head with a baseball bat)

"The Elevator" (Sleepy elevator music anywhere you want it)

"Slow Talk" (Old Time Talk at the speed of your comprehension abilities)

And... if you really want some good Alternatives that'll create GOOD ratings e-mail me!

Ivo!

1643. Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4fhvjd$k5s@vixen.cso.uiuc.edu>
Source record: 25954

> Subject: Quarter Hour Question
> From: sborre@asc.upenn.edu
> Organization: Not Specified
>
>
>
> I need some help confirming a ratings related question.
>
> I understand that radio listening is not evenly spread
> throughout an average hour. I remember reading (though I
> can't for the life of me remember where I read this!) that
> the first 15 minutes of the hour are the most listened to
> and the last 15 minutes of the hour have the fewest
> listeners. One result of this fact is that radio stations
> are more likely to sweep the first quarter hour with
> programming and confine commercials to around :50 after (if
> possible) with the goal of giving an artificial boost to the
> ratings.
>
> Can anyone out there in radioland confirm this or refer me
> to a definitive, preferably textual, resource?
>
> Thanks,
> Joe Borrell
> University of Pennsylvania
> sborre@asc.upenn.edu
>
Joe,

Absent a fly on the wall observing actual listening behavior, we'll never actually know. Very few Arbitron diaries are filled out contemporaneously with actual listening. Most are filled out by recall and most are in even units of time-- hours, half hours, five minutes, etc. It is rare to see a diary with a listening entry of 6:13-6:47.

Many of the programming machinations you describe are engendered by Arbitron's methodology. Essentially Arbitron collects cumulative audience and time spent listening data, then uses that information to compute average quarter hour audience. So, it is fair to say the resolving power of Arbitron data is not seconds and minutes but quarter hours.

Arbitron credits a quarter hour of listening to a station if the diary shows listening to that station for at least five minutes in a

quarter hour. Therefore, a diary showing listening to a station from 8:10am to 8:20am would result in two Arbitron quarter hours of listening. From that methodological quirk came the notion of sweeping music across the quarter hour boundaries. Most commercial clusters are scheduled within a quarter hour or at the end of a quarter hour, not across a quarter hour boundary.

Since an hour is a finite period of time and commercial stations need to broadcast commercials in order to pay the power bill, among other things, the eternal debate is how to schedule the commercials to minimize the negative impact in Arbitron. The predominant notion in FM music stations at the moment is two commercial clusters of about five minutes each about equidistant from eachother-- ergo, :24 and :54.

There are other variants involving long sweeps: commercial clusters at :38 and :54 allowing a long sweep from about :00 to :38-- the disadvantage is the commercial heavy dark side between :38 and :00. Some stations try to schedule their commercials so they are in music when their primary competition is in commercials.

Some stations have tried a single commercial cluster per hour and most have ultimately met with advertiser resistance. Others have tried to make the hour less finite by floating commercial clusters-- playing seven songs, for example, between each cluster. Sales managements hate that because of the inventory uncertainty.

So, the answer to your question, at least in my experience, is there is no convincing behavioral evidence that actual listening varies materially by quarter hour in a typical hour. Logic says people are tuning in and out constantly and in a random pattern influenced as much by what is being broadcast on other stations as on the station in question.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

1644. Balto-Wash market/Part-time Pay Scale???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Mark Horton <radiojon@vail.net>
Message-ID: <4fhvje$k5t@vixen.cso.uiuc.edu>
Source record: 25955

Just curious if anyone knows the true going rate for part-time on-air announcers in the Baltimore/Washington markets. How about the supply vs. the demand there???

Thanks!

Mark

1645. Re: Best Music Programming Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: tmanwest@aol.com
Message-ID: <4fhvjf$k5u@vixen.cso.uiuc.edu>
Source record: 25956

Dan O Day makes enough money, why does he feel he needs to advertise his wares here.

[Moderator's Note: He was responding to a question. He did not over-hype and he did identify himself as being associated with the product. No foul in my book. I wish all people who mention their products here handled it as professionally as Dan. Bill]

1646. Looking for Bob Slavin

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: tford1010@aol.com
Message-ID: <4fhvjf$k5v@vixen.cso.uiuc.edu>
Source record: 25957

Hi ,

I'm trying to find Bob Slavin, with whom I worked at WIYY/98Rock in Baltimore. He came from Boston and went back there, perhaps to BCN. If you know him ask him to e-mail me Tford1010@aol.com, or call 410.889.6201.

Thanks,

Ty Ford

1647. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Marty Kuhrt <marty@symark.com>
Message-ID: <4fhvjf$k60@vixen.cso.uiuc.edu>
Source record: 25958

> A client of mine, WCWM, the station at The College of William and Mary has a
> sticker that promotes the station as "WCWM, Williamsburg, Va. The Giant
> Sucking Sound from the South."

Eons ago, while I was working in radio to put myself through college,
the college station's calls were KPGY. (I did airshifts there also,
but I wouldn't consider that working) The logo was a flying pig
skewered on a radio tower. The motto was "The big pig in the sky,
KPGY".

At some point the calls went from KPGY to KUSR. The 'official' take
on the acronym was University Student Radio. It immediately became
Unbelievably Stupid Radio, 'unofficially'.

Marty

1648. Radio Stations, Can You Help My Collection Grow?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4fhvjh$k61@vixen.cso.uiuc.edu>
Source record: 25959

Hello!

I'm a 33 year old "wanna be radio host" Ever since I was in my teens I wanted to be a "DJ" My heroes were Wolfman Jack, Dick Clark, Anyone who was on the radio. I dreamed, still do at to being on a radio station. I had a setback in this goal, I have a minor cleft palate. I wish they would come out with a cure to correct this problem I have. If they needed someone to be a test person on a cure I might do it, just to get on the radio. Mind you, my cleft palate isn't really bad, but just enough for those hard to do words over the air.

I started a collection to help in my efforts. A collection that took off when I hooked up to the Internet. I collect radio/television items. Items with the station(s) logo/slogan on them. Items such as shirts, mugs, pins, cds, stickers, caps, posters,etc. Any stations, any formats are welcome from across North America.

Help me to continue my collection of GREAT Radio Items. If you can help, please e-mail me, OR send any items to the following address:

Wayne Harrett
271 Windmill Road,
Apt. #333,
Dartmouth, Nova Scotia.
B3A 4N8
Canada.

Again, THANK YOU to those that helped so far!

Thank You!

Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

1649. Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4fhvjh$k62@vixen.cso.uiuc.edu>
Source record: 25960

References: <4fccj3$o5q@vixen.cso.uiuc.edu>

As someone who has listened to something like 100,000 hours of radio (8 hours x 365 days x 30 years), I've gotten so used to compression that uncompressed music sounds a bit annoying and strange. Sometimes it blasts and other times you barely hear it.

I imagine that many experenced radio listeners expect to be able to set the volume control once and leave it there for hours on end.

Once asked someone claiming knowledge in broadcasting what would music would sound like compressed to less than, say, 1 dB of dynamic range (ie, no preceptable range). He said it would not be intresting to listen to (sound terrible). Is he right?

1650. attn Cory Horob

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4fhvjh$k63@vixen.cso.uiuc.edu>
Source record: 25961

HI CORY,

TRIED TO E-MAIL YOU LAST NIGHT AT chorob@hostl.dia.net....no luck getting through...is this the correct address????
Let me know at mckay@voyager.co.nz....Thanks

1651. Update On The Fight To Bring Country Music BACK To NY

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4fhvji$k64@vixen.cso.uiuc.edu>
Source record: 25962

I spoke with one of the owners of the Pony Express on Staten Island tonight with regard to their hosting a rally for the purpose of showing support for the return of country music to New York.

Related to this discussion of yet another rally, let me share some HOT information with you all. I just got off the phone with one of the owners of Pony Express, and, he said that he WOULD BE HAPPY to host a future rally. All we need do is organize it and he will provide the place. He also indicated that he has heard rumors of WPLJ considering a format change, and, in light, of recent developments, that they are considering a switch to country. I think the little bits of music being given to us during their Scott and Todd morning show, their anticipated presence at the Nassau rally, and, the fact that the owners of the Pony Express, who have a VERY CLOSE relationship with our beloved WYNY personalities have indicated an awareness of this possibility, and, I think we really have something here!

What I need is feedback regarding your intention to support a rally at the Pony Express. The biggest thing we'll need, besides participants, of course, is some free publicity (Phyllis' story about the rally at Nassau Country Inn was published in the radio section of the NY Daily News - good thing my wife saw it because I don't read that paper), and, the ear of anyone influential we can reach, most especially representatives of WPLJ. I think this has enormous potential, so, please give it some thought and let me know what ideas you all may have for getting this information out, not just on the Internet, but to the whole region!

I told Marty, who owns the Pony Express, that I'd get back to him as soon as possible with an indication of support, and, he will speak with the WYNY personalities tomorrow night during the event for St. Jude (please see my separate post) regarding their willingness to be present at the Pony Express rally.

I'm looking forward to hearing from all of you regarding this second rally, and, please remember, we need feedback from folks who aren't on the Internet as well, or, who may be unfamiliar with this news group!

If you really get involved we just may be listening to Kat and Dave, Lisa Taylor and all our favorites on 95.5, WPLJ, New York's Country Music Station!

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

1652. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: pmsimon@aol.com
Message-ID: <4fhvjq$k6j@vixen.cso.uiuc.edu>
Source record: 25963

>>Stern's audience is mainly young men who are just
>>barely out of their teens. Expect that these people still haven't quite

>>grown up. Why any advertiser would want them is beyond me. What are
>>they going to by? Budweiser and what else?

And by what authority do you make this claim? In L.A. (and elsewhere), the average age of Howard's audience is about 30, give or take a year... and he's done extremely well for advertisers (including furniture/bedding, auto, travel, insurance, and many other categories- just ask his clients!). He's the very best salesman on the air right now, and you'd (evidently) be very surprised at the qualitative figures on his show- affluent and educated.

You just have to put aside your personal preferences when determining a show's success or failure. I don't like Rush much at all, but he's delivered for his advertisers. So does Howard, in an even bigger way. That's why he's successful.

1653. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4fhvjs$k6l@vixen.cso.uiuc.edu>
Source record: 25964

David A. Kaye (dk@crl.com) writes:

>
> Not so many after all. Stern's audience is mainly young men who are just
> barely out of their teens. Expect that these people still haven't quite
> grown up. Why any advertiser would want them is beyond me. What are
> they going to by? Budweiser and what else?
>
The local LA station (KLSX-97.1) has Stern doing local piutches for a couple
of car insurance companies, a matress outlet, and a few other things I can't
remmember. But most of the ads do tend to be youth oriented
(beer, CD's, etc.)

1654. Re: C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: algreen@panix.com
Message-ID: <4fhvjj$k65@vixen.cso.uiuc.edu>
Source record: 25965

References: <4fecf4$1g6@vixen.cso.uiuc.edu>

In <4fecf4$1g6@vixen.cso.uiuc.edu> chuck@bennet-tec.com writes:
>Country is already on Long Island, on WGSM-AM 740. This is the sister
>station to WCRN, owned by Gary Starr. RCN is not showing any signs of
>straying from their current format, and neither is DRE.

Where does WGSM broadcast from? In my travels around Nassau and Suffolk,
I can only pull in a decent signal on a small stretch of Sunrise Highway
in Freeport. Any place else, from Huntington to RVC etc, reception is
horrible!
--
+=+

1655. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: ksco5@aol.com
Message-ID: <4fhvjs$k6m@vixen.cso.uiuc.edu>
Source record: 25966

Mancow's not doing at all bad for a guy that was here in our market #78 (Salinas / Santa Cruz / Monterey CA) just a few years ago at KDON FM. Has he blocked any bridges there yet?

Brian Maloney Talk show host
---------not necessarily a station position -----------
KSCO 1080 AM Newstalk for the Central Coast
Santa Cruz Salinas Monterey CA (#78)

1656. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: eschles@merle.acns.nwu.edu
Message-ID: <4fhvjs$k6n@vixen.cso.uiuc.edu>
Source record: 25967

References: <4fecf6$1gd@vixen.cso.uiuc.edu>

In article <4fecf6$1gd@vixen.cso.uiuc.edu>, David A. Kaye <dk@crl.com> wrote:
>References: <4fcckm$o7r@vixen.cso.uiuc.edu>
>
>Ken E. Norian wrote the quoted material below:
>
>" Maybe I'm just getting old, maybe I'm getting too conservative in my
>" old age, maybe I'm in the minority... but what has our society come to
>" when Mancow and Stern attract so many people and are enjoyed by so
>" many....
>
>Not so many after all. Stern's audience is mainly young men who are just
>barely out of their teens. Expect that these people still haven't quite
>grown up. Why any advertiser would want them is beyond me. What are
>they going to by? Budweiser and what else?

Check the demographics. it is Mancow's main audience which is 12-18. Stern has
a VERY strong hold on males 18-35.

EVAN
NO TAGLINES NECESSARY

1657. Re: Early fifties station in New Britain, Conn.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: dleegordon@aol.com
Message-ID: <4fhvjk$k66@vixen.cso.uiuc.edu>
Source record: 25968
Body handling: HTML body converted to readable text

<>

I believe the station you're thinking of was, at the time, known as WHAY. It later became WRCH, which are still the call letters for the FM. The AM (910 kHz) went from WRCH to WRCQ to WNEZ (its current call letters.)

Lee Gordon, Production Director WPOP/WMRQ Hartford

1658. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4fhvjt$k6o@vixen.cso.uiuc.edu>
Source record: 25969

John V. Curatolo (jvc2@cornell.edu) writes:
>
> I heard that Mancow used the word 'asshole' twice on his show, referring
> to Stern. What I'd like to know is why the FCC fines Infinity millions of
> dollars because Howard talks about his sex life or bathroom habits? I've
> never heard Stern use any of the 'seven dirty words' on his show, although
> I guess 'asshole' isn't one of them.

1. The FCC is, in a word, inconsistant in the way it handles offenders.

Loads of people cuss on the radio, but they only went after Howard Stern
Loads of shady religious shows, but they only went after Gene Scott.
Laads of people jamming the infamous LA repeater, but they only went after one guy . ..

2. I have heard local talk show hosts in LA, as well as Gene Scott use the Adam Henry
word lately, so maybe it's becoming more and more "ok" . . .I remember when
"hell and damn" was a big deal.

1659. Re: Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4fhvju$k6p@vixen.cso.uiuc.edu>
Source record: 25970

References: <4fccjs$o6l@vixen.cso.uiuc.edu>

Brian Sullivan <bsully@cris.com> wrote:

>References: <4f4h19$n14@vixen.cso.uiuc.edu>

>Val Davis wrote:
>>
>> References: <4f1bfp$clu@vixen.cso.uiuc.edu>
>>
>>
>> >> I would like PD & MD 's thoughts on what they consider is the best
>> music
>> >> scheduling/programming software.
>> >
>> >You'll find that Selector is the most widely used Music Scheduling
>> Software.
>> >Music Master(FKAMS - Formally Known as Music Scan)is probaly the
>> second most
>> >used.
>> >
>> Seletor and Musicscan are the big industry leaders, but they are far
>> from being the best. I worked on Selector for 5 years and Musicscan
>> for three. They both have less than desirable user interfaces, are
>> slow, and difficult to configure. You would need both Musicscan and
>> Selector if you wanted ALL the features.
>>
>> There is a company in Salt Lake called RSS (Radio Software Services),
>> they have the best musc scheduling around. It has all of the good
>> features of Selector and Musicscan and more. Selector (last time I
>> checked) is about $3500 per year on a 3 year contract. SMARTS will sell
>> you the RSS system outright for $1500. Yes, I'm serious (cheap enough
>> that your GM will love you) and it really is a better piece of
>> software. One of the guys who designed it used to work for selector.
>> Call SMARTS and ask for a demo pack. 800-747-6278 ext. 222, tell Luann
>> you read about it on the internet.
>>
>> Val Davis
>> (I used to work for SMARTS)

>I've never used the SMARTS RSS system, but I will say two things in
>defense of Selector. Despite its hefty cost, it:
> A) Never makes mistakes. Completely bug-free.
> B) Comes with excellent tech support.
>No, it's not the easiest to use right away, but once figured and

>configured, it always does the trick for me.

>-Brian Sullivan

yes i agree however it is pretty archaic in its methodology and needs a few retunes, when added with linker it seems to be two products doing the same job, and therefore seems incongruous that one has to leave the music to run the links when they work on the same logs / database, also there is no method of incorperating information on specialist shows. Take for example you run a countdown from say Rick Dees or AT40 and you want to include the elements of the countdown in the manual scheduler to protect against those songs being scheduled next to the countdown. In our format it is quite reasonable to expect the number one song to be an *A* rotate.Also the information needs to be compiled for record company returns.

We are running selector / linker / master control and yes it is good and yes it is bulletproof, providing you run audits regularly and you squeeze the database regularly. And yes *Run All* does NOT do a squeeze.

I do understand that a substantial rewrite is underway and i look forward to the new version

Oh BTW anybody running master control???? And Using the PREH kbd?????
Try This,
1: Hit the rec button
2 Select cart 1
3 Hit the key in the top right hand corner of the keyboard, the one that clears the jingle banks
4 RUN LIKE HELL

Charles Graves
Technical Director
Mai FM 88.6

1660. NYC ariea Radio Station List Avalible.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: rwojo@buttercup.cybernex.net
Message-ID: <4fhvjv$k6q@vixen.cso.uiuc.edu>
Source record: 25971

Is there a place on the www I can find one? (about 3 years ago the old Bergen Record NewsPaper TV
guide had a page with a radio station list. but they stopped it)
Rich In The USA. Go NY Rangers!

1661. Howe Tech Phase Chaser ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: jt@together.net
Message-ID: <4fhvk0$k6r@vixen.cso.uiuc.edu>
Source record: 25972

Howe Tech, makers of the wonderful Phase Chaser (for audio) went belly up several years ago. For a few years Kosmic Audio made that product but it seems they have gone as well. Does anyone know if this box (or one that does a similar thing) is available from anyone?

Thanks, Joe
jtymecki@vtetv.org

1662. april fools ideas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4fhvjk$k67@vixen.cso.uiuc.edu>
Source record: 25973

HI SCOTT...RE IDEAS ON APRIL FOOLS STUNTS

THE JAPANESE ARE ALWAYS IN THE NEWS HERE BECAUSE THEY ARE BUYING UP "THE COUNTRY".
SO AT 7.30AM ON APRIL FOOLS DAY WE ANNOUNCED THAT OUR STATION HAD BEEN PURCHASED BY THE JAPANESE COMPANY,"MITSUBISHI BROADCASTING CORPORATION"!!!!!
THE NEW OWNERS HAD DECIDED TO RETAIN THE CURRENT FORMAT, BUT DISMISS ALL THE N.Z. JOX.
AS OF NOW, THEY ANNOUNCED, THE STATION WOULD BE STAFFED IN THE INTERIM BY JAPANESE STUDENTS CURRENTLY STUDYING IN N.Z. THIS WAS SEEN BY THE COMPANY AS A WAY OF HELPING THE STUDENTS FUND THEIR EDUCATION UNTIL A PROFESSIONAL TEAM WAS SENT IN FROM TOKYO. THE ANNOUNCEMENT WAS DONE BY ME WITH JAPANESE TRANSLATION.
WE USED LOCAL JAPANESE STUDENTS WHO FOLLOWED ALL OUR FORMATICS,IN JAPANESE OF COURSE. BUT STILL PLAYED OUR OLDIES MUSIC.
WE DID ALOT OF ENGLISH PRODUCED DROP-INS, LIKE...."THIS IS KOOL 93FM, NOW A DIVISION OF THE MITSUBISHI BROADCASTING COMPANY"....PLUS SOME OTHER SWEEPERS THAT ANNOUNCED THE RECENT SALE ETC ETC.
IT WAS A SCREAM TO LISTEN TOO.
THE PHONES WENT CRAZY. OF COURSE, WE HAD OUR "ON AIR JAP TEAM" ANSWER THE CALLS AND PUT THEM TO AIR. LISTENERS WERE COMPLAINING IN ENGLISH AND THE STUDENTS ON AIR WERE COMMUNICATING IN JAPANESE. JEEZ, IT WAS FUNNY.
WE CAME CLEAN AFTER ABOUT 4 HOURS.

ANOTHER SIMPLER IDEA...BACK SELL EVERY SONG AS SOMETHING DIFFERENT. IE, IF YOU ARE A ROCK STATION...BACK SELL SONGS AS COUNTRY. VICE A VERSA. ETC. JOX HAVE TO BE STRAIGHT. SOME PHONES TO AIR CAN HAVE THE JOX OBLIVIOUS TO THE REAL SONG, SAYING THE SONG SHE PLAYED IN THE STUDIO WAS THE COUNTRY SONG ANNOUNCED.
LOTS OF TWISTS IN THIS ONE.

CHEERS. P.S. I WILL NOT BE CHECKING MY E-MAIL ON 1ST APRIL!!!

ROB

1663. Looking for T(P)ower-98 in Toledo

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: ccb@together.net
Message-ID: <4fhvk0$k6s@vixen.cso.uiuc.edu>
Source record: 25974

I'm looking for the email -- or postal address -- of a "Tower 98" or "Power 98" in Toledo, Ohio. I may have the name wrong. At any rate, it's a Toledo station with a morning team of "Mike & JJ."

I appeared on their program last week, and was told I'd receive a cassette of the segment. A week later, I still haven't seen the tape.

Any help would be appreciated. Please email me direct.

--
Craig C. Bailey----------------------------> ccb@together.net
Burlington, Vermont USA
Visit The Poor House----> http://together.net/~ccb/index.htm

1664. Re: radio free berkeley

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: senator@well.com
Message-ID: <4fhvjm$k68@vixen.cso.uiuc.edu>
Source record: 25975

References: <4f9gfd$776@vixen.cso.uiuc.edu>

In article <4f9gfd$776@vixen.cso.uiuc.edu>
SAURON@IRISHVMA.CC.ND.EDU (benjamin radcliff) writes:

> does anyone have an address (e- or snail-) for Steven Dunifer,
> who runs Radio Free Berkeley (openly)?

I don't, but the guy who publishes the Radio Resistors Bulletin would.
I believe his e-mail address is: haulgren@well.com

< John Covell >
< University of San Francisco >
< senator@well.com >

1665. Re: REQ: RDS Demodulator

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: apexmedia@aol.com
Message-ID: <4fhvk2$k6u@vixen.cso.uiuc.edu>
Source record: 25976

I should have some of the Philips RDS demod chips in my shop but won't be able to check till Monday. Sorry I don't remember the Signetics part number but I thinks its an SAA6517 or something. I don't have any of the funky 4.333MHz xtals though, there you're on your own. Email me if your interested.

Dave Asada
Apex Media Group

1666. Re: Are IGM Automation systems still in USA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4fhvjn$k69@vixen.cso.uiuc.edu>
Source record: 25977

References: <4f9gfi$77d@vixen.cso.uiuc.edu>

swilko@sydney.DIALix.oz.au (Stephen Wilkinson) wrote:

>exactly as subject
>--
yes please

i have some igm equipment that i need info on driving, one of them is
an igm swithcher, th other is an instacart (more of a museum piece but
i need info on driving them from a pc so if anyone can help me i would
be most appreciative

Charles Graves

1667. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4fhvk2$k6v@vixen.cso.uiuc.edu>
Source record: 25978

References: <4e3vto$puo@vixen.cso.uiuc.edu> <4en3so$sam@vixen.cso.uiuc.edu>

jstewart@fastlane.net, -@dfw.nkn.net, Jim@dfw.nkn.net, wrote:

>Jay, please don't whine. You sound like a 5 year old on the playground.
>Cite some specifics about right-wingers "bashing" the poor, etc. I've spent
>a lot of time listening to conservative host here in Dallas and I have not
>heard them bad mouth people. Perhaps you consider it bad-mouthing when
>conservatives decry the programs that keep poor people dependent on
>liberal government programs.

>>YOU MADE THE RULES LIVE WITH THEM.
>Good heavens. Liberals controlled Congress for 40 years and made this mess.
>Conservatives are trying to clean up after their excesses.

First of all Jim pull your head out of the sand have you ever heard
of Rush, G. Gordon Libby, Bob Grant, Jay Dimond, and numerous other
politicans like Pat Buchanan and Newt. Another thing you better be
aware of there were many times over the last 40 years as you call it
that southern and conservative democarts voted against their own
party. Ever heard of Sam Nunn? YOU LIVED THE HISTORY NOW LEARN IT.

[Moderator's Note: Now boys. let's kiss and make up... <g> Bill]

1668. Re: First *Octopoly* Announced in Denver

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: afn09595@freenet3.freenet.ufl.edu
Message-ID: <4fhvjo$k6a@vixen.cso.uiuc.edu>
Source record: 25979

In <4f9gfk$77f@vixen.cso.uiuc.edu>, Bill Kleronomos <wkleros@csn.net> wrote:

: To quote the press release: Jacor has announced a merger (buyout?) of
: Noble Broadcasting. The combined organization, financed by a $300M
: credit line will own 35 staations. Here in Denver, the combined
: operation will consist of: KOA-AM,, KHOW-AM, KTLK-AM, KRFX-FM,
: KHIH-FM, KBCO AM & FM and KBPI-FM.The group includes two 50 KW AMs,
: one a clear-channel, two 5 KW AMs, and all the FMs are class C 100 KW
: stations. Combined billing for these stations is about $50M.

: [Moderator's Note: Other than KOA, which AM listed above is 50kw? Bill]

KHOW - 5k/5k/630
KTLK - 50k/1k/760
KOA - 50k/50k/850
KBCO - 5k/100w/1190

...next question (grin)
--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

1669. How to start?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: gbostrom@aol.com
Message-ID: <4fhvk3$k70@vixen.cso.uiuc.edu>
Source record: 25980

Hi. I am a junior broadcast journalism major at Emerson College. When I first got to Emerson, I thought I wanted to get into the tv aspect of bj, but I got involved heavily with WERS, and absolutely fell in love with radio. Among my experiences at WERS, I have written, anchored, reported, produced, and technically directed news and public affairs. I was the public affairs director last semester, and this semester I am news director. I also have produced and am currently the host of "All A Cappella" our 3 hour a cappella show on Saturdays. I am planning on getting involved more with the many other aspects such as public relations, live mixing, production, etc. I feel that the more rounded I am, the better off I will be. WERS has been the absolute best experience of my life thus far, and an invaluable asset to my education at Emerson College. I have never taken a radio class, but am planning to next year as a senior. I just want to get some info. from you radio professionals out there on how I could prepare for the future to get a job in radio. For example, how do I put together an aircheck tape, a resume, what are some things I have not gotten involved with that are essential to do while at Emerson, what type of internship should I look for, etc. I have gotten great advice from teachers as well as Emerson alum on this, but I want to get more feedback from professionals who are currently working in the field. If you are an Emerson alum reading this, please respond. I am curious to know what you are up to. Any help will be greatly appreciated. Thank you for your time.
Sincerely,
Gretchen Bostrom
gbostrom@aol.com

1670. Re: RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: JXWG75A@prodigy.com
Message-ID: <4fhvjo$k6b@vixen.cso.uiuc.edu>
Source record: 25981

References: <4f9gfl$77h@vixen.cso.uiuc.edu>

I'm still looking for NBC Monitor jingles from '60s-'70s. Hope
everyone got a 20th Anniversary CD of JAM's history. Excellent production
for your archives. Dave Sproul WMAL/WRQX Washington

1671. Re: 'PIX-FM: Best rocker ever?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: halem@access.digex.net
Message-ID: <4fhvjp$k6g@vixen.cso.uiuc.edu>
Source record: 25982

References: <4f9ggc$7ab@vixen.cso.uiuc.edu>

In article <4f9ggc$7ab@vixen.cso.uiuc.edu>,
Pete Walton <pwalton@monmouth.com> wrote:

>John Ogle (News) - FM in D.C.?
>

For the record, John Ogle left radio to spend more time with the family and
also to pursue teaching some classes at one of the local Northern VA colleges.
He did this last year (I think).

He was working for WCPT AM 730 doing local news when they were broadcasting
the CNN Headline News Feed.

-Mike

1672. Who blew it? Fcc or Broadcasters (was: Re: AM stereo Sony..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4fhvk4$k71@vixen.cso.uiuc.edu>
Source record: 25983

References: <4fcckj$o7m@vixen.cso.uiuc.edu>

Just to clear things up...

It wasn't the FCC that screwed up AM Stereo...the government actually picked a standard system for broadcasting AM Stereo. But station owners and engineers complained, and demanded that the marketplace be allowed to pick a standard and not the government. So the FCC granted their wish, resending the standard, and allow stations to pick their own systems.

Now broadcasters are stuck with the choas they created, and AM is doomed.

1673. KILR

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: brdavis@larry.spacestar.com
Message-ID: <4fhvjq$k6h@vixen.cso.uiuc.edu>
Source record: 25984

Hi! I just took an on-air job (my first!) at KILR in Estherville, Iowa.
I was just wondering if there was anyone out in cyberland who worked there
and has any stories/words of wisdom to pass along...

Thanks!
-Brian!

1674. Re: ST. LOUIS RADIO WATCH 2/4

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4fhvk4$k72@vixen.cso.uiuc.edu>
Source record: 25985

It will be sad to see WINU go to RADIO AHHS. WINU is a very good little station with a good signal through most of the area that plays the biggest variety of music, from German to Country. There are not many stations anymore that identify solely as Metro East.Saint Louis already has one kids radio station that can barely pay its bills to stay on the air. Ever since it was taken over by private ownership, I have noticed a steady slide to playing mostly 80s music. I listened to the station the other day for about a half hour before I heard a "kids " song(and I'm really not sure if Weird Al is Kids Music), before they slipped back into playing what sounded like a HOT ACR, mixed with a kids song abiut every 15 minutes.
It is sad to say, but it is my bet that both stations will go DARK within the next five years.

P.S. Have you heard anymore on the KXOK switch?
First I heard Americana, but now I hear All Oldeies.
Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1675. Re: C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: algreen@panix.com
Message-ID: <4fhvjq$k6i@vixen.cso.uiuc.edu>
Source record: 25986

References: <4fecf4$1g6@vixen.cso.uiuc.edu>

In <4fecf4$1g6@vixen.cso.uiuc.edu> chuck@bennet-tec.com writes:
>Country is already on Long Island, on WGSM-AM 740. This is the sister
>station to WCRN, owned by Gary Starr. RCN is not showing any signs of
>straying from their current format, and neither is DRE.

Where does WGSM broadcast from? In my travels around Nassau and Suffolk,
I can only pull in a decent signal on a small stretch of Sunrise Highway
in Freeport. Any place else, from Huntington to RVC etc, reception is
horrible!
--
+=+

1676. Tele-Comm Law & Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4fhvk5$k73@vixen.cso.uiuc.edu>
Source record: 25987

Does anyone have any thoughts on the new telecommunications bill, passed by Congress and signed into law by the President?

>From what I understand, it will allow one company to own up to 50% of the radio stations in many markets. That means some day, we may have many towns in which 2 owners, control all the radio signals in a given town.

How will this affect employment, creativity, programming, news, public affairs, and music?

This could be the end of radio as we know it.

[Moderator's Note: Radio as we 'knew' it has been dying 'the death of a thousand cuts' for years. The current deregulation is just the inevidable 'checkmate' to a long and painful game of chess. It will be a windfall for broadcasting giants and for the owners who sell out at a huge profit. For the grand old lady of broadcasting... well it more like a funeral. Chicago's two news outlets are now co-owned. We used to call this conflict of interest. Now its just called 'doing business'. Bill]

1677. Re: Low power continuous loop info stations

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4fhvk5$k74@vixen.cso.uiuc.edu>
Source record: 25988

References: <4cr5qg$djl@vixen.cso.uiuc.edu>

Here in New Zealand we have a conplete network of Tourist information continuous loop transmitters. there are 53 sites each with three 300 mw transmitters on 88.2 mhz in english 100.4 mhz in german and 100.8 mhz in japanese. The units are manufactured in australia and use eprom to store the 4 minute loop audio. The operation is privately owned and is fully commercial. Advertisers include a major banking group, NZ telecom, NZ post and AVIS NZ. The network is promoted by road signage and tuning information in most rental cars. It is also quite remarkable how well 300 mw gets out when sited right.

Charles Graves
Technical Manager
Mai FM 88.6

1678. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4fhvk6$k76@vixen.cso.uiuc.edu>
Source record: 25989

References: <4fcckh$o7j@vixen.cso.uiuc.edu>

Holmes <aholmes@ultrix.ramapo.edu> writes:

>I saw that magnificent array once and have tried to find it when
>I am visiting my cousins. Does it still exist? if so where do I
>find it to take pictures for my telecom course??? TIA

Nine of the 12 towers still stand (the other 3 were razed for
a parking lot). It's on Dix Ave. in Lincoln Park, near I-75.
There's another 3x3 array a few miles to the south...WDFN's
9 tower site on Rt. 85. WDOZ 1310 has six towers...they're
on the south side of I-94 near Monroe Rd. And there's a TEN-tower
site in Garden City, off Venoy Rd. just north of Ford, belonging
to WCAR 1090.

Ah Detroit...land of the directional array!

-=Scott Fybush - Itinerant Tower Photographer - fybush@world.std.com=-

1679. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Kent Winrich <kwin@execpc.com>
Message-ID: <4fhvk7$k77@vixen.cso.uiuc.edu>
Source record: 25990

References: <4fcckh$o7k@vixen.cso.uiuc.edu>

See below ....

Grant Hudson wrote:
>
> References: <4epmgn$8ij@vixen.cso.uiuc.edu> <4esfe6$m61@vixen.cso.uiuc.edu>
>
> The 12-tower array in Detroit was reduced to 9 towers several years ago
> when the station requested a power reduction.
>
> I had once heard of a 16-tower system in operation in Wisconsic quite a
> few years ago but I never saw it with my own eyes.
> I believe you are talking about WISN 1130 in Milwaukee, WI. They are
presently running 9 towers (at night) 10kW. I have heard the story that
they dropped a few towers a number of years ago.

Kent Winrich
Waukesha, WI
kent.winrich@industry.net

[Moderator's Note: What about the new WTMJ array? It is nearby the
WISN site and has a bunch of towere. Exact number? You tell me.
Bill]

1680. Tallest Antennas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Charles Whitman <krgo@jcave.com>
Message-ID: <4fhvk7$k78@vixen.cso.uiuc.edu>
Source record: 25991

Hey all thought that you might be interested in what the Guinness Book says about the tallest towers. If you have this info disregaurd

The tallest-ever structure in the worl was the guyed Warszawa Radio mast at Konsrantynow, 60 miles northwest of Warsaw, Poland. Prior to its fall during renovation work on 10 Aug. 1991 it was 2,120 2/3 ft tall, or more than four tenths of a mile. It was completed on 18 Jul 1974 and put into operation on 22 Jul 1974. The mast was designed by Jan Polak and weighed 606 tons.

The tallest structure now is a stayed television transmitting tower 2,3063 ft tall, between Fargo and Blanchard ND. It was built at a cost of about $5000,000 for channel 11 KTHI-TV in 30 days (2 Oct to 1 Nov 1963) by 11 men of Hamilton Erection, Inc. of York SC.

If I come across any thing else I will post it
Charles Whitman
Chief Engineer Kargo Broadcasting
Computer Automation Design Specialist
krgo@jcave.com

1681. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: as779@yfn.ysu.edu
Message-ID: <4fhvk7$k79@vixen.cso.uiuc.edu>
Source record: 25992

In a previous article, aholmes@ultrix.ramapo.edu (Holmes) says:

>
>
>I saw that magnificent array once and have tried to find it when
>I am visiting my cousins. Does it still exist? if so where do I
>find it to take pictures for my telecom course??? TIA
>
>Adolph "Capt Video" Holmes
> aholmes@ramapo.edu
>*note address change*
>voice 201-529-7403
>
>
>
The 12 tower1500 AM farm was originally constructed circa 1963 for
the then WJBK-AM. The array was to permit the station to run
50KW days and 10KW nights, protecting WTOP and many others.
The station's chief engineer at the time, Don Hein, still lives
in the Detroit metro area. The station is now religious WLQV.
--
Chuck Reti Detroit, MI | "Kill Ugly Radio"
aa010@detroit.freenet.org | - Frank Zappa
http://web.grfn.org/~chuckr |

1682. Re: Tracking down personalities

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4fhvk9$k7a@vixen.cso.uiuc.edu>
Source record: 25993

Steve Newman asked about:

> Dancin' Mark Hansen who worked at 95.9 KEZY

A couple years before that he was at KKHR in LA. But I dunno of his recent whereabouts, sorry.

> I wonder if Magic Matt Alan is on the air anywhere?

In Don Barrett's book LOS ANGELES RADIO PEOPLE 1957-1994, which is about a year old, it says: "He's currently working with the owner of the Magic Castle, Milt Larsen, on a TV show." It mentions his last radio gig before that as having been summer 93 to early summer 94 at WYXR "Star 104.5" in Philly, which he left over "philosophical issues".

-- Stefan Daystrom

1683. MORNING SHOW STREET PERSONS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: paulie95x@aol.com
Message-ID: <4fhvk9$k7b@vixen.cso.uiuc.edu>
Source record: 25994

Hello my fellow street people , My name is little Paulie the street Erchin . I do all the crazy stunts for Lytle in the Morning , here in Syracuse New York on 95 X WAQX. I am looking to share Ideas with my fellow Street people . If you are intrested E-mail me directly Paulie95x@aol.com . I cant wait to talk to you , thanks for your time .

1684. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4fhvkc$k7h@vixen.cso.uiuc.edu>
Source record: 25995

References: <4fcckj$o7m@vixen.cso.uiuc.edu>

In article <4fcckj$o7m@vixen.cso.uiuc.edu>,
Fred Honsberger - KDKA <honzman@usaor.net> wrote:
>References: <4f1bf0$ckf@vixen.cso.uiuc.edu>
>
>
>I think you may be a bit confused. Yes, Sony MADE an AM
>stereo walkman AND Radio Shack actually made an AM stereo
>receiver for your component system.

I think you're a bit under-informed.

Sony MAKES (present tense) an AM stereo portable, the SRF-42.
It has been around for at least 2 years. Radio Shack sells it, along with
miscellaneous other third-party audio and computer gear.

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

1685. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: senator@well.com
Message-ID: <4fhvkd$k7i@vixen.cso.uiuc.edu>
Source record: 25996

References: <4fcckj$o7m@vixen.cso.uiuc.edu>

In article <4fcckj$o7m@vixen.cso.uiuc.edu>
honzman@usaor.net (Fred Honsberger - KDKA) writes:

> Both models are now out of production. The Sony walkman
> actually had a switch on the back for the listener to
> switch from C-Quam to the Khan system. That's the whole AM
> stereo problem...who knows what system the radio station is
> using?

I have a Sony CFS-6000 from about ten years ago, it too has the
2-position switch (on the front) to allow switching between Motorola
C-Quam and Khan-Hazeltine et al. Although AM stations used to employ
one or another of about four different kinds of AM stereo b'casting (if
they used it at all, that is), since the FCC settled on C-Quam I think
they have all gone over to that; for which reason the few AM stereo
radios on the market now no longer offer the switch.

But I always thought it myopic of the b'casters not to tell the
listeners which of the various systems they were using.

> Again, both sounded great. Today just about the only AM
> stereo radios around are in cars. Most people don't even
> know they have one.

True enough. They never read their car owner's manuals, so they have no
idea that they could be listening to a better signal than they expect.
My wife's '89 Mazda has an excellent radio with a good AM stereo tuner.

In my home, I prefer the Denon TU-680NAB tuner, excellent and now (at
last) reasonably priced.

< John Covell >
< University of San Francisco >
< senator@well.com >

1686. Re: Digital Workstation-What to Buy

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4fhvke$k7j@vixen.cso.uiuc.edu>
Source record: 25997

For the last seven months we have been using the SAW audio workshop (Innovative Quality Software,
Las Vegas, NV. It costs about $600 with utility rack of effects and runs on virtually any Windows
based PC environment. One can use any one of a number of associated sound cards, such as the
ubiquitous Sound Blaster; I chose the Cardd+ for its better specs and am using a conversion box to
line level. An additional feature I added was a SCSI-based 230 meg 'floptical' drive; each
re-writable disc holds about 20 minutes of two-track audio at 44.1 sample rate. These discs are
used for saving and archiving production, ultimately much is saved on standard audio DAT. The cost
breakdown of the system was:

Software $600 (approx)
100 Mhz Pentium PC- 8 meg RAM, 1 gig HD $1700
With Windows 3.11 and SCSI card..
Floptical drive $1000
Audio card $250 (approx)

If cost is a consideration, of course, the optical drive is un-necessary but it sure make it easy
to move sound files from one machine to another in the digital domain. And, unlike digital DAT
storage, read-write access of the floptical is about as fast as a hard drive allowing real-time
playback and instant access to any sound file.

How's it work? Our production guys absolutely love the system; they've come from environments
using other digital workstations and think it's first-rate. Best of all, the software can run on
ANY DOS/Windows machine one might already own that meets certain minimum standards.

Bill K.
CE,
KBCO AM & FM
Denver-Boulder

1687. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: vdavis@netins.net
Message-ID: <4fhvke$k7k@vixen.cso.uiuc.edu>
Source record: 25998

References: <4fccji$o69@vixen.cso.uiuc.edu>

In article <4fccji$o69@vixen.cso.uiuc.edu>, dhughes@prairienet.org
says...

>
>We are a college noncommercial station ready to move into digital.
Would
>like to hear pros and cons of different setups and brands. What would
>you recommend on a budget of $6,000 to $8,000 or thereabouts? Thanks
for
>any help! (Right now our production studio has a couple of CD players
>and a couple of stereo reel-to-reel recorders). ---Dan
>--
>
Most of the digital editors available today are reviewed in this months
Radio World (Feb 7th 1996 issue). I wrote the review of the AKAI.
Have a look.

Val

1688. WKTU....New York

Newsgroup: rec.radio.broadcasting
Date: 1996-02-10 00:00:00 UTC
From: aaronb67@aol.com
Message-ID: <4fhvkg$k7n@vixen.cso.uiuc.edu>
Source record: 25999

It is official apparently WYNY is now officially WKTU, brninging back the legnedary call letters used by the predecessor to WXRK ...the formta aparently will be dance...havent heard who the PD or any airstaff may be...

1689. Re: KTRK (1670 kHz), "K-TRUCK RADIO"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4fkg84$s1q@vixen.cso.uiuc.edu>
Source record: 25750

StellaStar@aol.com wrote:

> So, where do I apply to spin Classic Rock for the army on 1670?

>I'd go thru basic training for THAT job.

Stella...

You could do that...but I hear the winters in Bosnia are terrible...
and rumor has it that camouflage is *not* in your color chart <grin>...
If you run *real* hard, you can just catch the station as the flatbed
takes it to the cargo plane! <grin>

Cheers, Max

{} Max Cacas
{} Washington, D.C.
{} INTERNET: MaxTrek@AOL.COM

1690. Re: 1660 WJDM heard in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4fkg86$s1s@vixen.cso.uiuc.edu>
Source record: 25751

Mike Welsh wrote:
>
> Heard tentatively on 1FEB96 at 1045pm with the 'Hello' song, sung by (or
> atleast it sounded like) Yako!
>
> Heard with Radio OZ and a postive ID on 6FEB1996 at 100am, not only my
> first in the new band but first from NJ!
>
> Tomorrow has been canceled due to lack of interest.

Well, I was listening out here in Michigan until the oldies format was cancelled. Now I have a lack of interest. My condolences to John L. Sullivan and the staff.

Manos Demetris

1691. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: gggeo@aol.com
Message-ID: <4fkg87$s1t@vixen.cso.uiuc.edu>
Source record: 25752

Dan -

You also might want to check into picking up a Mac and an Audiomedia II card, which comes with Sound Designer II. SDII is basically a scaled down version of Pro Tools. The benefits to a software based system is that you can upgrade easily down the road. I heard Digidesign is coming out with a relatively inexpensive software-only package of Pro Tools that you can use with the Audiomedia card. I use the Roland DM-80 at my station, and SDII at home, and I find that, while the Roland is easy to use once you get rolling, Sound Designer is a lot more flexible - plus you can't do software updates on the Roland. However, the Roland DM-800 (newer version of the DM-80) is a pretty cost effective unit that you may want to check out.

George Knight
WBOS-FM Boston

1692. Re: Update on the Fight to Bring Country Music BACK To NY

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: FFORTEJR@drew.edu
Message-ID: <4fkg8b$s23@vixen.cso.uiuc.edu>
Source record: 25753

ronkr@pipeline.com wrote:
>indicated that he has heard rumors of WPLJ considering a format change,
>and, in light, of recent developments, that they are considering a switch
>to country. I think the little bits of music being given to us during their
>Scott and Todd morning show, their anticipated presence at the Nassau

I hardly think that WPLJ is considering changing formats. For one thing, the switch of WXRK and WNEW to "alternative" is giving 'PLJ a large number of new listeners who still want to hear the older songs they grew up with. They have a great, highly rated AM and PM drive shows, a '70s and '80s rock and dance show weeknights and a '70s show on Saturday nights, and decent overall numbers. Even WMXV, their big format competition, plays less "classic rock," especially '70s music, than does WPLJ.

In addition, though WYNY may have been the most listened to country station in the US, their last ratings were less than a two shoare. PLJ is double that, and will likely increase it with the demise of K-Rock. Country is just not a huge format in NYC as a percentage of the listeners. Maybe a country format can make it if done properly, maybe not, but WYNY had trouble as the *only* big FM country outlet in NYC.

Don't look for Disney to drop a sucessfully formatted station in NYC to replace it with the format of a station which just folded. Shannon is probably trying to to attract old WYNY listeners to his (and Todd's) morning show and to Rocky Allan's PM drive show, which are less music-intensive and are more humor and other bits (phone scams, parodies, strange stories, etc.)

But then again, this is NY radio, and anything can happen! Just my thoughts.

Frank Forte
88.9 FM WMNJ -- Madison
"The Voice of Drew University"

1693. Re: AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4fkg75$s0a@vixen.cso.uiuc.edu>
Source record: 25805

In article <4fccj6$o5s@vixen.cso.uiuc.edu>, jmckay@interlog.com says...
>Hi.. Does anyone know of a station near the Buffalo/S.Ontario boarder that
>carries the AFRTS radio programming? Used to listen to them in Saudi Arabia
>last spring and was wondering if it can be heard anywhere around here?...

That's all but impossible -- AFRTS can't distribute most of its programming in (or near) the continental U.S., because it comes from various program suppliers (such as the radio networks) that license it at low rates for use only at U.S. bases overseas. There are some AFRTS stations at remote bases in Alaska, but otherwise AFRTS doesn't operate domestically.

1694. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fkg77$s0c@vixen.cso.uiuc.edu>
Source record: 25806

Dan Balaloski (dbalalos@postbox.acs.ohio-state.edu) wrote:
: References: <4f4h0q$n0j@vixen.cso.uiuc.edu> <4fccja$o5u@vixen.cso.uiuc.edu>

: Just a casual observation ...

: Top 40/CHR got a little old in about the late 80's/early 90's. During that
: many of the stations' playlists were too heavily skewed towards black
: and rap music. It was a real turn off.

To *you* maybe. I personally like rap.

As I just mentioned in another post, WZJM Cleveland is dropping it's rap
(most of it, anyhow). It ain't gonna work. The idiots who run the station
forget what the ethnic and racial makeup of, oh, about 60-70% of Cleveland's
650K population is. (and that's not counting suburbs, either.) :>

Urban WZAK tried a no-rap workday for a while, a few years back. Guess what?
They put rap back on the playlist. People do actually listen to it...

Plus... there are some of us white middle-class folks (e.g. me) who do like
rap and other forms of "black" music.

Well.. I couldn't get e-mail addresses for the owners but I have sent
e-mail to management, as well as a voice mail for the PD. The messages were
not nice, and I have taken Jammin' 92 off the button on my car radio and
replaced it with WHOT, another CHR (not too much better, but as I said in my
e-mail, "at least it's not 92.")

: If alternative was a means to rectify this situation, I do not think it worked
: really well. While the black music of late is a little harsh for my ears, the
: alternative music of today just seems to drone on, and on, and on, and on.
: I was heading home from Detroit over the weekend and heard one of those
: all-80's shows in my car. I forgot how satisfying the music was.
: I'll take a circa 1982-1987 CHR/Top-40 station playlist any day of the week.

The thing is, Danny, you seem to be talking like you are the only person who
listens to radio in your market. Just because you don't like rap doesn't mean
there shouldn't be any stations that play it.

Cleveland does not need another AC. There are two Cleveland stations,
one in Canton, one in Mansfield and one in Sandusky that play AC. That's
five within a 60-to-90-mile radius. Not to mention the one in Youngstown
that is CHR, but tends to stay away from a lot of the hardcore stuff.

I'm not complaining about radio stations making money. I'm just complaining
about everything sounding exactly the same.

--Steve "Cleveland Radio Programming is Unoriginal and Derivative and
a Blindfolded Tone-Deaf Chimpanzee could Do Better" Sobol

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1695. WKTU 103.5

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Tom Lawrence <tlawren1@ic3.ithaca.edu>
Message-ID: <4fkg78$s0d@vixen.cso.uiuc.edu>
Source record: 25807

Has the switch taken place yet? I'm curious to hear what the new 103.5
sounds like. Since I'm not within listening range...I have to rely in
second-hand accounts.

Any jocks?
What kind of tunes?

Tom Jeffries-Lawrence
Curious Radio Geek

(92 WICB-FM, Ithaca, NY)

1696. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4fkg77$s0b@vixen.cso.uiuc.edu>
Source record: 25808

In article <4fhvjc$k5q@vixen.cso.uiuc.edu>,
dbalalos@postbox.acs.ohio-state.edu (Dan Balaloski) wrote:

> If alternative was a means to rectify this situation, I do not think it
worked
> really well. While the black music of late is a little harsh for my
ears, the
> alternative music of today just seems to drone on, and on, and on, and on.
>
> I was heading home from Detroit over the weekend and heard one of those
> all-80's shows in my car. I forgot how satisfying the music was.
>
> I'll take a circa 1982-1987 CHR/Top-40 station playlist any day of the week.

Seconded, thirded, and fourthed! The single biggest mistake in the radio
industry today is the near-complete abandonment of this format. If a
station would take on this format (and not just an all-80s mix; add in
plenty of new _satisfying_ music as well), they could be the Z100 of the
late 90s. The industry really does not get how utterly and completely sick
millions of us are of the current state of popular music.

--
Aaron Dickey The Associated Press - New York
kieran@interport.net HotWired Net Soup Contributor
I don't speak for Wired or the AP.

1697. PHOENIX RADIOWATCHERS 2/10

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4fkg73$s06@vixen.cso.uiuc.edu>
Source record: 25809

Changes are beginning at Nationwide Hot AC KVRY(104.7). PD Steve Elliott and PM Drive talent Christopher Caldwell are out the door. Rumors continue to swirl of a return to the KZZP calls and CHR format the station dumped five years ago.
Charlie Van Dyke's column in Saturday(2/10)'s Arizona Republic notes that new GM Paul Talbot worked at KZZP in the 80's(as reported here earlier)...and that ZZP's PD in the glory years, Guy Zapolean, is on board as a consultant at KVRY.
Also from Van Dyke: KBZR(103.9) "The Blaze" sold for $7.5 million. New World President and consultant Jerry Clifton and two partners bought the station last week. Rumors are flying about signal improvements and a high-profile CHR attempt.

1698. Re: AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: roberts@plato.nmia.com
Message-ID: <4fkg75$s09@vixen.cso.uiuc.edu>
Source record: 25810

In article <4fecek$1f2@vixen.cso.uiuc.edu>, Joe Buch <buch@exis.net> wrote:
>
>I saw a demonstration of a satellite receiver for getting
>the AFRTS feed to their overseas stations. The frequency
>was in the neighborhood of 1500-1600 MHz. The dish size was
>about four feet in diameter.

L-band INMARSAT satellite feed. They are also up on TVRO, but
I don't know how complete that feed is of AFRTS programming (to
me, it sounds like bits and pieces of the total radio programming
package, but I can't verify that).

-=-=-=-=-=-=-=-=-=-=-=-
Robert Smathers "Keeper of THE `bible'" (roberts@nmia.com) Albuquerque, NM
Robert's Satellite TV/Baseball page: http://www.nmia.com/~roberts/
Sky-Scanner Extraordinaire! Proud owner, 3 (soon 4) of (by far!) TODYWEN!
Satellite Services Guide Manager & Co-Monitor, SATELLITE TIMES magazine

1699. Dentures

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Yostie@aol.com
Message-ID: <4fkg7e$s0p@vixen.cso.uiuc.edu>
Source record: 25811

Hello-
I have reciently received dentures, more specifically full uppers. Has anyone out there gone through this? Can you give me any advice on possible speaking exersizes to expedite the return of normal speach?
Any help, advice would be appreciated.
Thanks,
Jeff
Howard A. Yost Ventures

"Be true to your teeth and the'll never be false to you"
Sombody

1700. Re: Who blew it? Fcc or Broadcasters (was: Re: AM stereo Sony..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4fkg7h$s0s@vixen.cso.uiuc.edu>
Source record: 25812

GBCE54D@prodigy.com (K Robinson) writes:

>Now broadcasters are stuck with the choas they created, and AM is doomed.

Gee, aren't we optimistic! Actually, AM is far from doomed. I found that out when I took a job with an FM up here in remote Alaska. This state has numerous AM stereo stations, also, by the way.

Ron Schoedel
KRUP-FM, Dillingham, Alaska

1701. Re: Who blew it? Fcc or Broadcasters (was: Re: AM stereo Sony..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4fkg7h$s0t@vixen.cso.uiuc.edu>
Source record: 25813

K Robinson (GBCE54D@prodigy.com) writes:
> References: <4fcckj$o7m@vixen.cso.uiuc.edu>
>
> Just to clear things up...
>
> It wasn't the FCC that screwed up AM Stereo...the government actually
> picked a standard system for broadcasting AM Stereo. But station owners
> and engineers complained, and demanded that the marketplace be allowed to
> pick a standard and not the government. So the FCC granted their wish,
> resending the standard, and allow stations to pick their own systems.

Whatever, the whole AM stereo mess should have been handled the way a
system for color television was selected. (Imagine having four or five
incompatible color television standards!)

There are some things the free market is *not* good at doing . . .

1702. Re: C & W in N.Y.C. metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4fkg7e$s0o@vixen.cso.uiuc.edu>
Source record: 25814

```
Twzl & Sligo heh heh heh wrote:
>
> References: <4fecf4$1g6@vixen.cso.uiuc.edu>
>
> In <4fecf4$1g6@vixen.cso.uiuc.edu> chuck@bennet-tec.com writes:
> >Country is already on Long Island, on WGSM-AM 740. This is the sister
> >station to WCRN, owned by Gary Starr. RCN is not showing any signs of
> >straying from their current format, and neither is DRE.
>
> Where does WGSM broadcast from? In my travels around Nassau and Suffolk,
> I can only pull in a decent signal on a small stretch of Sunrise Highway
> in Freeport. Any place else, from Huntington to RVC etc, reception is
> horrible!
> --
> +=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+=+

That's pretty sad, because they're in Huntington, with a four tower array
pointing southeast, I believe. Almost anywhere on the Southern State
Parkway they phase. I'm told that when they were lower power and less
directional they had a better signal.

Manos Demetris
```

1703. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: dc3@mind.net
Message-ID: <4fkg7g$s0q@vixen.cso.uiuc.edu>
Source record: 25815

In article <4fhvk6$k76@vixen.cso.uiuc.edu> fybush@world.std.com (Scott D Fybush) writes:
>From: fybush@world.std.com (Scott D Fybush)
>Subject: Re: 1500 Detroit tower
>Date: 10 Feb 1996 11:30:14 GMT

>References: <4fcckh$o7j@vixen.cso.uiuc.edu>

>Holmes <aholmes@ultrix.ramapo.edu> writes:

>>I saw that magnificent array once and have tried to find it when
>>I am visiting my cousins. Does it still exist? if so where do I
>>find it to take pictures for my telecom course??? TIA

>Nine of the 12 towers still stand (the other 3 were razed for
>a parking lot). It's on Dix Ave. in Lincoln Park, near I-75.
>There's another 3x3 array a few miles to the south...WDFN's
>9 tower site on Rt. 85. WDOZ 1310 has six towers...they're
>on the south side of I-94 near Monroe Rd. And there's a TEN-tower
>site in Garden City, off Venoy Rd. just north of Ford, belonging
>to WCAR 1090.

>Ah Detroit...land of the directional array!

>-=Scott Fybush - Itinerant Tower Photographer - fybush@world.std.com=-

Hey - I was born in Detroit in '61 & moved in '72. Is the station on 8-mile
rd near Telegraph (WWJ or WJR) still have the original '30s transmitter
building on the site, and are the call letters still lit up in neon on the
tower?Thanks - Bill dc3@mind.net (Formerly near Berg & Pembroke)

1704. Help Drew Find a Job!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4fkg7g$s0r@vixen.cso.uiuc.edu>
Source record: 25816

Well, it doesn't look like I'm going to get my
highly-sought-after fulltime position here in Charlotte any
time soon. That means it's time to start looking elsewhere.

Twelve years' experience in 70's Oldies, CHR, Hot Country,
A/C, and News/Talk. Markets include Charlotte (#37) and
Minneapolis (#16) I can make your station come alive with
energy, enthusiasm, personality, and a good old-fashioned
love for radio that seems to be missing all too often these
days. Prefer an opportunity in Florida and/or 70's Oldies.
Will consider others. E-Mail for more info.

-Drew in Charlotte-

1705. WCCC/Hartford looking for p.t.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: fm107wccc@aol.com
Message-ID: <4fkg7j$s0u@vixen.cso.uiuc.edu>
Source record: 25817

Reply-To: fm107wccc@aol.com (FM107WCCC)

Yes....we're in Hartford, Connecticut !!

Yes....we're a mainstream rock n' roll station!!

And Yes....we're looking for some part-timer weekend d.j's
that have the potential for a future full-time on-air gig !!

And Yes....Howard Stern did start at WCCC. Check out the
A&E Cable "Biography" episode that will be on in several months.

WCCC FM & AM
243 S. Whitney Street
Hartford, Conn. 06105
Atten: Ron

1706. Help Wanted - Radio News - Florida

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: cookeh@aol.com
Message-ID: <4fkg7j$s0v@vixen.cso.uiuc.edu>
Source record: 25818

Reply-To: cookeh@aol.com (CookeH)

My client, Talk AM WNDB/Daytona Beach, seeks experience newscaster to write/produce/host 6-9AM news block. RUSH T&R to Phil Angley, Operations Manager, WNDB Radio, 220 S.Ridgewood Av, Daytona Beach FL 32114. NO CALLS. EOE. Great station!
Holland Cooke
Holland Cooke Media
Washington DC

1707. Re: young Dj getting over the hump

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Eric Leikam <ericl@eden.com>
Message-ID: <4fkg7l$s12@vixen.cso.uiuc.edu>
Source record: 25819

Your Name <loginid@eagle.lhup.edu> wrote:
>
>
>When i first started out in radio i was full of ambition and confidence.
> I breezed through my internship and landed a job at a country station in
>Williamsport a few months later....then i moved to a small rock station.
> I loved the music and was really coming along as a Dj, i was getting
>reputation the works. then they promoted me to news director more or
>less because i was cheap. i had alot of growing pains...anyway after 9
>months and a couple of moves wihtin the news department, i was cut loose
>and stuck Djing sunday nights. Not that i was worth a hill of beans in
>the news
>I have not since been able to recapture the form or confidence i once
>had. tapes of myself don;t help. I'm back to the point of
>respectablity, but i see so much room for improvement, but i'm stuck
>trying to get over the hump. I really think a new market would suit me
>fine, because i'm sick of the management here (sound familiar?) could
>someone out there offer any advice for me and any other younger dj's
>trying to advance.
>
>
Whoa! You lost me at the bakery. You haven't been able to recapture the confidence you once had...why? If you see room for improvement, where is it and why don't you do it?

My advice is just do it and have fun. If you're having fun doing what you're doing then you'll be better on your show. Don't take the attitude like "Oh God! I've got to get in and out of there in 15 seconds or else." You can do quick breaks but you don't have to put 10 pounds of crap in a 5 pound bag. Less is more. Use your judgement, use your vocal range to your advantage. The difference between an interesting break and "talk" is up to you. If you're not interested and plugged in to what you're doing, how do you expect listeners to be?

Hope that helps
Eric Leikam
http://www.eden.com/~ericl

1708. Re: Larry Glick?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: thomta <thomta@delphi.com>
Message-ID: <4fkg7k$s10@vixen.cso.uiuc.edu>
Source record: 25820

I truly did like to listen to Larry Glick and Dick Summer from
WBZ in Boston, and I live in Baltimore. We do have Joey Reynolds to
listen to which airs on WCBM in Baltimore, but I don't think they have
much of an allegiance to him or his audience. They are full of Limbaugh
copy cats and the ratings are awful...Joey Reynodls has been there awhile and
is a bit entertaining, but full of ego and he blows his anonymity with the
AA 12 steps.

We also have Jim Bohannon on another station when they finish with baseball
and Dr Dean Edelle,,,who I can't stomach. I enjoy Bohanon but Baltimore just
gets it in bits and pieces. And there is nothing cooking anywhere talk wise
on the air in Baltimore.

tom taylor

1709. Muzak, Income from SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: anon1723@nyx10.cs.du.edu
Message-ID: <4fkg7q$s19@vixen.cso.uiuc.edu>
Source record: 25821

I would like to hear opinions and facts on the future of SCA as a source of income for FM stations. It seems to me like the income from SCA's is going to start declining in the near future, and that factoring in the income from SCA's might not be a good idea in determining the value of a station.

Muzak, as we all know, has an SCA on a station in almost every market. I believe that most of these stations, for some reason, are those which were once on the now-defunct "beautiful music", or easy-listening format. This SCA income from Muzak has been a goldmine for the affiliate stations since all they have to do is stick some equipment like a satellite dish and an encoder in a corner, and rake in the money.

However, I suspect strongly that Muzak is phasing out the SCA's in favor of some other mode of transmission of their background music service. Can someone please explain what their plans are? I know that for the past few years, they have been doing installations with direct satellite broadcasts, using a 2-foot dish on K-band. But the satellite they use, K2, is going offline in about 2 years I am told. I have also observed establishments playing Muzak where there is NO satellite dish and NO telltale FM yagi on the roof. SCA receivers always need an outside antenna; also the sound quality was far too good for an SCA. They aren't using an SCA or a K-band satellite, what are they using? Some type of microwave transmission? Is it terrestrial or satellite?

Whatever it is, I'm sure that the number of installations using the SCA signal is dwindling. Has anyone heard of Muzak's plans to abandon SCA? Does anyone work for a station where they have pulled the plug on the SCA?

And also does any station have information about Muzak trying to cut the fees paid for the use of the station's SCA? It seems like since Muzak's number of SCA users is dwindling, they would like to be spending less of their money on it. However, they probably would like to keep the SCA on in order to satisfy their old customers who aren't complaining. If the SCA goes off they have to quickly go out and re-install the equipment at each location. Even changing from one station's SCA to another's is expensive as each unit is fixed-tuned and would have to have a crystal replaced. Thus, the station has some negotiating leverage against Muzak and can threaten to back out. Does anyone have any stories on how this situation was handled at their station?

Also, Muzak is not the only SCA user. In general, is there in any future in SCA or is it quickly going to become obsolete. New frequencies seem to be opening up all the time with hundreds of channels. Does anyone believe that any SCA income will come to stations 5-10 years from now?

One other thing. What is the rule on SCA's on stations in the 88-92Mhz band? I've heard stories where a "public" station will be begging for your contributions on their main channel, yet raking in more from leasing their SCA. Is this true, or have the rules changed recently?

1710. WPLJ Format Change?!? (was Re: Update On The Fight To Bring Country Music BACK To NY)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4fkg87$s1u@vixen.cso.uiuc.edu>
Source record: 25822

In article <4fhvji$k64@vixen.cso.uiuc.edu>, ronkr@pipeline.com (Ron Krause) wrote:

> He also
> indicated that he has heard rumors of WPLJ considering a format change,

Whoa...this is the first I've heard about this! Is there any truth to it? WPLJ is about the only station left I can leave on for extended periods of time; I'd hate to see it die.

Besides, they're doing pretty well ratings-wise, aren't they?

--
Aaron Dickey The Associated Press - New York
kieran@interport.net HotWired Net Soup Contributor
I don't speak for Wired or the AP.

1711. Re: Music Scheduling Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: bas.scheffers@tip.nl
Message-ID: <4fkg7t$s1e@vixen.cso.uiuc.edu>
Source record: 25823

robert573@dallas.email.net wrote:

>Someday I'd like to be a music director, and before that someday gets here,
>I'd like to "learn" how to use Selector, seeing as how it's probably thr most
>popular scheduling software today...
Although very useful, learning selector isn't the key to becoming a
music director, it's just another computer program which is realy very
dumb. As with all computer programs, it only does what you tell it to
do. (believe me, I work with the program on a daily basis at Classic
FM the Netherlands) The way to becomming an MD is by working your way
to the top, reading a lot of books about it (which are expensive, but
as you learn on the job, your boss already has those, probably) and,
ofcourse, natural ability. Although scheduling itself is nowadays a
very mathematic thing, you need to judge a song's 'parameters'
corectly. In short: get a job as a producer, read all the books you
can find in the station about this subject (ask your station's MD
which are the best) and show your interest to the MD.

And don't expect overnight succes!

as for obtaining a copy of selector: it is very expensive, and you
need to buy a new license every month or so. One way to work around
that is probably resetting you computers clock, but this will probably
mess up your history files... so: no fun, sorry.

Good luck,

Bas Scheffers

1712. Re: Funny,stupid and strange bumper stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4fkg80$s1i@vixen.cso.uiuc.edu>
Source record: 25824

My first station was 4AM in Atherton, just west of Cairns in Queensland Australia.
Our "bright" Manager had as a positioning statement...."You have to get up early to beat 4AM". This was on all our stickers etc. He ever stole the last refrain from the Shirley Bassey song of the same name as the stations one and only jingle.
Our local Uni station, BFM (it use to be Bosom FM but the Female students won the day and had it shortened) has the sticker slogan of "louder than a bomb"

cheers, Rob

1713. New Listeners' Pages

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: asperges@innotts.co.uk
Message-ID: <4fkg80$s1j@vixen.cso.uiuc.edu>
Source record: 25825

Reply-To: asperges@innotts.co.uk

Readers might like to note the new SWL Pages incorporated into:

http://www.innotts.co.uk/~asperges/

as promised and by request. Tons of advice for the newcomer and ton of
links to Broadcasters' sites. SWLs are not forgotten after all!

73 de

Jeremy G4NJH
asperges@innotts.co.uk
[Homepages: http://www.innotts.co.uk/~asperges/]

1714. Re: Tele-Comm Law & Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4fkg81$s1k@vixen.cso.uiuc.edu>
Source record: 25826

>[Moderator's Note: Radio as we 'knew' it has been dying 'the death of
>a thousand cuts' for years. The current deregulation is just the
>inevidable 'checkmate' to a long and painful game of chess. It will
>be a windfall for broadcasting giants and for the owners who sell out
>at a huge profit. For the grand old lady of broadcasting... well it
>more like a funeral. Chicago's two news outlets are now co-owned. We
>used to call this conflict of interest. Now its just called 'doing
>business'. Bill]

Hi Bill,

Well, I guess just for a change, we have some disagreement here.

Your statement that radio as we knew it has been dying the death of a thousand cuts for years does not make a lot of sense to me. Radio is a medium that is constantly changing. It is not static (no pun intended....). Back in the 50's the death of radio was also being lamented due to the advent of TV. We all know that did not happen. I do agree that "radio as we 'knew' it" has changed. But it is always changing. That does not mean it is bad or "dead". Just different.

What is so terrible with large broadcasters trying to make a profit here? I can argue that their deeper pockets and greater resources means there will be more, not less, competition between them. You are correct that they own numerous stations in a market and will own more. So what? This is not like the government owning ALL the stations. There is still a huge amount of competition here. They still have to sound good to survive. To use your Chicago example: If WBBM and co. do a poor job (real or perceived) don't worry..... A competitor will come along. So what that the competitor is owned by another big company? It's still a free market...even more so than it was when there were owenership restrictions.

How about your example earlier this week of WLUP? I was able to hear the Loop this week in NY thanks to the great "WYNY simulcast a station a day" format. I agree with all the things you have said about LUP. Great station. Innovative and different. (I wish we were getting it here in NY.) And, it's owned by one of these broadcast giants you are criticizing: Evergreen.

Sell out at a huge profit? Again, you're right. And again I say so what? If the stations they own prosper and can therefore be sold at a profit, so be it. That will only happen if the stations are successful. That means attracting listeners. Isn't that the real goal here? Why is this a conflict of interest? Lots of small owners or a few big ones. Either way, the product they put out on the dial is what will make or break them. That competition IS the one the counts. And, it is as fierce as ever.

Allan Sniffen
asniffen@computer.net

[Moderator's Note: What? You and I disagree? Never <g>. Ill have a reply to this soon, Alan. You mistook some of my intent. However, if I have to have disagreement, I am glad it is with someone who can do so intelligently, such as yourself.. Bill]

1715. Re: Tracking down personalities

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: gongee@pipeline.com
Message-ID: <4fkg84$s1p@vixen.cso.uiuc.edu>
Source record: 25827

Saw Magic Matt Alan on an infomercial for a home study magic course.

1716. Re: WBBM-FM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fkg85$s1r@vixen.cso.uiuc.edu>
Source record: 25828

Dan Balaloski (dbalalos@postbox.acs.ohio-state.edu) wrote:
: References: <4f9gf4$76n@vixen.cso.uiuc.edu>

: In article <4f9gf4$76n@vixen.cso.uiuc.edu> "Doug Fleming" <dfleming@arctos.Bowdoin.EDU>
writes:

: In Columbus, 105.7 used to be both the Power Pig and Hot 105. They too had
: kind of a "poor man's" dance format (it was somewhere between urban
: contemporary and dance.) They used to get very respectable ratings,
: especially for a 6,000 watt station with a mediocre signal broadcasting in a
: very white-bread midwestern city.

Hot 105 was doing pretty well! Located in Marysville, about an hour north
of Columbus, with the mediocre 6000- watt signal, they even bought WTLT-FM in
Circleville, south of the city, to improve their reception (they turned
it into a repeater).

I can perhaps understand Hot 105's move more than B-96's. B-96's move still
does not make sense.

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1717. WPLJ- A little bit country?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: yt50@panix.com
Message-ID: <4fkg88$s1v@vixen.cso.uiuc.edu>
Source record: 25829

On weekday mornings this week, I have heard several country songs on WPLJ New York during drive time. The format is still 85% unchanged. Are they trying to pick up a few WYNY listeners?

1718. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4fkg89$s20@vixen.cso.uiuc.edu>
Source record: 25830

Julian H. Breen (breen@ix.netcom.com) wrote:

: Arbitron credits a quarter hour of listening to a station if the
: diary shows listening to that station for at least five minutes in a
: quarter hour. Therefore, a diary showing listening to a station from
: 8:10am to 8:20am would result in two Arbitron quarter hours of
: listening. From that methodological quirk came the notion of
: sweeping music across the quarter hour boundaries. Most commercial
: clusters are scheduled within a quarter hour or at the end of a
: quarter hour, not across a quarter hour boundary.

Aren't contests designed to exploit this methodology? A common example would be to have contest which requires you to listen at 7:20. The programming people are assuming that a "typical" listener would show up at work at 8:00, and would normally listen for an average of 20 or so minutes on their drive to work. This would give, perhaps, two quarter-hours to the station in morning drive. If the listener tunes in at 7:20, and writes down 7:20-8:00 in the diary, the station will get credit for three quarter-hours, an increase of 50%.

Of course a good contest will also try to induce the listener to tune in at work. Stations obviously want people to listen at work. One reason is that they will tend to write the whole workday in the diary which will give a huge number of quarter-hours.

Also, can someone explain how the "at home", "at work", "in the car", or "some other place" factors in the ratings? I've always thought that "at work" would weight the listening higher because more people (co-workers, customers, etc.) might be in earshot of the radio. And that "in the car" would be weighted less because the driver is almost always alone, and also has the car radio buttons in easy reach (and fingers just itching to tune out the commercials).

: Some stations try to schedule their commercials so they are in music
: when their primary competition is in commercials.

Can someone please comment on this? I thought that when there are two competing statons on the same format they have some sort of unwritten agreement to synchronize their commercials. They don't want the listener being able to just hear a commercial, punch a button, and go right back to their favorite music.

Or does the program director really care about things like this? Arbitron measures the time spent listening to the station, regardless of whether it is music or commercials. If the listener listens to all music and no commercials, and writes this down, the ratings will be good.

Does pressure to do things like synchronize commericals with a competitor
come from the sales deparment, and does this cause conflicts between
sales and programming?

1719. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4fkg8a$s21@vixen.cso.uiuc.edu>
Source record: 25831

>Here in Cincinnati, our traffic reporter (on WLW) is anything but
>anonymous.

Same here in Charlotte. The traffic reporters on all the stations have become very much a part of the morning & afternoon shows that they are featured on. My favorite is on Jefferson-Pilot's WBT AM 1110 and Sunny 107.9. Know what his name is? "JEFF PILOT!" Is that great or what?

-Drew in Charlotte-

1720. Re: WYNY Technical Problems :(

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: XLFX67B@prodigy.com
Message-ID: <4fkg8a$s22@vixen.cso.uiuc.edu>
Source record: 25832

Steve,
It is only my opinion but I believe the the beat we all heard last night and this morning was intentional. Evergreen has put too much into this to allow something like that to happen. The "beat" we all head played right up to the second before they signed on as WKTU. Jimmy de Castro was in the studio to address us new listeners a few minutes after the sign on.

THE BEAT 103-5 KTU

1721. Re: 1660 WJDM heard in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: hn629@cleveland.Freenet.Edu
Message-ID: <4fkg74$s08@vixen.cso.uiuc.edu>
Source record: 25833

Re: Radio Aahs

I'm also able (more or less) to pick up 1660 AM out of New York here
in Canton, Ohio.

Uh, interesting children's programing. :)

```
--
-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-
- Rev. Adam Rideout (The Dark Jester) E-Mail: acr2ms@obie.stark.k12.oh.us -
- Minister: Universal Life Church "Life is like a list of BBSs..." -
-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-
```

1722. THE BEAT OF NEW YORK!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: DJDanny@Hamptons.com
Message-ID: <4fkg78$s0g@vixen.cso.uiuc.edu>
Source record: 25834

After months of speculation, New York got a double
blast from the past plus an exciting glimpse of the future!
At 12 in the afternoon, on February 10th, *THE BEAT OF NEW
YORK* premiered on 103.5 WKTU. Legendary calls given to a
one-time *hot* frequency...WOW!!! THE BEAT OF NEW YORK is
gonna clean up...grabbing listeners from HOT 97, Z100 and
WPLJ with it's mainstream-dance format!!!! Check it out--
it's gonna be one helluva ride!

1723. Re: WKTU....New York

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: bkurt01@emory.edu
Message-ID: <4fkg7b$s0k@vixen.cso.uiuc.edu>
Source record: 25835

In article <4fhvkg$k7n@vixen.cso.uiuc.edu>, aaronb67@aol.com (AaronB67) wrote:

> It is official apparently WYNY is now officially WKTU, brninging back the
> legnedary call letters used by the predecessor to WXRK ...the formta
> aparently will be dance...havent heard who the PD or any airstaff may
> be...

rumor at the Gavin here in Atlanta is that Frankie Blue, former MD at Z100 will get the nod for PD at WKTU. As an aside, Blue got his start as a phone jammer at Z100...inspirational for those aspiring management types out there (or at least for me.)

take care,
benji kurtz
wsb atlanta

1724. Cart CD Players, need advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: tber_rmf@bci.krakow.pl
Message-ID: <4fkg7b$s0l@vixen.cso.uiuc.edu>
Source record: 25836

I need opinion about Cart CD players available on market. I am using
DENON 950FA and 951FA but I am not satisfied.
Does somebody have an expirience with other units?
Please e-mail me.

Tom Berezowski
RMF FM Radio
Cracow,POLAND
Tom Berezowski
RMF FM Radio
Cracow,POLAND
tber_rmf@bci.krakow.pl

1725. Re: CKWX switches to All News

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4fkg7d$s0m@vixen.cso.uiuc.edu>
Source record: 25837

Terry Chan (Terry_Chan@mindlink.bc.ca) writes:
> CKWX News 1130 started up yesterday here in Vancouver and sounds pretty darned
> good. For a station pretty much starting from the ground up, I
> heard surprisingly few technical and logistical glitches through the day...

I heard it down here in Los Angeles . . . sounded pretty good. (I couldn't
tell if it had that "teletype" sound effect in the background or not, though)

1726. Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: wkress@tc3net.com
Message-ID: <4fkg7d$s0n@vixen.cso.uiuc.edu>
Source record: 25838

Is there anything that a college radio station could afford to keep our ID clock reasonably accurate. I'm using a Zenith mini-sport computer for station automation and it's only accurate to about 30 seconds a day. It has to be reset every few days. Even someting that gave me a strobe at midnight or noon would be helpful.

Bill

1727. Jingles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: normbrngtn@aol.com
Message-ID: <4fkg7m$s13@vixen.cso.uiuc.edu>
Source record: 25839

Reply-To: normbrngtn@aol.com (NormBrngtn)

I am a UK Radio Jingle Collector. Also ex-DJ (early 1970s).
My collection of material is really quite extensive. I have many jingles that may be of interest. I specialise in PAMS material '52-'75, but also have Pepper TM Gwinsound Blore CRC Drake Jam.... You name it!

Perhaps we could trade?
Do you have any interesting archive material from the sixties especially if it is by PAMS?

I could send a detailed list of my collection to anyone interested.
perhaps you could do the same?

Norman Barrington
Scotland

1728. Re: RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: csp@w3eax.umd.edu
Message-ID: <4fkg7n$s15@vixen.cso.uiuc.edu>
Source record: 25840

In article <4fhvjo$k6b@vixen.cso.uiuc.edu>,
David Sproul <JXWG75A@prodigy.com> wrote:
>References: <4f9gfl$77h@vixen.cso.uiuc.edu>
>
> I'm still looking for NBC Monitor jingles from '60s-'70s. Hope
>everyone got a 20th Anniversary CD of JAM's history. Excellent production
>for your archives. Dave Sproul WMAL/WRQX Washington
>

Yep, the JAM 20 years CD's are awesome... even WMAL is in there,
along with Q107, Felix Grant..

I wish they had more new stuff though these days.. the classic
1-800-JAM-DEMO hasnt been in much use lately...

Chris WMUC

--
Chris Spil
csp@w3eax.umd.edu

1729. Re: Mancow on WYNY? Am I alone?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: rayl95x@aol.com
Message-ID: <4fkg7o$s17@vixen.cso.uiuc.edu>
Source record: 25841

dave,
I am not that big a Howard Stern fan or a Mancow fan , but i am a Ray Lytle in the morning fan(because im ray) and i know that budweiser has a *&$#load of money to spend on advertising. so does pepsi, coke,etc... so as long as they are looking for that male audience their will be shows that serve it. To answer the What is America coming to question. what are we coming to when it is not okay to do radio shows that serve everybody. for example stern and mancow exist for their listeners just like news talk stations exist for their audience. the n/t fans have no right to say the stern listeners shouldnt have what they like on the radio. just like the stern listeners have no right to take away n/t from their listeners....thank you

1730. MIT List of Radio Stations on the Internet having trouble

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: theodric@athena.mit.edu
Message-ID: <4fkg7p$s18@vixen.cso.uiuc.edu>
Source record: 25842

Hey folks,

The WMBR Web server is down. We're working on it. Our home pages are unavailable and, perhaps more importantly, so is our list of Radio Stations on the Internet (http://wmbr.mit.edu/stations/list.html).

I've put a backup set of files on our old MIT server at the following URL:

http://www.mit.edu:8001/activities/wmbr/stations/list.html

We hope to get everything back up and running ASAP. We apologize for the inconvenience.

-Theodric Young
Chief Engineer, WMBR Radio - 88.1 FM at MIT

1731. Re: Quality Rock(?) 102.7- WNEW

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4fkg7r$s1a@vixen.cso.uiuc.edu>
Source record: 25843

In article <4fhvs8$ki1@vixen.cso.uiuc.edu>,
Jerome Myers <jerome_myers@prenhall.com> wrote:
>
>
>Is NY's WNEW-FM picking up the K-ROCK Classic Rock slack? They now have
>the slogan "Quality Rock". In the past hour I have heard Rolling Stones,
>Pink Floyd, old Neil Young along with Smashing Pumpkins, Aimee Mann,
>etc.. It actually sounds like the old WNEW-FM from the days when
>"Progressive" was the "in" thing. It seems that NEW-FM is trying to pick
>up some Classic Rock fans abandoned by K-ROCK. Someone- please define
>Quality Rock?

"The Classic Rock You Want. The 90's Rock You Need"

The more things change, the more they stay the same. Sigh.

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

1732. All News FM coming to Dallas market???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: arnold@dallas.email.net
Message-ID: <4fkg7r$s1b@vixen.cso.uiuc.edu>
Source record: 25844

Rumors are flying hot and heavy that one of the Dallas FM stations will soon flip to an all news format. Several local news people have been hired away for this venture and apparently some person from KTRH in Houston is being brought in to start it up. Which station will change formats is the main speculation now. Possibilities include Bonneville's KZPS, Infinity's KSNN, and CBS/Westinghouse's KRRW or KTXQ.

That's what I've heard. I am curious if anyone out there has any information or insight they could share.

Personally, I would doubt Infinity would switch KSNN due to the fact that it is a low overhead station with decent (and profitable) ratings/sales.

As for the others...who knows? Any thoughts?

Arnold Evans

1733. Re: Harris, Back On In DC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4fkg7t$s1d@vixen.cso.uiuc.edu>
Source record: 25845

HarrisPaul@aol.com wrote:

> HARRIS IN THE MORNING RETURNS!!

>We're back on the air every weekday -- beginning Tuesday 2/6/96 --
>from 5:30-10:00am on Arrow 94.7 (WARW), Washington's Classic Rock!

Way to go Paul! Good luck on the new gig!

Jay

1734. WWW: Spanish Broadcaster & Journalist

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: 100041.3447@compuserve.com
Message-ID: <4fkg7u$s1f@vixen.cso.uiuc.edu>
Source record: 25846

Reply-To: 100041.3447@compuserve.com

WWW Spanish Broadcaster and Journalist in Madrid.
You can visit my homepage at:
http://ourworld.compuserve.com/homepages/p_ruiz10
Regards.

WWW Profesional de la Radio y Periodista en Madrid.
Puedes visitar mi p&#65533;gina habitual en:
http://ourworld.compuserve.com/homepages/p_ruiz10

Saludos.
Periodista (Journalist). Traductor Ofim&#65533;tico (Office Computer Based Translator)
P. Box 10445
28080 Madrid. Espa&#65533;a (Spain)
e-mail: 100041.3447@compuserve.com
Packet: ea4add@ea4een.eam.esp.eu
http://ourworld.compuserve.com:80/homepages/p_ruiz10
Fax/BBS: +34 1 593 4257

1735. On Stern, Mancow, Consultants and Music

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4fkg7u$s1g@vixen.cso.uiuc.edu>
Source record: 25847

Reply-To: af660@freenet.carleton.ca (Charles Hobbs)

A few general responses to some ideas brought up here recently . . .

There is a concern that most of today's radio programming is determined
by consultants and research, discouraging "spontaneity" and "Creativity".
That's probably true to a certain extent, although, due to the competitive
nature of most radio markets, I don't see us backing away from it anytime
soon.

Of course, some programs may "sound" more spontaneous/reative than others,
but I wouldn't be fooled, knowing what I know about the radio business.
Take Howard Stern, for example. He may *sound* outrageous on the air, but
day to day, the formula never changes. It's always the same sutff; dirty jokes,
verbal sparring with other radio personalities such as Mancow, etc. This stuff
works to get a certain segment of the total radio audience; it's not going
to change or go away anytime soon.

Another question posed is; how much "dirtier" can Stern get, as the
current set of jokes loses its shock value. As I might have said before,
I think there's a slowly increasing acceptance of broadcasting certain
words and ideas, which were once considered "taboo". And, I think there
will always be a market for that type of thing, although changes in
political or socal moods might reduce the size of that particular market
segment (i.e. those into off-color jokes on the radio).

Of course, competition (all the Rush/Stern/etc. sound-a-likes) will
split up the market for those particular formats. (Look at what happened
to TV daytime talk shows. For a time, almost everyone and his uncle had
one of these shows, but then came the big shakeout not too long ago!)

Also, people, supposedly fed up with the "over-researched" music stations,
are tuning into alternatives like NPR, etc. As far as I'm concerned, these
are fine for background music. But, when I listen to songs on the radio, and
find one I like, I like to hear it over and over, find out the artist, perhaps
buy it in a record store and make my own car tapes, etc. Certain "adult
alternative" stations rarely, if ever, play a particular song frequently
enough for me to "bond" or "Connect" with it, so I am somewhat
frustrated in listening to these stations.

Over the years, I haven't heard too many pirate stations, but I have heard
one called KDX, which operated out of Orange County in 1984. I found it
easy to listen to, lacking to "pressure" of a commercial station. Did it play
wierd music? No (although it played everythign from country to heavy metal!)
Did they cuss? No! Did they espouse radical political beliefs? No. I would
guess that the guy was just spinning records and having fun, and not worrying

about a slight dip in a rating point costing him his job.

How do we get to that point? Or should we?

(I have tapes of the KDX and one other pirate, Radio Music International,
for trade, if anyone is interested in hearing what it sounded like)

1736. Re: Toledo RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4fkg82$s1n@vixen.cso.uiuc.edu>
Source record: 25848

Craig Warner (cwarner@wcnet.org) wrote:

: (WVKS, 92.5, KISS-FM)
: Last summer the Breakfast Club, with Denny Schaffer and Tricia
: Courtney, had tickets to give away for the Rock and Roll Hall of Fame

Ok... When I was in Toledo in May, Curt Cruz (sp?) was saying Johnny D
was coming back to Kiss FM doing mornings. After nearly losing a breach-
of-contract lawsuit to move back to Toledo, he's gone already??

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

"Any 0f th3 #wAr3z ch4nn3lz R p3rf3ct 4 l34n1ng Engl1sh." -Ron Ritzman, who
responded to a question on where on IRC a foreigner could learn English. :>

1737. Tower 98 in Toledo

Newsgroup: rec.radio.broadcasting
Date: 1996-02-11 00:00:00 UTC
From: schoedel@alaska.net
Message-ID: <4fkg83$s1o@vixen.cso.uiuc.edu>
Source record: 25849

>
>------------------------------
>
>Subject: Looking for T(P)ower-98 in Toledo
>From: ccb@together.net (Craig C. Bailey)
>Organization: The Poor House
>
>
>
>I'm looking for the email -- or postal address -- of a "Tower 98" or "Power
>98" in Toledo, Ohio. I may have the name wrong. At any rate, it's a Toledo
>station with a morning team of "Mike & JJ."
>
>I appeared on their program last week, and was told I'd receive a cassette of
>the segment. A week later, I still haven't seen the tape.
>
>Any help would be appreciated. Please email me direct.

"Tower 98" is: WTWR-FM, 7 South Monroe Street, Monroe, Michigan 48161.

Just from one who has sent out numerous tapes myself to on-air guests (when
I used to do interviews back on a Toledo station, also, incidently): please
give them a bit of time. A week is really not all that long, seeing as how
the mails may take 5 days alone!

Ron Schoedel
KRUP-FM, DIllingham, Alaska

1738. Re: 'PIX-FM: Best rocker ever? (again)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Tomes <tomes@eclipse.net>
Message-ID: <4frg9u$a28@vixen.cso.uiuc.edu>
Source record: 25700

OK, So I found the original post....

Dan-O Neer is still psrt timing it at WNEW on weekends and
has a syndicated show as well. Haven't heard from Meg, but
I think too that she is at that smaller Conn station (?).
Earl Bailey (remember him? he did the news for Dan-O in the
mornings, right? - they were a good team, funny) is on WMMR
in Philiadelphia as a DJ.

Lets see...Nick Lowe, Dave Edmunds, Ian Hunter, Squeeze,
Wall of Voodoo, The Kings (Switchin' To Glide), ...

I'm out of here, off to see if my old record player still
works!

The Tomes

Hey by the way, you *do* know that Vin Scelsa, who keeps
the old PIX spirit alive yet today, is back at WNEW-FM
where he belongs, right? You *are* listening on Sunday
nights, right?

Pete Walton <pwalton@monmouth.com> wrote:
>
>
>I've seen several comments recently about New York's WPIX-FM in
>the late '70s. It was the best FM rocker I ever heard. Anyone
>else have any thoughts on this?
>
>
>Where are they now?
>
>Meg Griffin - still doing mornings at a Westchester County,
>N.Y. FM?
>
>Joe from Chicago - Meg's (ex?) husband - last I heard at WPLR
>New Haven (at least 10 years ago!)
>
>John Ogle (News) - FM in D.C.?
>
>Danny Neer - Last I heard at WNEW
>
>I think Mark Simone was also there in those days. I last heard
>him on the old WNEW-AM.
>
>Who else was there?

1739. Re: WPLJ- A little bit country?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: abonita@buttercup.cybernex.net
Message-ID: <4frg9u$a29@vixen.cso.uiuc.edu>
Source record: 25701

yt50@panix.com (Larry Gould) wrote:

>On weekday mornings this week, I have heard several country songs on
>WPLJ New York during drive time. The format is still 85% unchanged. Are
>they trying to pick up a few WYNY listeners?

Larry -

As the person who had to run out and purchase - not to mention cart up - Lee Greenwood's "God Bless The USA" for Z-100, as well as one who had to answer a gazillion questions about the station jingle we did to John Anderson's "Swingin'," I can tell you first-hand that Shannon has always had a liking and respect for country music, and has incorporated it into his programming wherever he felt it would fit. If picking up a few disenfranchised former WYNY listeners happens to happen, well, so much the better.

Anita Bonita

1740. Re: WPLJ Format Change?!? (was Re: Update On The Fight To Bring Coun

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4frga0$a2a@vixen.cso.uiuc.edu>
Source record: 25702

I'd suggest that a change there's about as likely as the Bulls and the Rangers trading sports with each other -- 'PLJ's a very successful franchise (check the 25-54s) and has shown itself to be amazingly adaptable, thanks to some very smart people. Nope, I think the next New York change is likely to come a little further up the FM dial. Tom Taylor/Inside Radio

1741. Radio Poem

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jbeggans@pipeline.com
Message-ID: <4frga0$a2b@vixen.cso.uiuc.edu>
Source record: 25703

There was a program years ago that featured Longfellow's poem, The Day is Done, with the ending lines:

And the night shall be filled with music
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.

Does anyone know (or remember) the name of the program?

-- Jim

1742. Where is Red Jones

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: muffin@mindspring.com
Message-ID: <4frga1$a2c@vixen.cso.uiuc.edu>
Source record: 25704

I am hoping to contact Red Jones, Jock and PD for WQ XI Radio back in the aerly and mid 60's. I have haerd that he is still in Radio and somewhere in GA.. Thanks for your help.

1743. re:rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4frga3$a2f@vixen.cso.uiuc.edu>
Source record: 25705

All I know is that we treat callers like guests in our living room. Now, occasionally, you have to ask a gues to leave, but that is no excuse for a lack of civility. We don't call names and we try to keep the discourse civil. When we fail, we hit the dump button and go on.

You never know when a caller is also a big advertiser, so it doesn't pay to insult anybody.

1744. Muzak, Income from SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4frga5$a2g@vixen.cso.uiuc.edu>
Source record: 25706

Radioworld Magazine published a story recently that basically stated Seiko was creating/expanding pager services, and they are leasing SCA's for that purpose. They use more than one station in each market that they come to, to assure the best pager service coverage...

Will SCA's go away??? I doubt it... There's to much potential use for SCA, such as "radio for the blind". Some stations put special programming for blind people on their SCA's.

I hope that Seiko "does" expand to the Dallas market, because the station I work for was one of the stations that they used to "test" their system, durning the Dallas NAB show a few years ago....

1745. Is this "radio show" a scam?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: barrett@cs.umass.edu
Message-ID: <4frga5$a2h@vixen.cso.uiuc.edu>
Source record: 25707

I was recently offered an opportunity to host my own radio
show. The details sounded good: I could do the show from my telephone
(no need to travel to the radio station), I could talk about whatever
I wanted, the show was during prime time, and I could even advertise
my own products (my books) in the commercials.

The catch? I must seek out sponsors to pay $300/week to cover
the cost of the show. When I asked how large the listening audience
is, I was told that it's "hard to estimate" but that the show was
broadcast in 3 states with a population of "3 million plus."

I smell a scam. Is this kind of arrangement common or
unusual? Aren't radio stations supposed to know their estimated
audience size?

Dan

////////////////////////////////////\\
| Dan Barrett -- Dept of Computer Science, Lederle Graduate Research Center |
| University of Massachusetts, Amherst, MA 01003 -- barrett@cs.umass.edu |
\\////////////////////////////////////

1746. Re: Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4frga5$a2i@vixen.cso.uiuc.edu>
Source record: 25708

I'm surprised Selector isn't on here explaining things, but some throughts come to mind:

1) Most medium and major market MD's and PD's are Selector trained. To get into these positions, Selector knowledge is a must. Do yourself a favor, learn it early, so you won't have to try to translate from one system to Selector.

2) Actually, each of the music systems mentioned do a pretty good job os basic music scheduling. They all have strengths and weaknesses, Selector included.

3) Selector is working on a Windows version that will replace the DOS one most people now have. Get ready to re-learn a lot of things. It is my understanding that, while they will continue to support the DOS version, there will be no updates or enhancements to it.

4) Nine times out of ten, the "problems" with Selector turn out to be lack of knowledge of how all the features work, or trying to get it to do more than a computerized music system can do.

Alan Mason
VP/Programming
Paxson Communications

Alan Mason
VP/Programming
Paxson Communications

1747. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4frga6$a2j@vixen.cso.uiuc.edu>
Source record: 25709

I see in the job list sheet that wls is looking for a talk show host.
what shift?

what is this I hear that us disney people get 50% off at the theme
parks..what a deal

1748. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4frga7$a2k@vixen.cso.uiuc.edu>
Source record: 25710

jmarvin@well.com (jay marvin) wrote:

>
>>Jay, please don't whine. You sound like a 5 year old on the playground.
>>Cite some specifics about right-wingers "bashing" the poor, etc. I've spent
>>a lot of time listening to conservative host here in Dallas and I have not
>>h
>Fiuthern and conservative democarts voted against their own
>party. Ever heard of Sam Nunn? YOU LIVED THE HISTORY NOW LEARN IT.

>[Moderator's Note: Now boys. let's kiss and make up... <g> Bill]

Bill,
There's nothing to make up. I have nothing but good feelings for Jim.
It's just that using one city as an example is a bit narrow, and
besides I know and worked with Mark Davis at WBAP and he's smart and
can be tough as nails. You don't ever want to take him on unless you
know what you're talking about. He's one of the best conservative talk
show hosts in this bizz, and he can take your head off if he has to
and I have head him roast a caller alive with a smile on his face. So
Jim should get out ans hear some of the other hosts around this
country. Their not all as smooth as Mark.

1749. Re: Tele-Comm Law & Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4frga8$a2l@vixen.cso.uiuc.edu>
Source record: 25711

I don't think anyone will agree that we are all better off, now that most cities only have one or two daily newspapers. Why would we be better off with one or two owners controlling all the radio stations in one city?

I can't understand why the government would break up the bell system, claiming the monopoly was bad for America...and at the same time decide that monopoly is good for radio.

It means big companies will control advertising rates, have more control over music and what artists can and can't get on the air. They will have greater control over restricting, and even eliminating news coverage, and talk programming.

Since this is all about profit, I think the goal of such groups will be to force down programming costs, and wages, in order to boost profits.

And what if neither of the owners in your town, like YOU! You will not work.

1750. Re: Toledo RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4frga8$a2m@vixen.cso.uiuc.edu>
Source record: 25712

> : (WVKS, 92.5, KISS-FM)
> : Last summer the Breakfast Club, with Denny Schaffer and Tricia
> : Courtney, had tickets to give away for the Rock and Roll Hall of Fame
>
> Ok... When I was in Toledo in May, Curt Cruz (sp?) was saying Johnny D
> was coming back to Kiss FM doing mornings. After nearly losing a breach-
> of-contract lawsuit to move back to Toledo, he's gone already??

Johnny D does afternoons, I believe. Denny & the rest are established and doing quite well in mornings.

1751. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: as779@yfn.ysu.edu
Message-ID: <4frga8$a2n@vixen.cso.uiuc.edu>
Source record: 25713

In a previous article, dc3@mind.net (Bill Ostrander) says:

>
>Hey - I was born in Detroit in '61 & moved in '72. Is the station on 8-mile
>rd near Telegraph (WWJ or WJR) still have the original '30s transmitter
>building on the site, and are the call letters still lit up in neon on the
>tower?Thanks - Bill dc3@mind.net (Formerly near Berg & Pembroke)
>
>
The 2-tower site at 8 Mile Road at Meyers is that of WWJ, 950 CBS
O&O, all-news format. The nifty transmitter building still stands.
The call letters still adorn the tower, but I don't think they light
them up anymore. The station now has a website with programming and
historical info (WWJ is a claimant to "first" commercial broadcast).
URL is http://www.wwj.com
==
Chuck Reti Detroit, MI | "Kill Ugly Radio"
(Grand River/ W.Outer Drive) |
aa010@detroit.freenet.org | - Frank Zappa
http://web.grfn.org/~chuckr |

1752. Where are they now - Part 2 of 2

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4frgaa$a2o@vixen.cso.uiuc.edu>
Source record: 25714

I've gotten through all the tapes now. I'm reposting my first list, however, I've deleted the names I've received info on. I'm also adding new names to the list. If anyone can help with information, please reply via private e-mail. I'll summarize the list at a later date. Airchecks are available (for trade only) if interested, e-mail me.

Kid Cruise, Hilde, "Just Plain Mark" (WXXL Orlando)

Kid Cruise and Hilde Remain at the station. Mark left over a year ago.

Crash (WFKS Daytona Beach)

He's at WDIZ doing afternoon's (3-7p)

(Mike) Welch + Woody, Jojo, Mojo, Cedrick Hollywood (WJHM Daytona Beach)

All 3 are still there.

Gnarley Charlie, ToddZilla, (WPLJ NYC)

Jeff Thomas, George Williams, Broadway Bill (WHYT NYC)

Pete Fournatello, Dave Herman (WXRK NYC)

Balthasar, Al Bandero (he hosted a show called "The Classic Showcase", Dave Kendall (all from WQHT NYC)

Flyin' Brian, "Candi" (WKSS Hartford, CT)

"Renee" (WTIC Hartford, CT)

Keith Allen, Scott Miller (WBLI - Long Island, NY)

Kid Corunna (KKFR 92.3 Phoenix)

Planet Harrison (Eagle 106 - Philadelphia)

"Beemer + Company" (which includes Ryan Paul, for sure) (Z-90 - San Diego)

"Tim + Tom", Hawk Harrison (WFLZ Tampa Bay [the station formerly known as the Power Pig])

Rick Chase (KMEL San Francisco)

Panama Jack, "Sterling + Steele" (Hot 97.7 San Francisco)

Brian Christopher (WKXX Birmingham)

Brother J.J. Malone, "Walton + Johnson" (B-97 New Orleans)

"Cox in the Morning" (WPOW Miami)

"Gnarley" (WHYI Miami)

Dean Kerfman (KS104 Denver)

"Doctor Dave" (KWSS San Jose)

Larry Morgan (KHMX Houston - I have his last signoff from KWSS San Jose)
(There's some debate...some say he's in Nashville [heard this from 2 people]
someone else says he's with a private firm, not involved in radio anymore)

"Boomer" (Q-102 Philadelphia)

Harry Williams, J.J. Jackson (WGCI Chicago)

Bill Gable, Frank Lasko (WOCL Orlando)

Thanks again!!

Blaine
thompsob@cvax.ipfw.indiana.edu

1753. WJDM 1530 and 1660 AM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4frgaa$a2p@vixen.cso.uiuc.edu>
Source record: 25715

In listening to both WJDM Elizabeth, NJ at 1530 and 1660 AM, I noticed that they still both go by the calls WJDM. Same calls, same owner, same market, same band. Will there need to be a change in calls for one of those stations now that 1660 is running the AAHS programming??

--

Michael Luper <luperm@pipeline.com>

1754. 1660 WJDM heard in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4frgaa$a2q@vixen.cso.uiuc.edu>
Source record: 25716

Mike Welsh <mwe4015@griffon.mwsc.edu> wrote:
>
>
>Heard tentatively on 1FEB96 at 1045pm with the 'Hello' song, sung by (or
>atleast it sounded like) Yako!
>
>Heard with Radio OZ and a postive ID on 6FEB1996 at 100am, not only my
>first in the new band but first from NJ!
>

Also heard Radio OZ confirmed on 1660 last friday at 7pm local time in Toronto Canda.
Radio was standard Chrysler factory Am/FM in my van parked outside a shopping mall.
Signal was very weak but readable. Is this station "all kids" programming?

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1755. Re: 1660 WJDM heard in MO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: csp@w3eax.umd.edu
Message-ID: <4frgab$a2r@vixen.cso.uiuc.edu>
Source record: 25717

In article <4fkg86$s1s@vixen.cso.uiuc.edu>,
Manos Demetris <manos@rust.net> wrote:
>
>Mike Welsh wrote:
>>
>> Heard tentatively on 1FEB96 at 1045pm with the 'Hello' song, sung by (or
>> atleast it sounded like) Yako!
>>
>> Heard with Radio OZ and a postive ID on 6FEB1996 at 100am, not only my
>> first in the new band but first from NJ!
>>
>> Tomorrow has been canceled due to lack of interest.
>
>
>Well, I was listening out here in Michigan until the oldies format was
>cancelled. Now I have a lack of interest. My condolences to John L.
>Sullivan and the staff.
>
>Manos Demetris
>

Where is 1660 KHz (Radio Oz) coming out from?

Chris

--
Chris Spil
csp@w3eax.umd.edu

1756. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jodin@apk.net
Message-ID: <4frgac$a2s@vixen.cso.uiuc.edu>
Source record: 25718

In article <4fccji$o69@vixen.cso.uiuc.edu>, dhughes@prairienet.org (Dan Hughes) wrote:

> We are a college noncommercial station ready to move into digital. Would
> like to hear pros and cons of different setups and brands. What would
> you recommend on a budget of $6,000 to $8,000 or thereabouts? Thanks for
> any help! (Right now our production studio has a couple of CD players
> and a couple of stereo reel-to-reel recorders). ---Dan
> --

went through a similiar situation last year, and we decided on a MacOS system running DECK II from Macromedia. Since you're in a academic setting, my guess is there are macs everywhere. get a decent mac (or clone) the biggest, fastest harddrive you can afford, an AudioMedia II (or some other form of dig i/o) and a Iomega Jaz drive for backup.

you'll be getting 10-24 tracks from DECK, and it has some effects built in. plug in cybersound FX for $120 and you are all set.

nothing beats the mac and DECK for ease of use and plug n play. trust me - i've worked on PC's, Amiga's and macs, and the mac still holds that edge.

--
--- jodin trocheck ----
--- jodin@apk.net ----
-fi030@cleveland.freenet.edu-
--- ----
--- keep da funk alive ----

1757. Re: Digital Workstation--What to Buy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4frgac$a2t@vixen.cso.uiuc.edu>
Source record: 25719

>In article <4fccji$o69@vixen.cso.uiuc.edu>, dhughes@prairienet.org (Dan
>Hughes) wrote:
>
>|: We are a college noncommercial station ready to move into digital. Would
>|: like to hear pros and cons of different setups and brands. What would
>|: you recommend on a budget of $6,000 to $8,000 or thereabouts?
>

I have researched this for a little while and....
The best thing for us was the buy a Power Macintosh 8500 series computer with
a 2 gig hard drive and equip. it with Deck II Software. The higher end
Power Mac come with a great digital audio card pre-installed.

It might run your around $5,000 for the entire package if you can get
educational discounts from Apple. I just ordered one, but haven't got it
yet so I can't speak from experience.

Scott Lewison
Lewison@duke.iccc.cc.ia.us

1758. Halifax, Nova Scotia's Radio Watcher's Report

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4frg92$a04@vixen.cso.uiuc.edu>
Source record: 25754

Hello, from Canada's Ocean Playground, Nova Scotia.

Here, in the Halifax Metro area Dalhousie Unversity's CKDU/97.5 FM, which broadcasts in the area just completed their 11th funding drive, with a great success!

The station was $810.00 short at 5p.m on Sunday at closing time, BUT within a couple of extra hours CKDU met it's goal of $45.000.

CKDU features more then 100 programs. Oldtime country music is heard on Halipalachia and Country Pick-Up; womens issues are centre stage on Spinsters on Air and Radio Free Kansas. Metro's ethic communtires also enjoy airtime. Shows include Radio Egypt, Hellenic Voice, America Latina Presente, and Voice of Taprobane (featuring music from both the Tamil and Sinhalse people of Sir Lanka) CKDU also carries the BBC News via shortwave.
97.5/CKDU is a community that deals with issues that the commerical Metro stations don't.

*"The Home Of Rock & Roll Q104" and the Atlantic Satellite Network (ASN) are bringing on TOM COCHRANE's "Ragged Ass Road" North America Tour to the Halifax Metro Centre, on Saturday February 24 with special guest AMANDA MARSHALL.

For Country Music fans, CHFX (COUNTRY 101) are bringing BROOKS & DUNN, with opening acts: TRACY BYRD and DAVID LEE MURPHY on Thursday March 7 at the Halifax Metro Centre....

That's it for NOW from Halifax!!!!!

Wayne Harrett
Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

1759. Re: On Stern, Mancow, Consultants and Music

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4frg92$a05@vixen.cso.uiuc.edu>
Source record: 25755

Over the weekend I read that the CHANGE in format for 103.5 FM in New York was determined by a group of CONSULTANTS called Broadcast Architects of Princeton. Seems to back up what you say.

1760. Re: AFRTS near Buffalo?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4frg92$a06@vixen.cso.uiuc.edu>
Source record: 25756

>
>That's all but impossible -- AFRTS can't distribute most of its programming
>in (or near) the continental U.S., because it comes from various program
>suppliers (such as the radio networks) that license it at low rates for use
>only at U.S. bases overseas. There are some AFRTS stations at remote bases
>in Alaska, but otherwise AFRTS doesn't operate domestically.
>

Hmmm that would make sense since they carry UPI news and AP news and sometimes CNN radio news. Does the AC music programming come from their own studios or is that a syndicated thing too? I
think it was called "Unistars adult rock and roll on AFRTS" In Saudi, there are transmitters (on FM in
stereo) in most of the major cities. I was in Riyadh and Jeddah and there were transmitters there that easily
covered the whole city with American AC/AOR format music, US news, and the first hour of the Rush
Limbah show..

John

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1761. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4frg93$a07@vixen.cso.uiuc.edu>
Source record: 25757

kieran@interport.net (Aaron L Dickey) wrote:

>Seconded, thirded, and fourthed! The single biggest mistake in the radio
>industry today is the near-complete abandonment of this format. If a
>station would take on this format (and not just an all-80s mix; add in
>plenty of new _satisfying_ music as well), they could be the Z100 of the
>late 90s. The industry really does not get how utterly and completely sick
>millions of us are of the current state of popular music.

There is plenty of good music out today; it just doesn't get
played on most major market stations, which are just scared to
death that they might inadvertently challenge their listeners.
I seldom listen to the radio anymore, here in Dallas, because
IMO the only decent pop station around here is KNIN (92.9) in
Wichita Falls, which I can only receive some of the time (its
about 100 miles away).
KNIN knows how to do Top 40 right! A broad range of current
music, pop, dance, rock, and "alternative" such that none of
it gets tedious, and they generally beat Dallas radio on new
music. They promote themselves as the "alternative to boring
radio" and "different kinds of music for different kinds of
people".
I would like to believe that if someone offered up this type
of programming in a larger market, it could do well if
properly promoted. Anyone want to try?

Tom Desmond

1762. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: gds@best.com
Message-ID: <4frg94$a08@vixen.cso.uiuc.edu>
Source record: 25758

In article <4fkg77$s0b@vixen.cso.uiuc.edu>,
>The single biggest mistake in the radio industry today is the
>near-complete abandonment of this format. If a station would take on
>this format (and not just an all-80s mix; add in plenty of new
>_satisfying_ music as well), they could be the Z100 of the late
>90s. The industry really does not get how utterly and completely sick
>millions of us are of the current state of popular music.

IMO, there is enough diversity in the "Top 40" (for example, the top 40 songs of Billboard's Hot 100) to use that as the basis for a CHR station, and augment it with local preferences.

However, the general consensus seems to be that no one would listen; people only want to hear "their" music and nothing else. Either that, or people think advertisers wouldn't be interested.

Anyway, I'm glad that there are still some CHRs around, such as WXKS-FM Boston (Kiss 108), KIIS Los Angeles, and WRZE Nantucket/Hyannis (The Rose).

--gregbo

1763. Re: April Fool's

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: DJDanny@Hamptons.com
Message-ID: <4frg94$a0a@vixen.cso.uiuc.edu>
Source record: 25759

Here's an idea....
Have the parents' of your jox do the on-air thing for
a few hours....

1764. Non-Commercial Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Walt <wsg@thecore.com>
Message-ID: <4frg95$a0b@vixen.cso.uiuc.edu>
Source record: 25760

Right now Arbitron will not publish Non-Com ratings. However, CPB has just firmed up their policy of funding Non-Coms. This funding will be based on RATINGS as well as population/non fed funding. I'm sure the Arbitron ratings will become very well publicized.

1765. Re: Mancow on WYNY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4frg95$a0c@vixen.cso.uiuc.edu>
Source record: 25761

On Feb 10, 1996 11:30:05 in article <Re: Mancow on WYNY?>,
'af660@freenet.carleton.ca (Charles Hobbs)' wrote:

>I heard that Mancow used the word 'asshole' twice on his show, referring
>> to Stern

Use the word asshole?

Try listening to Neil Rogers on WIOD (610 AM) in Miami from 10A - 2P.

He uses the word asshole all the time (so do the callers).

--

Michael Luper <luperm@pipeline.com>

1766. Re: Funny,stupid and strange bumper stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4frg97$a0d@vixen.cso.uiuc.edu>
Source record: 25762

Rob McKay <mckay@voyager.co.nz> wrote:

>My first station was 4AM in Atherton, just west of Cairns in Queensland
>Australia.
>Our "bright" Manager had as a positioning statement...."You have to get up
>early to beat 4AM". This was on all our stickers etc. He ever stole the
>last refrain from the Shirley Bassey song of the same name as the stations
>one and only jingle.
>Our local Uni station, BFM (it use to be Bosom FM but the Female students
>won the day and had it shortened) has the sticker slogan of "louder than a bomb"

>cheers, Rob

incidently rob, you may remember the positioning statement went

"radio bosom the name on everybody's chest"

and it was on am at 250 watts from the swamp at shore rd with a JDA built
mosfet amplifier.

Charles Graves

1767. Re: Cart CD Players, need advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Metalhead <metal@geeks.org>
Message-ID: <4frg97$a0e@vixen.cso.uiuc.edu>
Source record: 25763

On 11 Feb 1996, Tomasz Berezowski wrote:

> I need opinion about Cart CD players available on market. I am using
> DENON 950FA and 951FA but I am not satisfied.
> Does somebody have an expirience with other units?
> Please e-mail me.

I am not the engineer, but we here at KVSC (St. Cloud State University) went with the DHK/Audisk digital audio system for on-air playback of station promos, PSA's, underwriters, etc. (more info can be found at http://www.stcloud.msus.edu/~kvsc/tech.htm).

We installed this system about 2 months ago and, personally, if I never see anything related to a cart again it would be too soon. The system is networked from both production studios and the on-air.

Hope this helps a little bit, if you'd like s'more info on the Audisk, please email me!

Conal=-

metal@geeks.org http://www.geeks.org/~metal

*** O U T L A W S On The E L E C T R O N I C F R O N T I E R ****
"When cryptography is outlawed, bayl bhgynjf jvyy unir cevinpl!" JPB
Support college radio and local musicians...the true roots of music!
KVSC 88.1 FM broadcasting from St Cloud State...check us out today!!
The KVSC Web Site: http://www.stcloud.msus.edu/~kvsc

1768. Re: Chimes (was Re: Top of Hour Beeps)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Eric Hoehn <erichoehn@delphi.com>
Message-ID: <4frg97$a0f@vixen.cso.uiuc.edu>
Source record: 25764

It seems easiest to use the ABC or NBC radio network begin at the top of the hour to set your clock... Most stations open the network pot early enough that you can hear the network closed circuit "chirp" so you can get ready, then set it at the start of the theme on ABC or the chime on CBS.

Eric

1769. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4frg98$a0g@vixen.cso.uiuc.edu>
Source record: 25765

Bill Kressbach (wkress@tc3net.com) wrote:

: Is there anything that a college radio station could afford to keep
: our ID clock reasonably accurate. I'm using a Zenith mini-sport
: computer for station automation and it's only accurate to about 30
: seconds a day. It has to be reset every few days. Even someting that
: gave me a strobe at midnight or noon would be helpful.

: Bill

Why not go with HeathKit's "Worlds Most Accurate Clock"?
It sets itself constantly to WWV or WWVH.
Plus it has an output that you can hook into the Zenith to keep it
dead-accurate as well.
I think that Zenith might even still own HeathKit, but they could have sold
it off.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

1770. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4frg99$a0i@vixen.cso.uiuc.edu>
Source record: 25766

wkress@tc3net.com (Bill Kressbach) wrote:

>Is there anything that a college radio station could afford to keep
>our ID clock reasonably accurate. I'm using a Zenith mini-sport
>computer for station automation and it's only accurate to about 30
>seconds a day. It has to be reset every few days. Even someting that
>gave me a strobe at midnight or noon would be helpful.

>Bill

there are small boards that pick up the GPS satellites and give you a 1 hz
referance signal, we are about to set one up and i will let you know how it
gets on if you are interested. These boards are about $250 NZ so must be a
lot cheaper for you

Charles Graves
Technical Manager
Mai FM 88.6

From byrdman@ripco.com Mon Feb 12 01:23:42 1996
Received: from miso.wwa.com (miso.wwa.com [198.49.174.33]) by clm.aiss.uiuc.edu
(8.7.3/8.7.3) with SMTP id BAA24524 for <rrb@clm.aiss.uiuc.edu>; Mon, 12 Feb 1996 01:23:37
-0600
Received: by miso.wwa.com (Smail3.1.29.1 #2)
id m0tlsbe-000YQuC; Mon, 12 Feb 96 01:23 CST
Received: from relay2.UU.NET by miso.wwa.com with smtp
(Smail3.1.29.1 #2) id m0tlsbb-000YP5C; Mon, 12 Feb 96 01:23 CST
Received: from gail.ripco.com by relay2.UU.NET with SMTP
id QQacoj17313; Mon, 12 Feb 1996 02:23:18 -0500 (EST)
Received: by gail.ripco.com (Smail3.1.29.1 #13)
id m0tlsbO-000IRSB; Mon, 12 Feb 96 01:23 CST
To: rec-radio-broadcasting@uunet.uu.net
Path: byrdman
From: byrdman@ripco.com (Mark Byrd)
Newsgroups: rec.radio.broadcasting
Subject: Re: Keeping an accurate station clock.
Date: 12 Feb 1996 07:23:05 GMT
Organization: Ripco BBS, Free Trial account (312) 665-0065
Lines: 24
Distribution: world
Message-ID: <4fmpsp$9kr@gail.ripco.com>
References: <4ei2c3$buu@vixen.cso.uiuc.edu> <4fkg7d$s0n@vixen.cso.uiuc.edu>
NNTP-Posting-Host: foley.ripco.com
X-Newsreader: TIN [version 1.2 PL2]
Status: RO

Bill Kressbach (wkress@tc3net.com) wrote:

: Is there anything that a college radio station could afford to keep
: our ID clock reasonably accurate. I'm using a Zenith mini-sport
: computer for station automation and it's only accurate to about 30
: seconds a day. It has to be reset every few days. Even someting that
: gave me a strobe at midnight or noon would be helpful.

: Bill

Why not go with HeathKit's "Worlds Most Accurate Clock"?
It sets itself constantly to WWV or WWVH.
Plus it has an output that you can hook into the Zenith to keep it
dead-accurate as well.
I think that Zenith might even still own HeathKit, but they could have sold
it off.

--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

1771. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Donald Forsling <forsling@POP-1.IASTATE.EDU>
Message-ID: <4frg99$a0j@vixen.cso.uiuc.edu>
Source record: 25767

Here's an idea. Contact an outfit named Parsons Technology in Hiawatha, Iowa (319-395-0115). They have a little software package called "Atomic Clock for Windows." You can set it up to automatically dial National Institute of Standards and Technology (WWV) or the United States Naval Observatory time systems however many times a day you wish and synchronize your PC's internal clock with the time service's atomic clock. There are a zillion other little features to the program that might interest you. I don't have any connection with the company. I just use it to keep my PC's clock right on the button. Why? Because I'm anal retentive, that's why.

Good luck..

Don

1772. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: RMO@intele.net
Message-ID: <4frg9a$a0k@vixen.cso.uiuc.edu>
Source record: 25768

In article <4fcckf$o7h@vixen.cso.uiuc.edu>,
umar@cybercom.net (Robert Landry) wrote:

>I think that college stations _should_ do music tests.
>Their programmers usually don't have the experience and maturity of
>programmers in the "real world", and they often seem to focus
>more on their own likes and dislikes than those of the people they want
>to reach. Music testing is an excellent way to get to know listeners and
>their needs, especially if what are being tested are _styles_ of music
>rather than individual songs.
>

What?? I think you're missing the point of college radio! A college radio show should focus on a jock's likes and dislikes. Our station had blocked hours for Rock, Jazz, Urban and Freeform; not to mention a lot of specialty programming on the weekend. Having a different jock on each day exposed many people to the different niches and generes of their specific type of music. Sure there was a core set of songs that every jock played, but a lot of the old stuff was left up to the jock's particular knowledge.

There are the college stations that emulate the big boys; whether they be CHR, AOR etc., etc.. They serve as a great training ground for people who want a career in radio. I just think if you bring music testing into the college arena, you're taking away an outlet for undiscovered talent and music. The best example is the whole modern rock format. Commercial radio did not discover it!!! There were people listening to Soundgarden and Nine Inch Nails 10 years ago. They just weren't commercial listeners.

Rob Olson

1773. Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Edward Hsu <ehsu@direct.ca>
Message-ID: <4frg9a$a0l@vixen.cso.uiuc.edu>
Source record: 25769

Hello to fellow radiophiles and dance music fans...

I'd like to know what the professionals think of the possibility of an all dance station in Vancouver, British Columbia, Canada? (Dance station, I mean an urban Top 40 station specializing in European Ni-NRG dance, along with some R&B and rap.) A station like Energy 108 in Toronto (CING-FM 107.9, Burlington, Ontario) would fit perfect in the region bounded by Vancouver, Victoria, and also Seattle, WA. I was rather intrigued by the move by a Metro NYC station to switch to a dance station, and I would like to know the prognosis of the dance format in other portions of the continent. Thanks in advance...:)

--

Ed Hsu - ehsu@direct.ca - edhsu@unixg.ubc.ca - Richmond, BC, Canada
--> The FIFTH GEAR lets you FLY HIGH on the SEA TO SKY! <--
* See you on Robson Street with the ALPINE system *
* playing NRG in my blue CHEVROLET S-10 ZR2 4x4. *
eh/UBC'96

1774. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4frg9b$a0r@vixen.cso.uiuc.edu>
Source record: 25770

dc3@mind.net (Bill Ostrander) writes:

>Hey - I was born in Detroit in '61 & moved in '72. Is the station on 8-mile
>rd near Telegraph (WWJ or WJR) still have the original '30s transmitter
>building on the site, and are the call letters still lit up in neon on the
>tower?Thanks - Bill dc3@mind.net (Formerly near Berg & Pembroke)

That would be WWJ, two towers on 8 Mile on the Detroit/Oak Park line.
The original building is still there, but no letters on the towers
these days. It's still a fine-looking site, though. I'm told there
are murals inside the building depicting the early history of radio.
Now that the company that employs me also owns WWJ, maybe I can wangle
a tour inside the transmitter building one of these years...

WJR is south of Detroit, on Sibley Rd. in Riverview. One tall main
tower, one shorter backup, and a very neat Art Deco style building.
They do NOT make 'em like that anymore.

-=Scott Fybush - Tower Hunter of Questionable Sanity - Waltham MA USA=-

1775. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: jimnuznoff@aol.com
Message-ID: <4frg9c$a0s@vixen.cso.uiuc.edu>
Source record: 25771

The station mentioned in this particular post is WWJ (950AM). I have not been by there (Eight Mile Road near Wyoming Rd) for several years, having moved out of the area....but I had the pleasure of visiting the transmitter building about 10 years ago. What was remarkable about it was the artwork on the walls and ceiling inside. Is reminiscent of (if not authentic) art deco murals by an artist whose name escapes me at the moment (Don Diego comes to mind). Quite unusual for a non-public building.

(I apologize for not knowing the artist to whom I refer.....I'm sure you all out there know his name)...

1776. Re: Detroit 1500 array

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Dan Strassberg <EDNSTRASSBERG@cahners.com>
Message-ID: <4frg9c$a0t@vixen.cso.uiuc.edu>
Source record: 25772

I was quite surprised to read that the 12-tower array is now only nine towers. That facility has an interesting history. As someone else noted, the first complex array for 1500 in Detroit was constructed around 1952, I think, by the then WJBK. At that time WJBK was a Class IV station on 1490. There was a complex frequency swap involved--a 250W daytimer on 1500 north of Detroit swapped frequencies with WJBK and became a fulltimer. I think that a third station was also involved, but I can't recall which station it might have been. (I believe the station on 1500 was WLEW Bad Axe, MI.)

Anyhow WJBK was originally authorized 10 kW-D and 5 kW-N using a nine-tower array. At that time, there were very few arrays of equal complexity in the US or Canada. As soon as WJBK got on the air on 1500, WTOP began to complain of interference. WJBK had to reduce its night power to 1 kW. (Remember that, back then, the FCC was not licensing stations to use 2.5 kW, and all the powers used by new AMs were round numbers: 250W, 500W, 1 kW, 5 kW, 10 kW, 25 kW, or 50 kW.) The 1 kW nighttime operation continued for a long time. I remember visiting Detroit in 1958 or 1959, and in the hotel in which I stayed in downtown Detroit, the station became inaudible after sunset.

I imagine that it wasn't until well into the '60s or possibly the '70s that WJBK applied once again to increase its night power to 5 kW. This time the application was combined with an application to increase day power to 50 kW. The applications were

granted and led to the construction of the 12-tower array. I don't know if the station simply added three towers to its existing array or built a completely new array. WJBK's successor, WLQV (there was at least one other set of calls between WJBK and WLQV), is still listed in all of the directories I've consulted as running 50 kW-D, 5 kW-N DA-2.

I'd really like to know how 5 kW works now with nine towers when it didn't work originally. When the problems first manifested themselves, the consultants blamed reradiation from a nearby high-voltage power line. The effects of this line were supposed to have been accounted for in the design of the original array. Before the CP was granted, WJBK had to build and make measurements on an experimental two-tower array at the proposed site. The transmission lines for the original array were buried beneath the ground system. That has become standard practice in the construction of directional arrays, but it was considered a novel and extreme step when the original WJBK array was built.

1777. Distant Listeners

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Dan Phillips <dphillip@edge.net>
Message-ID: <4frg9c$a0u@vixen.cso.uiuc.edu>
Source record: 25773

I have just completed an article about DXers on my web page. It gives the history and photographs of the Marconi Site. Please check it out at:

http://edge.edge.net/~dphillip/DistantListener.html

1778. Re: Where's a Dx list?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Kent Winrich <kwin@execpc.com>
Message-ID: <4frg9e$a10@vixen.cso.uiuc.edu>
Source record: 25774

You may want ot try the National Radio Club. They (we) have an AM Radio Log book with stations, Frequencies, Formats, powers, etc. You can also receive a newsletter that brings you up to date on teh latest AM DX loggins from the members.

The NRC has a web site at http://wcoil.com/~gnbc

AND for more info, send an SASE to:

National Radio Club, Inc.
c/o Ron Musco
PO Box 118
Poquonock, CT 06064-0118

Kent Winrich, NRC Member
Waukesha, WI

TLBurke wrote:
>
> Recently, my son and I took to dx-ing on the AM band. Where can I find a
> database or list of AM & FM radio stations w/ location, frequency, etc.?
> This is probably an old request...forgive the newbie.
> Please email. Thanks!
>
> [Moderator's Note: Check the AIRWAVES/FCC database search engine at
> http://radio.aiss.uiuc.edu/~rrb/fccdb.html It is easy to use and
> will return call, power, antenna and city of license. Click on the
> call letters for a map of the transmitter location. Bill]

1779. Re: Who blew it? Fcc or Broadcasters (was: Re: AM stereo Sony..)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4frg9e$a11@vixen.cso.uiuc.edu>
Source record: 25775

af660@freenet.carleton.ca (Charles Hobbs) wrote:

>Whatever, the whole AM stereo mess should have been handled the way a
>system for color television was selected. (Imagine having four or five
>incompatible color television standards!)

As pointed out, the FCC DID select a standard for AM stereo way back in the very beginning (the Magnavox system, as I recall). Also, as I have heard, AM stereo was proposed in the 1950's, but rejected by the FCC as unnecessary. The technology was then used by XETRA to concentrate their audio in one sideband, away from an interfering station (the original PowerSide). Eventually, they went ISB AM stereo long before it was authorized in the US.
I think there's always been a lot of controversy around standards setting. Remember that the FCC first adopted the CBS system for color television. This system involved a big filter wheel spinning in front of your TV, and the broadcasts were incompatible with monochrome TV broadcasts. When in high school, I was given a junk Sears TV that included an octal socket on the rear of the chassis for a "color adaptor". It was no longer available... Finally, the FCC adopted the existing RCA color system.

Harold

1780. Re: Funny Radio Bumper Stickers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: DQHC12A@prodigy.com
Message-ID: <4frg9e$a12@vixen.cso.uiuc.edu>
Source record: 25776

I remember KGW in Portland having the longest window sticker I've ever seen, which went something like this....

"soopersixtytwokaygeedoubleyou"

It made you look a couple of times!

Larry Lomax
Mornings
KXXO/Olympia

1781. Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4frg9f$a14@vixen.cso.uiuc.edu>
Source record: 25777

I have heard about the GE Super Radio that is supposed to have a decent AM front end.

Has anybody in the group used one? Is it worth owning?

Ray Dennis

1782. LOOKING FOR A MORNING GIG

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: hilley@postoffice.ptd.net
Message-ID: <4frg9g$a16@vixen.cso.uiuc.edu>
Source record: 25778

15 year pro...currently doing oldies overnight and producing morning show (as well as doing sports on same). Need to get back to my OWN morning show...If you think Personality Radio involves liner cards, please don't waste my time. Let's have some fun in the morning again! E-mail me and we'll talk. Also, check out my home page for a pic and a quick audio blurb---

http://home.ptd.net/~hilley/index.htm

1783. Re: Are IGM Automation systems still in USA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: ricvictor@aol.com
Message-ID: <4frg9g$a17@vixen.cso.uiuc.edu>
Source record: 25779

Yes, IGM systems are still used in the US. Where are you located?

What information are you looking for? What model do you have? What do you use the system for?

1784. Re: New Formats

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4frg9h$a19@vixen.cso.uiuc.edu>
Source record: 25780

The biggest reason I think kids radio will never become viable is:
KIDS HAVE NO MONEY, and by the time that they get old enough to have
any, they have emerged onto listening to a CHR or something. These
stations do't really appeal to kids over the age of eight.
Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

[Moderator's Note: Ah, but there you are wrong. Kids may not 'carry'
the Visa, but they darned sure manipulate its use <g>. Just ask the
makers of Power Rangers and hundreds of other toys if kids have money.
Plus, parents are captive listeners much of the time. Give AAHS a
long, careful listen some time, Chris Dahl runs a class ship up there
and it is filled with a class crew. And as for the 'over 8' part, I
know of a LOT of kids who are over 8 who listen. I am *well* over 8
and I love it. Bill]

1785. re: WKTU returns to NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4frg9h$a1a@vixen.cso.uiuc.edu>
Source record: 25781

Mojo Radio@prodigy.com wrote:

>The long awaited return of dance happened today as WYNY New York became
>103-5 The New KTU. The station is great! They are playing new dance
>along with all of our dance favorites from the 80's and even a few 70's.

Well, it sounds like the dance crowd will be happy at the expense of the many people who enjoyed country music in NYC. Actually, 'KTU of the 80s was a pretty terrific radio station...today's 'KTU is trading on a pretty solid legacy. Now if someone can verify that the non-talent Mancow will *not* make a repeat visit to
NYC at 103.5, the station is assured of a bright future!

P.S. I think that the idea of a rhythmic "beat" over the top of the audio from the other Evergreen stations leading up to the format change was *brilliant*!

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

1786. WYNY and WKTU

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: luperm@pipeline.com
Message-ID: <4frg9i$a1c@vixen.cso.uiuc.edu>
Source record: 25782

I thought that the WKTU call letters were used by a small station in Ocean City NJ. I know that station was recently sold. Was there a call letter change? Or is WYNY using call letters WKTU-FM? Or are the legal calls still WYNY, and 103.5 is just using the name 'KTU?

I was on vacation last week, and was sorry to hear that I missed all the fun of the format change. Oh well, its only a matter of time before _another_ format flip in NYC!!!!

--

Michael Luper <luperm@pipeline.com>

1787. Re: WKTU 103.5

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: kieran@interport.net
Message-ID: <4frg9j$a1d@vixen.cso.uiuc.edu>
Source record: 25783

In article <4fkg78$s0d@vixen.cso.uiuc.edu>, Tom Lawrence
<tlawren1@ic3.ithaca.edu> wrote:

> Has the switch taken place yet? I'm curious to hear what the new 103.5
> sounds like. Since I'm not within listening range...I have to rely in
> second-hand accounts.
>
> Any jocks?

None yet. However, 'KTU is having a "You Be the DJ" event at a local
record store sometime this week, where any yahoo off the street will get
to intro a record or two.

> What kind of tunes?

I'm not sure how to put this....is "classic dance" a format? Cause that's
pretty much what this is: light-to-middle-of-the-road dance; nothing too
hard or threatening, with lots of old stuff thrown in. Basically they're
like the Mix 105 of dance: "all the best dance of the 80s, 90s and
today".

I have to admit it was sort of fun to listen to on my Walkman while
shopping this weekend. Who knows...done properly this just might work, but
Evergreen could easily blow it. And it's going to take me a while to get
used to those call letters....

1788. WKTU - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: "Bruce Slutsky, Van Houten Library, 201-596-8498"
Message-ID: <4frg9j$a1e@vixen.cso.uiuc.edu>
Source record: 25784

I have some questions about the old WKTU:

1. When did WHOM-FM become WKTU at 92.3 FM?

2. When did Infinity buy WKTU? If I remember correctly, back in the mid 1970s. The Spanish Racing Association (please correct me if I am wrong) owned that station.

103.5 FM in New York City is still WYNY. If you listen carefully the official ID (said quietly, of course) is still WYNY - lake success- NEW YORK CITY.

Apparently there must still must be some legal maneuvering that must be done before the calls are transferred from the Ocean City, NJ station.

Bruce Slutsky

1789. THE BEAT OF NEW YORK!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: bm@broadcast.se
Message-ID: <4frg9j$a1f@vixen.cso.uiuc.edu>
Source record: 25785

> After months of speculation, New York got a double
> blast from the past plus an exciting glimpse of the future!
> At 12 in the afternoon, on February 10th, *THE BEAT OF NEW
> YORK* premiered on 103.5 WKTU. Legendary calls given to a
> one-time *hot* frequency...WOW!!!

Anyone who happened to cach the premier on tape and are willing to do a swap
with an air check from Stockholm, Sweden?

/Bjorn Mohr

---== bm@broadcast.se ==---

~~~ Blue Wave/386 v2.21 [NR]

Bjorn Mohr BCL - Broadcaster's Link Stockholm, Sweden
Serving the broadcast community since 1992
bm@broadcast.se info (in Swedish): info@broadcast.se

---== Website with radio and showprep links - http://www.broadcast.se ==---

---
~~~

1790. Evergreen for the company, Dungheep for the listeners!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: joe.locastro@octel.com
Message-ID: <4frg9l$a1g@vixen.cso.uiuc.edu>
Source record: 25786

As a fan of radio for many years, & once having actually worked in it (back when there was still a station worthy of being associated with on a creative & fun level) I have to throw my two cents in on the recent change of "Country 103.5"

When the announcement came down that a format change was really going to happen this time, I was interested to see what new format we would be privy to in New York. I figured anything had to be better than country music, & even if we were subject to another "Modern Rock" format, maybe it would be slightly different than the other four we currently have.

Then 12 noon came Saturday February 10-th, & along with it, the "NEW- KTU" New York's new beat! I'm not a big fan of dance music either, but considering the liners that ran 24-hours prior to the switch, & the week's worth of evergreen properties that were aired on New York's (then: YNY) I was hoping there would be something exciting to listen to.

I have to express how disappointed I was when moments after the new format aired, & an announcement was made by Jimmy Decastro, one of evergreens top exec's, the very first people he thanked was the consulting agency that was hired to "research" this new project.
Seems to me that all the liners that ran for the past week about turning the radio over to the listeners, & wanting "our" opinions were just "hype" (isn't it always in media anyway).. & then adding injury insult- Decastro went on to thank wall street & Madison Ave for making all this happen.

So now New Yorker's can listen to the same 150 overly researched hit's over & over again, with little hope of ever hearing anything unique or interesting. I have to give Decastro credit at least for warning us up front. Now I know to program something new in my autoscan slot# which formerly held 103.5 for a week.

Joe Tedd Locastro
New York Radio watcher
Engineer: J.T. Audio
Joe.Locastro@Octel.com

1791. Re: WKTU....New York

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Johnny Donovan WABC-NY <ru@i-2000.com>
Message-ID: <4frg9l$a1h@vixen.cso.uiuc.edu>
Source record: 25787

Every time I hear the call letters WKTU I think of *92*-WKTU

I wonder if there will be any confusion among the old WKTU
listeners?

WKTU as it is now is so bland that it will have a hard
time getting a 2 share. They are not not well focused at all.
Try to describe the format in one sentence.

1792. Larry Lujack

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: catlin64@aol.com
Message-ID: <4frg9m$a1i@vixen.cso.uiuc.edu>
Source record: 25788

Reply-To: catlin64@aol.com (Catlin64)

I'm a programmer in Bloomington, Illinois just wondering if anyone has a fix on where Larry Lujack (formerly of WLS and WCFL, Chicago) might be? Last I knew he was still in the Chicago area after his retirement a number of years ago.

Anyone help?

Dan Swaney
Program Director
WJBC Radio
Bloomington, Illinois

(catlin64@aol.com)

1793. Re: Muzak, Income from SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4frg9p$a1u@vixen.cso.uiuc.edu>
Source record: 25789

anon1723@nyx10.cs.du.edu (L. T. Randall) writes:

>I would like to hear opinions and facts on the future of SCA as a source
>of income for FM stations.

WCRB in Boston put a background music SCA on the air in the early sixties in competition with MUZAK, and set up a company called WCRB Sound Systems, Inc. to sell music service. It was very successful. There was a time in the seventies when SSI, as we called it, made more money than the radio station. When the recession hit after 1989, though, that started to change and SSI became something of a drag. It is now part of a company called Sound & Media Technologies, which I understand does quite well.

>However, I suspect strongly that Muzak is phasing out the SCA's in favor
>of some other mode of transmission of their background music service.

It used to be there were only two ways to get background music: SCA and tape. Tape players required a lot more maintenance than SCA tuners so we tried to use SCA wherever possible.

I think it was around 1990 that our music supplier, AEI, started putting music on Ku-band satellite. They made six formats available including classical and jazz. We had only two SCA's, one of which was (is) running the traditional instrumental format and the other soft rock, so anyone interested in the other formats had to get them via satellite. The satellite receivers were addressable, had 15 kHz fidelity and much better dynamic range than SCA tuners but they were much more expensive. Also, in the winter the dishes would fill up with snow and we would get flooded with calls from satellite customers complaining about dropouts. Heavy rain would also mute the receivers. I don't think we made much money on the satellite customers after all was said and done. The SCA customers were our bread and butter.

Towards the end we were very worried about DMX and other digital audio cable services targeting our customers. Their services were cheaper than our satellite service and offered better fidelity and a much wider choice of formats. Cable, DARS and music-on-hard-drive may be the future of the background music industry.

>Whatever it is, I'm sure that the number of installations using the SCA
>signal is dwindling.

That may be, but there are a lot of other uses for SCA besides background music. My old college station leases one SCA to an Italian-language service and another to a Haitian group. Some other stations in the area are datacasting.

SCA's will always be valuable. Many of the same datacasting services advocated by DAB proponents can also be done via SCA. I've heard of at least one proposal to build FM receiver cards for personal computers that would take data off SCA subcarriers. Both Sanyo and Seiko demonstrated high-speed data transmission technoloy at the Radio Show in New Orleans last September.

Rob Landry
umar@cybercom.net (home)
wcrb@wcrb.com (work)

1794. Re: Music Scheduling Programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: wjacobus@aol.com
Message-ID: <4frg9m$a1k@vixen.cso.uiuc.edu>
Source record: 25790

Can anybody tell me what the "linker" does on Selector? Thanks, Will

1795. Re: All News FM coming to Dallas market???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: paulb98037@aol.com
Message-ID: <4frg9q$a21@vixen.cso.uiuc.edu>
Source record: 25791

Hey Arnold,

I know you work down the other end of the hall at WBAP but I don't seem to ever run into you. I heard it was KSNN. They've never gotten much above a two twelve plus and maybe think they can do better in all news or is it news talk? Interesting time in radio these days.

Paul Bottoms, KSCS-FM, Dallas/Ft. Worth

1796. POLL: "Local" Music

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: DQHC12A@prodigy.com
Message-ID: <4frg9o$a1p@vixen.cso.uiuc.edu>
Source record: 25792

>From: Larry Lomax, 75561.2574@compuserve.com

Does your station, or another in the market, feature "local" artists?

A few years back when I was doing mornings in Virginia Beach
at The Coast (WKOC) we included a dozen different local artists
within the format. It helped define our market niche, and also
enabled some very talented people to get airplay who otherwise
would have a difficult time.

If you've spent any time in radio, we all concede there are hundreds
of talented musicians that will not realize airplay simply because
most programmers are reluctant to take the "risk" on "unknowns."
I understand the dilemma, but I am curious as to which stations do
play local artists, and how it's working for them.

Have some input?

Please note station, market, format, whether it's part of regular station

programming or a special weekend show, plus any comments.

Best regards....

Larry Lomax
Mornings
KXXO/Olympia

1797. Long Distance Reception

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Jay Goldman <goldmill@wolfenet.com>
Message-ID: <4frg9o$a1s@vixen.cso.uiuc.edu>
Source record: 25793

Reply-To: mailhost.wolfenet.com@news1.wolfe.net

I moved to Redmond, Washington 2 years ago from Los Angeles and very
much miss some of the talk shows I used to listen to on KABC AM.
Does anyone know if there is a way I could bring in that LA station
from where I live in Redmond.

1798. Broadcasting Institute of Md.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: parksd@cfw.com
Message-ID: <4frg9o$a1t@vixen.cso.uiuc.edu>
Source record: 25794

Just curious ... wanted to see if there are any BIMers on the net.
Respond via e-mail or post.

Dave Parks
class of '76
Harrisonburg, VA.

1799. Re: All News FM coming to Dallas market???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4frg9r$a22@vixen.cso.uiuc.edu>
Source record: 25795

In article <4fkg7r$s1b@vixen.cso.uiuc.edu>, arnold@dallas.email.net wrote:

> Rumors are flying hot and heavy that one of the Dallas FM stations will soon
> flip to an all news format. Several local news people have been hired away
> for this venture and apparently some person from KTRH in Houston is being
> brought in to start it up. Which station will change formats is the main
> speculation now. Possibilities include Bonneville's KZPS, Infinity's KSNN,
> and CBS/Westinghouse's KRRW or KTXQ.
>
> That's what I've heard. I am curious if anyone out there has any information
> or insight they could share.
>
> Personally, I would doubt Infinity would switch KSNN due to the fact that it
> is a low overhead station with decent (and profitable) ratings/sales.
>
> As for the others...who knows? Any thoughts?
>
> Arnold Evans

KSNN may have a low overhead, but their ratings have been stuck in the low 2's since it went on, and Infinity isn't exactly one to keep a low profile.

CBS/W's stations overlap a bit, and one could just about do the job of both, leaving one to go to anything else. Plus, witness CBS/W's D.C. switch from Arrow to Classic Rock. Neither KRRW nor KTXQ are doing _that_ well, but smart money might say to stick with Q-102's heritage and try something else with 97.9.

Bonneville isn't doing THAT well with the Buzz/KIRO-FM Seattle; at least not well enough to throw KZPS out the window. But, that too, is a possibility.

1800. Re: All News FM coming to Dallas market???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4frg9s$a23@vixen.cso.uiuc.edu>
Source record: 25796

Ah, you have very good ears, sir. We hear that five-year KTRH, Houston programmer Peter Gardner resigned about 10 days ago and is headed back to Dallas for
an undisclosed venture. I'm guessing it's with CBS. Tom Taylor/Inside Radio

1801. WNOO on the ir on 1640 kHz

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: andy.gardner@ibm.net
Message-ID: <4frg9s$a24@vixen.cso.uiuc.edu>
Source record: 25797

Forwarded from rec.radio.shortwave:

>From: gayle@grove.net (Gayle Van Horn)
>Subject: WNOO on the ir on 1640 kHz
>Organization: Heller Information Services, Inc.

I'm not sure how far out this is being heard but the saga of the new expanded AM band continues. Right now (2330 UTC) a Chattanooga, TN AM station WNOO-AM 1260 is up on 1640 kHz loud and clear. To rule out all possibilities I have it on four different receivers (Drake R8/Icom R72/Drake SPR4/Sony 2010. I also checked with my DXing neighbor, Bob Grove up the hill from me and he also has them rock solid. They are doing urban contemporary and IDing as AM 1260 WNOO. This is not suppose to be one of the expanded band stations and I have absolutely no idea what these folks are doing on 1640. I've ruled out all the normal stuff (Harmonics, spurs, images, etc) and Chattanooga is about 60 air miles from us so others things that could cause a freak reception has been ruled out. Nope, I beilieve they are there so AM DXers, go to 1640 and add another one to the logbooks.

Best of DX and 73 de N5FPW

Larry Van Horn
Managing Editor
Satellite Times magazine
steditor@grove.net

At home using Gayle's account for a change.

Andrew P. Gardner
Wellington, New Zealand
Mediumwave DXer - Drake R8A from Riversdale Beach, New Zealand
Porsche 928S - There IS no substitute! Apple PowerMac to the Rescue!

>From: andy.gardner@ibm.net (Andy Gardner)
>Subject: Re: WNOO on the ir on 1640 kHz

I hate to burst your bubble, but I did a little research on this using the FCC database. My guess is that WLMR on 1450 shares a tower with WNOO 1260. It's time the CE of those stations checked his traps.

(1450 * 2) - 880 = 1640kHz. So there is a product of WLMR & WNOO sitting on 1620kHz. Is the audio fully modulating? Can you hear WLMR's audio underneath WNOO's?

Now that the AM band is expanding, these products will be found more regularly as more people will be listening for them!. Honolulu (as at November last year)

had the same problem with KULA 1460, KISA 1540 & KCCN 1420 sharing a tower. Listening from Honolulu Airport, I could hear products on 1620 (KULA/KISA) & 1660 (KCCN/KISA).

Let's everyone tune between 1600 & 1700 and see who can hear other products? Report back to rec.radio.shortwave.

Well, it's nice to be able to pinpoint U.S. radio stations engineering problems remotely from New Zealand. Any job offers gratefully received!

Cheers,

Andrew P. Gardner
Wellington, New Zealand
Mediumwave DXer - Drake R8A from Riversdale Beach, New Zealand
Porsche 928S - There IS no substitute! Apple PowerMac to the Rescue!

1802. Re: Whats the oldest radio show????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: feeman000@aol.com
Message-ID: <4frg9t$a26@vixen.cso.uiuc.edu>
Source record: 25798

Well, I went to an authority on this one. According to Guiness' 1995 Record book, the following should answer our questions concerning the oldest radio show. Please note: This is quoted directly from The Guiness World Book of Records, 1995 Edition.

Radio: Most durable programs

Rambling with Gambling, the early morning program on WOR, New York City, was first broadcast in March 1925 and celebrated its 21,569th show on 30 Apr 1994. The show has been hosted by three generations of the Gambling family: John B. Gambling (1925-59), John A. Gambling (1959-present) and John R. Gambling (1985-present). The show currently airs six days a week, year round.

The Grand Ole Opry has broadcast continuously from November 1925 to May 1994, a total of more than 68 years.

The weekly sports report "The Tenpin Tattler" was first broadcast on WCFL, Chicago, IL on 24 Aug, 1935. Fifty-eight years and more than 2,900 broadcasts later it still continues on WGN, Chicago with the original host, Sam Weinstein, who is the longest continuing host of a program.

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Patrick J. Fee

FeeMan000@gnn.com or
Feeman@haven.ios.com

Radio is the Theatre of the Mind,
The Transmitter of the Heart and
The Camera to the Soul......
....or something like that!

1803. Re: Howe Tech Phase Chaser ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-14 00:00:00 UTC
From: swilko@sydney.DIALix.oz.au
Message-ID: <4frg9u$a27@vixen.cso.uiuc.edu>
Source record: 25799

Joe Tymecki (jt@together.net) wrote::
:
: Howe Tech, makers of the wonderful Phase Chaser (Does anyone know if
this box (or one that does : a similar thing) is available from anyone?
:
: Thanks, Joe
: jtymecki@vtetv.org
:
A company called SCV (English?) make a portable phase checker/chaser for
audio O.B. use (size of your palm). Has 1 XLR (canon) panel mount
socket on each unit, similar to the ones described ABOVE.
Hope to have helped?
Stephen (Australia)
swilko@sydney.dialix.oz.au
--

1804. NYC radio guide

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4g1e04$3ao@vixen.cso.uiuc.edu>
Source record: 25650

TR&#65533;S NY-NJ-PA RADIO GUIDE

The following is a list of the radio stations in the NYC/Central NJ/Philadelphia area.

AM Dial (* - Daytime only stations)

Frequency Station Calls City/License Format/Personalities Featured
540 WLIX Islip, NY Religious
560 WPHY Philadelphia, PA (Phil) Religious
570 WMCA New York City (NYC) Religious
600 WICC Bridgeport, CT AC (Adult Contemporary)/Talk
610 WIP Phil Sports/76&#65533;ers/Flyers
620 WSKQ Newark, NJ Spanish/Super Q
660 WFAN NYC Sports/Imus/Mets/Jets/Knicks/Rangers
690* WPHE Phoenixville, PA Spanish
710 WOR NYC Talk/Rambling With Gambling/Giants
740* WVCH Chester, PA Religious
770 WABC NYC Talk/Bob Grant/Rush/Yankees/Devils
800 WTMR Camden, NJ Religious
820 WNYC NYC Talk
860* WTEL Phil Spanish
880 WCBS NYC News
900* WURD Phil Religious
920 WTTM Trenton, NJ Variety
930 WPAT Clifton, NJ AC
950 WPEN Phil BB(Big Band)
970 WWDJ Hackensack, NJ Religious
990 WZZD Phil Religious
1010 WINS NYC News
1020* WIBG Ocean City, NJ Religious
1050 WEVD NYC Variety
1060 KYW Phil News
1070* WKMB Passaic, NJ Country
1100* WHLI Hempstead, NY MOR (Middle of the Road)/BB
1130 WBBR NYC News
1160 WOBM Lakewood, NJ MOR/BB
1190 WLIB NYC Talk
1210 WGMP Phil Sports/Phillies
1240 WGBB Freeport, NY Talk
1250 WMTR Morristown, NJ MOR/Nets
1260 WBUD Trenton, NJ MOR
1280 WADO NYC Spanish
1290 WJBR Wilmington, Delaware AC

1300 WIMG Ewing Township, NJ Religious
1310 WJLK Asbury Park, NJ Country/Nets
1310 WSSJ Camden, NJ AC
1330 WWRV NYC Religious
1340 WHAT Phil Talk
1340 WMID Atlantic City, NJ BB
1350 WHWH Princeton, NJ AC
1370* WALK Patchogue, NY AC
1380 WKDM NYC Spanish
1400 WOND Pleasantville, NJ News
1410* WHTG Eatontown, NJ MOR/BB
1430 WNJR Newark, NJ Ethnic
1440 WNPV Lansdale, PA Talk
1450 WFPG Atlantic City, NJ Talk
1450 WCTC New Brunswick, NJ Talk
1460* WIFI Florence Township, NJ Religious/Talk
1480 WZRC NYC Ethnic
1490 WUSS Atlantic City, NJ UC (Urban Contemporary)
1520 WTHE Mineola, NY Religious
1530 WJDM Elizabeth, NJ Oldies
1540 WPGR Phil Oldies
1560 WQEW NYC MOR/BB/Nets
1570 WBUX Doylestown, PA Oldies
1580 WONZ Hammonton, NJ Talk
1590 WERA Plainfield, NJ Oldies/Devils
1600 WWRL NYC Religious
1660 WJDM Elizabeth, NJ Kids

FM Dial

Frequency Station Calls City/License Format/Personalities Featured
88.1 WNJT Trenton, NJ Variety
88.3 WBGO Newark, NJ Jazz/NPR (National Public Radio)
88.5 WXPN Phil Mod (Modern/Alternative Rock)
88.7 WRSU New Brunswick, NJ Variety/Rutgers University
88.9 WMCX West Long Branch, NJ Mod
89.1 WNYU NYC Variety/New York University
89.1 WFDU Teaneck, NJ Variety/Fairleigh Dickenson University
89.1 WWFM Trenton, NJ Classical
89.3 WCNJ Hazlet Township, NJ Spanish
89.5 WSOU South Orange, NJ Hard Rock
89.9 WKCR NYC Variety/Columbia University
90.1 WRTI Phil Jazz
90.5 WBJB Middletown, NJ Jazz
90.7 WFUV NYC Variety/Fordham University
90.9 WHYY Phil Talk/News/NPR
91.1 WWNJ Dover Township, NJ Classical
91.1 WFMU East Orange, NJ Variety/Upsala College
91.3 WTSR Trenton, NJ Mod
91.5 WNYE NYC Variety

91.7 WLFR Galloway Township, NJ Variety
91.9 WCNJ Hazlet Township, NJ Spanish
92.1 WVLT Vineland, NJ AC
92.3 WXRK NYC K-Rock/Mod/Stern/Jets
92.5 WXTU Phil Country
92.7 WOBM Toms River, NJ AC
92.7 WDRE Garden City, NY Mod
93.1 WPAT Clifton, NJ Spanish AC
93.3 WMMR Phil AOR
93.7 WSTW Wilmington, Del. AC
93.9 WNYC NYC Classical
94.1 WYSP Phil Mod/Stern/Eagles
94.3 WJLK Asbury Park, NJ Soft Rock/AC
94.5 WCHR Trenton, NJ Religious
94.7 WFME West Orange, NJ Religious
95.1 WAYV Atlantic City, NJ AC
95.5 WPLJ NYC Hot AC/70 s/Shannon
95.7 WFLN Phil Classical
95.9 WADB Point Pleasant, NJ Easy Listening
96.1 WTTH Atlantic City, NJ The Touch/Urban AC
96.3 WQXR NYC Classical
96.5 WWDB Phil Talk/Rush
96.9 WFPG Atlantic City, NJ Lite Rock/AC
97.1 WQHT NYC Hot 97/Hip Hop/CHR
97.3 WBSS Vineland/Atlantic City, NJ NJ 101.5/Talk/Oldies (Simulcast)
97.5 WPST Trenton, NJ Mod/CHR
97.9 WSKQ NYC Mega 97.9/Spanish
98.1 WOGL Phil Oldies
98.3 WMGQ New Brunswick, NJ Magic/AC
98.3 WTKU Ocean City/Atlantic City, NJ Kool 98.3/Oldies
98.5 WQNJ Stafford Township, NJ Soft Rock/AC (Simulcast of WJLK)
98.7 WRKS NYC Kiss-FM/Urban AC
98.9 WUSL Phil Urban
99.1 WAWZ Franklin Township, NJ Religious
99.3 WMID Atlantic City, NJ Classic Rock
99.5 WBAI NYC Variety
99.5 WJBR Wilmington, Del. AC
100.1 WJRZ Stafford Township, NJ Hot AC
100.3 WHTZ NYC Z-100/Mod/CHR
100.3 WPLY Phil Y-100/Mod/CHR
100.7 WZXL Wildwood, NJ AOR
101.1 WCBS NYC Oldies/Harrison/Ingram/Cousin Brucie
101.1 WBEB Phil B-101/AC
101.5 WKXW Trenton, NJ NJ 101.5/Talk/Oldies
101.9 WQCD NYC NAC/Jazz
102.1 WIOQ Phil Q-102/Urban CHR
102.3 WSJL Cape May, NJ Religious
102.7 WNEW NYC Mod/AOR
102.7 WSKR Upper Township, NJ Sports

102.9 WMGK Phil Magic/70s/Classic Rock
103.3 WPRB Princeton, NJ Variety
103.5 WKTU NYC The Beat of NY/Pop Rhythm
103.7 WMGM Atlantic City, NJ Sunny 103.7/70s
103.9 WIBF Jenkintown, PA Mod
103.9 WFAS White Plains, NY AC
104.3 WAXQ NYC Hard Rock
104.5 WYXR Phil Star 104.5/Urban AC
104.9 WRDR Egg Harbor Township, NJ Nostalgia/BB
105.1 WMXV NYC Mix 105/Hot AC/Kerr
105.3 WDAS Phil Urban AC
105.5 WBNJ Middle Township, NJ Country
105.9 WNWK Newark, NJ Ethnic
106.1 WJJZ Phil Jazz
106.3 WHTG Eatontown, NJ Mod
106.3 WKOE Ocean City, NJ Country
106.7 WLTW NYC Lite FM/Soft AC
106.9 WKDN Camden, NJ Religious
107.1 WRGX Westchester, NY X-107/Mod/Alternative
107.1 WZVU Long Branch, NJ Oldies
107.5 WBLS NYC Power 107.5/Urban AC
107.7 WRRC Lawrence Township, NJ Variety
107.7 WSNJ Bridgeton, NJ Variety
107.9 WWPH West Windsor, NJ Variety

Source: Asbury Park Press

This can also be accessed thru this address:

http://ourworld.compuserve.com/homepages/TrippRogers

Tripp Rogers

1805. 1000LB Gorilla/Jacor

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: mbeall@freenet.columbus.oh.us
Message-ID: <4g1dvt$3aa@vixen.cso.uiuc.edu>
Source record: 25651

With this week's announced deal between Jacor and Citicasters producing a group of 47 stations one industry observer chimed in that {Jacor} was the 600 lb. gorilla, now it's a 1000 lb. gorilla, and it owns the zoo. Jacor was a powerful agressive competitor, now what? One major difference between Jacor and most other groups is their "extreme" competitive nature. Randy Michaels (Jacor-VP) showed up on 550-WKRC just after they took it over a few years back, and blasted every other Non-Jacor station in town, got specific and named names. In summary called them a waste of electricity. Where does this mega-olopy take Jacor? I'd love to read your thoughts.

Mark Beall
mbeall@freenet.columbus.oh.us

--
_____mbeall@freenet.columbus.oh.us
_____Mark Beall
_____Breakthrough Media Services
_____PO Box 32932, Columbus, OH 43232-0932

1806. More Jacor Speculation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4g1dvt$3ab@vixen.cso.uiuc.edu>
Source record: 25652

It seems as though _Cincinnati Enquirer_ TV and radio reporter John Kiesewetter was not quite as conservative as I was in predicting what will happen to Jacor's newly acquired radio stations in Cincinnati. Kiesewetter speculates that WOFX-FM 92.5 will switch to country to compete with Chancellor's WUBE-FM 105.1 "B105" and WYGY-FM 96.5 "Young Country Y96" and that "The Fox"'s classic rock format will move to WWNK-FM 94.1. The theory for making WOFX country instead of WWNK is that WOFX has a stronger signal. Kiesewetter also specualtes that WKRQ-FM 101.9 could switch to a AAA format, but I don't follow his logic here. It would seem to make more sense to keep AAA on WAQZ-FM 107.1, which has a much weaker signal than WKRQ, and switch WKRQ to something that competes with one of the few single-FM station owners. The logical choice would seem to be urban contemporary or dance/urban CHR. On the AM side, the historic WKRC call letters could return to 550 AM now that Jacor owns WKRC-TV Channel 12. Would the WCKY calls then move back to 1530 AM and the WSAI calls to 1360 AM? Who knows?

Today's business section of the _Enquirer_ contained another Jacor-related article. This article quoted a local advertising agent as saying that there would soon likely be only two FM station owners in Cincinnati. The other would likely be Chancellor or Heritage Media, owners of WVAE-FM 94.9. Owners of other single FM stations (WRRM-FM 98.5, WIZF-FM 100.9, and WGRR-FM 103.5) could be squeezed out.

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

1807. Production Major needs advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: calonj@cadvision.com
Message-ID: <4g1e05$3ap@vixen.cso.uiuc.edu>
Source record: 25653

Hi! I'm into the home stretch at school, and will be entering the workforce in a few weeks. As I've aimed myself at a production job, there aren't many positions out there that are available. Are there any points or hints that would help me getting a job at any radio station? Any ideas of what I should put on a resume tape? If you do have ideas or comments, please send them via e-mail if you wouldn't mind. Also, if anyone knows of production job openings at production houses or radio stations in Western Canada, please let me know! Thanks in advance,
Jon

1808. RE: NYC/ LI RADIO RUMORS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: KGYQ03A@prodigy.com
Message-ID: <4g1dvu$3ac@vixen.cso.uiuc.edu>
Source record: 25654

KTU is back, K-rock is not classic and there's no country on the dial in
the #1 market in the country...anything goes!

Can anyone confirm or deny the following (latest) rumors:

A country format settling at the currently low rated WDRE 92.7/98.5 combo.

Q-104.3 set to drop the hard rock format for something else?

Also, are there any plans for WRCN 94.3/103.9 combo to change formats.

No facts...just what I heard. What do you know?

Greg Schweizer
WALK-FM Long Island

1809. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: calonj@cadvision.com
Message-ID: <4g1e05$3aq@vixen.cso.uiuc.edu>
Source record: 25655

In article <4fecf9$1gi@vixen.cso.uiuc.edu>, sborre@asc.upenn.edu wrote:

> I need some help confirming a ratings related question.
>
> I understand that radio listening is not evenly spread
> throughout an average hour. I remember reading (though I
> can't for the life of me remember where I read this!) that
> the first 15 minutes of the hour are the most listened to
> and the last 15 minutes of the hour have the fewest
> listeners. One result of this fact is that radio stations
> are more likely to sweep the first quarter hour with
> programming and confine commercials to around :50 after (if
> possible) with the goal of giving an artificial boost to the
> ratings.

It's true that the least listened to Quarter hour is the :45-:00 quarter, and that most radio stations put their contests at :10-:13 minutes after the hour...listen to almost any radio station and you're guaranteed to hear some sort of contest at around 7:10 in the morning...the most listened to quarter in the entire day by some measurements. People are most likely to stay tuned past that to hear the winner's name and/or the answer to the contest...

However, I'm not too sure about the commercials at 10 to the hour...one radio station I listen to here doesn't put any commercials in the first two quarters after 9am...I guess there's some truth to what you're saying, but I am not entirely sure why...
Jon Calon
SAIT Radio Student (learned all this stuff last monday!)

1810. Re: KTRK/KRMY on 1670khz/pirate

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4g1dvv$3ad@vixen.cso.uiuc.edu>
Source record: 25656

In article <4fhvka$k7d@vixen.cso.uiuc.edu>,
fireweed@alaska.net (Jeremy Lansman) wrote:
>
> Does KTRK have FCC authorization? If not, then I beleive it is a
>PIRATE station, even if military.
>
The I.T.U. treaties allow unlicensed operations by the governments and governmental agencies. The pecking order is usually National Security, (i.e. spy stations), Diplomatic communications, and the military, (KTRK/ARMY/ABS would fall in that catagory).

Usually diplomacys and consulates request permission and frequency assignments from the host government agency that regulates communications. They really don't have to, but it is proper protocol to do so.

The military can operate tactical communications anywhere it wants to for security reasons, but when it comes to a broadcast station for military personel, they ask a military department that interfaces with the civil licensing authority of the country for a frequency. Domesticly, the FCC had to give ICRA(?) the ok for the 1670 kHz. channel's use. The FCC had no direct authority over the station, they already gave the ARMY frequency coordinator the OK so they abdicated responsability for the period of time they were on the air. The stations said it could do whatever it wanted within the ABS rules.

> I have been told by a military frequency co-ordinator that the
>military is using two way SS radios covering 40-90 MHz. Same
>question. If they can do it, why can't I? How about an STL at
>300-400 MHz?

You are not the military that's why. The frequency use has been cordinated with the FCC and the State Department, anyway.

--
< ^^>
< "Big Steve" Coletti >
< Computer and Network Installation, Upgrades and Repair. >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Where is Bubbles McAfee when we really need her? >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

1811. Re: rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4g1e06$3ar@vixen.cso.uiuc.edu>
Source record: 25657

Fred Weinberg <fred@ktrt.com> wrote:

>All I know is that we treat callers like guests in our living room.
>Now, occasionally, you have to ask a gues to leave, but that is no
>excuse for a lack of civility. We don't call names and we try to keep
>the discourse civil. When we fail, we hit the dump button and go on.

>You never know when a caller is also a big advertiser, so it doesn't
>pay to insult anybody.

Are you for real? What station do you work at? Callers are guests in
your living room? You never know when a caller is a big advertiser? So
you mean if a big advertiser called up and got on and started making
racist comments you'd let him/her or you'd just hit the dump button
and move on? Can you spell BORING?

jay

1812. Re: Larry Lujack

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4g1dvv$3ae@vixen.cso.uiuc.edu>
Source record: 25658

catlin64@aol.com (Catlin64) wrote:

>Reply-To: catlin64@aol.com (Catlin64)

>I'm a programmer in Bloomington, Illinois just wondering if anyone has a
>fix on where Larry Lujack (formerly of WLS and WCFL, Chicago) might be?
>Last I knew he was still in the Chicago area after his retirement a number
>of years ago.

>Anyone help?

>Dan Swaney
>Program Director
>WJBC Radio
>

I had heard he moved to New Mexico.

1813. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4g1e06$3as@vixen.cso.uiuc.edu>
Source record: 25659

I think Rush's big problem is that he's overexposed.

Paul Harvey has enormous staying power because he's on the air less than a total of 3 hours a week. Rush appears to have chosen big bucks now over longevity...that's ok, I'm not sure I wouldn't have done the same thing. But he probably won't be on the air when he's in his 70's.

1814. Re: Larry Lujack

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4g1dvv$3af@vixen.cso.uiuc.edu>
Source record: 25660

On 14 Feb 1996, catlin64@aol.com (Catlin64) wrote:

> I'm a programmer in Bloomington, Illinois just wondering if anyone has a
> fix on where Larry Lujack (formerly of WLS and WCFL, Chicago) might be?

> Last I knew he was still in the Chicago area after his retirement a
number
> of years ago.

> Anyone help?

> Dan Swaney
> Program Director
> WJBC Radio
> Bloomington, Illinois

As far as I know, Larry Lujack is still retired and living somewhere near Palatine, Illinois. This information from former WLS and WCFL PD John Rook. I have no more details, unfortunately.

By the way, Dan, you have a fine sounding, legendary, and well rated full service AM station there in Bloomington. I've heard it several times while driving through town.

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

1815. Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4g1e08$3at@vixen.cso.uiuc.edu>
Source record: 25661

Our moderator opined:

>I can't imagine why, with stations eating stations right and left,
>this technology is not being exploited in this way. Since we already
>HAVE a standard for SCA, we wont have to wait for the feds to set one
><g>. But we would need to open the SCA for general public listening.

Bill,
I'm not aware of any prohibition of public listening to SCA. For example, here in the nations capital, one of the local AM hispanic stations, WMDO 1540khz/5kw/D uses and promotes (on busus no less) the SCA of one of the local FM stations (either 97.1 or 98.7, I can't remember which). They program the SCA as if it were their FM station, allowing them 24 hour operation.

Also, back in my home state of Wisconsin, Wisconsin Public Radio used to make their SCA available to the State Reading Service for the blind (for which I used to volunteer). Not just the local WERN transmitter, but the entire state network of transmitters. The SCA service also featured educational programs transmitted on a daily basis, as well as easy listening background music as filler between Reading Service material and educational offerings. Anybody could receive and listen to these transmissions.

Rick Seifert Radio Marti Technical Operations
Office of Cuba Broadcasting Engineering Supervisor
Washington, D.C. 20547 (202)401-7104
rseifert@usia.gov

[Moderator's Note: I swear I heard something about that band being restricted, but I respect your word so I stand corrected. Bill]

1816. Looking for RCA 86A or RCA 6

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: 107 KIK FM <kikfm@nucleus.com>
Message-ID: <4g1e01$3ag@vixen.cso.uiuc.edu>
Source record: 25662

I am looking to purchase an old limiter manufactured by RCA model 86A
or RCA 6
If you have one or know the whereabout of such a unit,I would appreciate
hearing from you on it's availability and price.
Thanks
Wade Winsink
email at kikfm@nucleus.com

1817. Re: Is this "radio show" a scam?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Robert Landry <umar@cybercom.net>
Message-ID: <4g1e08$3au@vixen.cso.uiuc.edu>
Source record: 25663

In rec.radio.broadcasting you write:

> I smell a scam. Is this kind of arrangement common or
>unusual? Aren't radio stations supposed to know their estimated
>audience size?

Assuming you're dealing with somebody who really owns a radio station, this is probably not a scam, but it may not be something you'll want to pursue.

The practice of selling blocks of time on a station to customers who program their own radio shows is called "time-brokering". It used to be rare, but now it's becoming more common as many broadcasters, especially owners of AM stations, find they can't pay their bills any other way.

If the station that approached you is like the one I used to work for, it's an AM in a large market whose signal isn't quite good enough to compete with the leading stations in town. Maybe it's a daytimer-- that is, it has to sign off or reduce power drastically at sunset. The technical plant may be ancient and unreliable. In any case you can be sure it has no ratings to speak of.

I would not buy time on a station like that unless I had a programming concept in mind and a target audience. I'd make sure the station's signal could reach that audience (don't put a show aimed at upper-middle-class suburbanites on a station whose signal only covers the inner city). And I'd want my show on at the right hour for my audience, too.

You don't want to do a radio show over the phone. You'll want access to a good studio facility. Make sure the station will give you that access before you sign a contract. Also ask if they will let you use one of their engineers (they do have engineers, don't they?). Insist on an inspection of their facilities before you sign anything.

If I were looking to do a deal like this I'd shop around rather than jumping at the first offer.

Good luck!

Rob Landry
WCRB Classical Radio Boston
umar@cybercom.net (home)
wcrb@wcrb.com (work)

1818. Live assist computer systems (Was: Re: Music Scheduling Programs)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: johnsd@logica.com
Message-ID: <4g1e01$3ah@vixen.cso.uiuc.edu>
Source record: 25664

In article <4fhvju$k6p@vixen.cso.uiuc.edu> charles@i-max.co.nz (Charles Graves) writes:

>We are running selector / linker / master control and yes it is good and yes
>it is bulletproof, providing you run audits regularly and you squeeze the
>database regularly. And yes *Run All* does NOT do a squeeze.

Has anyone ever compared & contrasted the various automation / live-assist
systems available (eg ENCO DAD486x, RCS Master Control and so on), and if so
is such a report available on the net?

If not, I'd be pleased to hear people's opinions of the various systems as I'm
involved with a group who'll be putting in a licence bid here in the UK, and
am getting conflicting advice from advocates of all the different systems
(ENCO seems to be the most popular).

Thanks,
Dave
johnsd@logica.com

1819. Re: Ideological Sickness On The Right.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4g1e08$3av@vixen.cso.uiuc.edu>
Source record: 25665

Johnny Donovan WABC-NY <ru@i-2000.com> wrote:

>I see in the job list sheet that wls is looking for a talk show host.
>what shift?

>what is this I hear that us disney people get 50% off at the theme
>parks..what a deal

I saw that in the company paper too. If it's me my agent hasn't been told. There is ,or was, an afternoon opening, but I think they filled it. 50% off on all theme parks? See you in Orlando!

1820. WYSP Local Band Showcase

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: mtoxic@aol.com
Message-ID: <4g1e01$3ai@vixen.cso.uiuc.edu>
Source record: 25666

Reply-To: mtoxic@aol.com (MToxic)

attention all bands from philly area...
94 wysp is gearing up for a local band show
send your stuff to

Mel Toxic Taylor
WYSP
1 bala plaza 4th fl
bala cynwyd pa 19004

1821. Re: AM stereo Sony Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4g1e09$3b0@vixen.cso.uiuc.edu>
Source record: 25667

Dennis Nuetzel wrote:

> Yes, AM Stereo does exsist, however thanks to the F.C.C., reciever
> manufacturers, and American radio station owners, it has become a rather
> non-issue. Take heart though, you can still get AM Stereo/FM Stereo car
> radios in late 80's and early 90's Chryslers. Most of them had the recievers
> as standard equipment.

Upscale GM cars(Suburbans, Cadillacs, Buick Park Avenues, Auroras) have AM stereo (as an option) as well....and so do Lincolns, Mercury Grand Marquis and Ford Crown Vics. I've heard several..and on the few music stations left on AM...it sounds quite good. Tragically, that's not very many, and most of the stations using it are news/talk(!) where you only get the stereo effect on bumps and commercials.

1822. Re: Machine Gun Kelly in the UK

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4g1e01$3aj@vixen.cso.uiuc.edu>
Source record: 25668

Drew Durigan wrote:
>
> References: <4f1beu$ckc@vixen.cso.uiuc.edu> <4fccjq$o6j@vixen.cso.uiuc.edu>
>
> gavmcc@aol.com (GAVMCC) wrote:
> >
> >Ex KOOL PM DIVER Machine Gun Kelly now working in London at Capital Gold.
>
> >Londons No 2 station. Capital FM is No 1!
>
> Gosh, could this be THE "Machine Gun Kelly" who did nights on KSTP-AM
> 1500/St. Paul ("15/KSTP...The Muuuuuusic Station") back in the mid-70's?

Yep, it's him. Spent two years at KOOL-FM(94.5) here in Phoenix before bolting last summer to (reportedly) re-start his acting career("A Star Is Born", "The Enforcer"). We'd heard the first movie was going to shoot in Austrailia...maybe things have changed.

1823. Re: On Stern, Mancow, Consultants and Music

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g1e0a$3b1@vixen.cso.uiuc.edu>
Source record: 25669

RO>Over the weekend I read that the CHANGE in format for 103.5 FM in New York
RO>was determined by a group of CONSULTANTS called Broadcast Architects of
RO>Princeton. Seems to back up what you say.

It backs up nothing, other than the fact that the company felt the need to ask people (focus groups) what they'd like to hear. The format was "determined" by the company, based on the results of the research they did.

Why would it have been better to have a bunch of middle aged white males in starched shirts, strangling ties and proper blue suits decide on a format than to have a research company actually ask potential listeners? The guys in the suits don't exactly live the kind of lives most of their listeners do. If they did, the golf courses would look like subway stations at rush hour.

Broadcast Architects is one company that has actually introduced a unique format to this industry with New Age.

If they hadn't used research we'd probably see a clone of the most profitable format in the city and be done with it.

Rich

1824. live call-in numbers for WI radio, TV, cable

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4g1e03$3ak@vixen.cso.uiuc.edu>
Source record: 25670

Friends in Madison, the Fox Cities (Green Bay, Appleton, etc.):
Can you add to this list? I need call letters, frequencies, and
call-in numbers set aside for live programming. Send entries to
me at: first@omnifest.uwm.edu

Part of the intent of this list (regularly posted to WI fora)
is to raise the level of onair debate. Computer owners are, in the
aggregate, more educated and articulate.
::
::::::::::::::::::::::: The First Amendment Teach-In :::::::::::::::::::::::
::
CALL-IN NUMBERS FOR WI RADIO, TV, CABLE OUTLETS
(NUMBERS LISTED BELOW ARE UNPUBLISHED
IN PRINTED PHONE DIRECTORIES.
USED FOR CALLS
FROM VIEWERS AND LISTENERS
DURING LIVE CONTENT.)
Radio Stations
==============
WSPO-AM 1010 khz Stevens Pt. wspo1010@aol.com

WRJN-AM 1400 khz Racine (414) _______

WLIP-AM 1050 khz Kenosha (414) 694-1050

WTMJ-AM 620 khz Milwaukee (414) 799-1234
wtmj@aol.com
WISN-AM 1130 khz Milwaukee (414) 799-1130
1-800-838-WISN

WNOV-AM 860 khz Milwaukee (414) _____

WVCY-FM 107.7 mhz Milwaukee (414) _____

WHAD-FM 90.7 mhz Delafield (see below)

Ideas Network of Wisconsin Public Radio (WPR), 1_ stations statewide:

when program originates from Madison studio, if you are
calling from Madison or Milwaukee, touch: (414) 263-1890
when program originates from Milwaukee studio, if you are
calling from Milwaukee touch: (414) 227-2050
outside of Milwaukee and Madison touch:
1-800-486-8655
NPR 1-800-989-TALK (8255)

TV Stations
==========
WTMJ-TV VHF channel 4 Milwaukee (414) 799-TMJ4
WITI-TV VHF channel 6 Milwaukee (414) 799-1500
WVCY-TV UHF channel 30 Milwaukee (414) 935-3030
1-800-733-8830

Cable
======

MATA Warner Cable Milwaukee (414) _______
==========
Please send additions or corrections to: first@omnifest.uwm.edu
==========
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1825. STILL LOOKING FOR STREET PEOPLE

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: paulie95x@aol.com
Message-ID: <4g1e0a$3b2@vixen.cso.uiuc.edu>
Source record: 25671

Reply-To: paulie95x@aol.com (Paulie 95x)

Hello , my fellow street people still looking for ideas and thoughts from radio street people . I have already exchanged ideas with others like us across the land .If you wold lie to join this great alliance E-Mail me directly PAULIE95x@aol.com. Thanks again

Little Paulie The Street Erchin WAQX Syracuse NY

[Moderator's Note: Wonder how many street people are on the net? Bill]

1826. JUNO TALK ON MUSICTALK

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Dani Elwell <musetalk@inforamp.net>
Message-ID: <4g1e03$3al@vixen.cso.uiuc.edu>
Source record: 25672

This saturday on Musictalk, we take a look at the Juno's...they are fast approaching...

How do you feel abot the award show in general? This years nominees? The Canadian music scene? Do you have a favorite Canadian artist or band?

If everything goes according to plan, C.J. O'Connor will give us an approriate review...Larry Leblanc and the Rainbow Butt Monkeys will also contribute.

Musictalk on Toronto's Talk 640....
Saturday nite at 6:00 p.m.
tune in....give us a call....

1827. Radio and SWL pages - access problems

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: asperges@innotts.co.uk
Message-ID: <4g1e0a$3b3@vixen.cso.uiuc.edu>
Source record: 25673

Reply-To: asperges@innotts.co.uk

Some readers have been telling me they have had problems accessing my pages.

http://www.innotts.co.uk/~asperges/

The local server has been having problems, so do please keep trying.

* The pages have an extensive list of links,
* an explanation of aspects of amateur radio,
* new special pages for SWLs (listeners) with broadcast web page access,*
* an IRC link,
* a tour of local historical site near the QTH,
* a mock exam,
* and even a history of Robert Burns, the Scots poet.

So it's worth the wait!

All welcome and I will reply to all e-mails sent through the pages.
2100 visitors to date (despite the recent server problems) since January.
Jeremy G4NJH
asperges@innotts.co.uk
[Home, Am Radio, SWL pages: http://www.innotts.co.uk/~asperges/]

1828. Syndicated (CD based) Shows

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: rich@harborcom.net
Message-ID: <4g1e0b$3b4@vixen.cso.uiuc.edu>
Source record: 25674

Can someone educate this newbie as to syndicated (CD based) shows? At my station, these shows run Sunday mornings and evenings. Our format is somewhere between AC and Hot-AC. My questions:

1. Since the shows contain advertising, are these shows offered to the station on a no-charge basis? a charge basis? or does the station earn a fee?

2. Since a board op is used to run the show, why not run a local, live music shift? or specialty music shift? or community show?

3. Does anyone have any comments about trying to change the PD's (or owners) mind about switching to live, local programming?

Thanks, Tony

//

Rich@harborcom.net

"I do not like the way the cards are shuffled, but yet I like the game and want to play." Eugene F. Ware

\\

1829. Re: Top-Rated Atlanta (GA) Radio Talk Show Host Joins LP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: stanmajor@aol.com
Message-ID: <4g1e0c$3b5@vixen.cso.uiuc.edu>
Source record: 25675

BOY...OH BOY. I'M SO EXCITED.....SELF PROMOTER JOINS DEAD END GANG!
STAN MAJOR
TALK AMERICA NET

1830. Re: Tele-Comm Law & Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4g1e0c$3b7@vixen.cso.uiuc.edu>
Source record: 25676

As best I can figure, I'm the little guy everybody is worrying about being forced out of business and I love most of the new bill. In fact, I didn't think it went far enough.

The big guys can never care about their markets as well as we do, there will always be stations available and there is a practical limit on what any company can do in any market.

BTW <g> radio does not exist to give people jobs.

1831. Re: Tele-Comm Law & Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g1e0d$3bb@vixen.cso.uiuc.edu>
Source record: 25677

GB>I can't understand why the government would break up the bell system,
GB>claiming the monopoly was bad for America...and at the same time decide
GB>that monopoly is good for radio.

The last time I checked, a monopoly was a single company controlling an entire industry. As bad as this bill may be, it doesn't come close to creating monopolies. There are so many alternatives to radio that it's a foolish argument.

GB>It means big companies will control advertising rates, have more control
GB>over music and what artists can and can't get on the air. They will have
GB>greater control over restricting, and even eliminating news coverage, and
GB>talk programming.

At this point, the top rated station in a market has more influence on rates and record sales than this bill will encourage. Radio's job is not to provide an outlet for record companies. It's to make a profit. If it satisfies a need in a market, it'll survive. If it doesn't, it'll die. In New York City I have so many alternatives to radio that I'm not trapped by programmers. Either they provide what I want or I'll go elsewhere. Audiences have no loyalty (nor should they have to) to any station.

GB>Since this is all about profit, I think the goal of such groups will be
GB>to force down programming costs, and wages, in order to boost profits.

It's called Capitalism. Their goal is already to force down programming costs.

GB>And what if neither of the owners in your town, like YOU! You will not
GB>work.

Then you'll have to do what everyone else whose particular talents no longer have a maklet - learn something else. Workers in buggy whip factories, I'm sure, felt the same way. The smart ones learned something new and got on with their lives. The other option is to do what the folks "creating monopolies" have done: start your own business and take the same risks they did.

It's always much easier to play the victim than it is to get off your butt and become a player in the game. No company has an obligation to provide you with a job. It's your responsibility to make yourself a valuable commodity they'll want to hire. It's a perfect example of survival of the fittest.

Rich

1832. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4g1e0g$3be@vixen.cso.uiuc.edu>
Source record: 25678

On 7 Feb 1996, jmckay@interlog.com (NEWSRADIO) wrote:

> clarkepxy@aol.com (Clarke PXY) wrote:
> >Different, but related, subject: Does anyone know which directional AM
> >station in the United States or Canada uses the most towers?
> >
> >have heard (but did not see myself) that CFTR 680 Toronto once used a
> >13-tower array somewhere along the QEW.

> Nope...the site in Grimsby (actually ACROSS the lake from Toronto!) is a
10 > tower
> array...two rows of five..or is it two x four? Well its either 10 or 8!

Yes, I have seen the CFTR 8-tower array in Grimsby, and I have pictures <grin> However, I believe this array was newly constructed sometime in the early 1980s when CFTR changed their pattern, a process which involved the non-directional daytimer on 680 here in Rochester (WNYR) moving to 990, so that CFTR would no longer have to protect them. Before this time, I was told that CFTR used a 13-tower array behind a mall somewhere on the QEW. Anyone know for sure?

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

1833. Re: WJDM 1530 and 1660 AM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4g1e0o$3bk@vixen.cso.uiuc.edu>
Source record: 25679

In article <4frgaa$a2p@vixen.cso.uiuc.edu>,
luperm@pipeline.com (Michael Luper) wrote:
>
>
>In listening to both WJDM Elizabeth, NJ at 1530 and 1660 AM, I noticed that
>they still both go by the calls WJDM. Same calls, same owner, same market,
>same band. Will there need to be a change in calls for one of those
>stations now that 1660 is running the AAHS programming??

Stations that have more than one transmitter can run different programming
on each one. Shortwave stations WWCR, (now testing transmitter #4), and
WHRI, (2 transmitters), do this all the time. WHRI does a lot of
simulcasting.

--
< ^^>
< "Big Steve" Coletti >
< Computer and Network Installation, Upgrades and Repair. >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Where is Bubbles McAfee when we really need her? >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
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~~~~~~

1834. 1660 info and a question...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4g1e0o$3bl@vixen.cso.uiuc.edu>
Source record: 25680

Chris Spil asked...

} Where is 1660 KHz (Radio Oz) coming out from?

Actually it is spelled AAHS...

It is based in Minneapolis Mn, where it broadcasts on 1280 AM and up on the satellite (G6/15 digital). The affiliate at 1660 is WJDM in Elizabeth NJ, right across the Hudson from NYC.

They use 10kw days and 1kw night non-directional

Decent signal. Amazing what a kilowatt can do in a "totally' clear channel. And it gives a nation a rare opportunity to hear this marvelous format, even if you don;t have an affiliate in your listening area. Since the signal seems to cover the eastern third of the US quite well right now, and the central third with a bit more fading, you should really give AAHS a listen. Sure it is for kids, but it is not Romper Room, it is a hip, fun and positive radio station that is really refreshing on a number of levels. If you are wondering what Kids Radio sounds like, you owe it to yourself to find out.

Bill (OK, Stella, you can send me that twenty now) Pfeiffer

P.S.. On a related note, does anyone know what we are hearing on various frequencies between 1710 and 1790 Khz? They are carriers with short bursts of data which are repeated. Each frequency sounds a little different, but all are carrying these bursts of data.

Ideas?

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Position. \\\

1835. Re: WKTU - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4g1e0q$3bm@vixen.cso.uiuc.edu>
Source record: 25681

In article <4frg9j$a1e@vixen.cso.uiuc.edu>,
"Bruce Slutsky, Van Houten Library, 201-596-8498" wrote:

>I have some questions about the old WKTU:
>
>1. When did WHOM-FM become WKTU at 92.3 FM?

I believe early 1977, or very late 76. The original format was "mellow 92", soft rock. Murray The K was the morning man. WPIX-FM was doing Disco at the time.

>2. When did Infinity buy WKTU? If I remember correctly, back in the
>mid 1970s. The Spanish Racing Association (please correct me if I am
>wrong) owned that station.

It was the San Juan Racing Assn. which was really an investors group that owned the race track, not an offical government/quasi government racing regulatory agency as the name would imply. The station was sold to Infinity's predecessor. I believe they were a spin off of RKO, that's who Jay Thomas said after they fired him and he was asked about his radio career. I misquote: "That's what happens if you work for RKO stations", or something similar.

I don't know how that could have been since they owned WOR/WRKS-FM. RKO knew they would probably loose the FCC case and have to sell the stations they owned so I guess this could have been a plan to somehow stay in the business. If true then I guess the company became Infinity after RKO was banned from having anything to do with broadcasting.

--
< ^^>
< "Big Steve" Coletti >
< Computer and Network Installation, Upgrades and Repair. >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Where is Bubbles McAfee when we really need her? >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

1836. The New 103.5 WKTU

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: steve c walko ee stnt <scw1118@hertz.njit.edu>
Message-ID: <4g1e0q$3bn@vixen.cso.uiuc.edu>
Source record: 25682

Well, the heartbeat on 103.5 in NYC that I thought was a technical problem Friday night and Saturday morning turned out to be a pseudo-promo for the new format on WYNY.

At 12 noon Saturday, WYNY became WKTU "The Beat Of New York" and "The New KTU", taking the call letters from the famous 92 WKTU in the early 80's. The last time a dance song was played on 103.5 was 5:30 PM September 22, 1988 when Hot 103 WQHT flipped with Country 97 to become Hot 97 and Country 103.5 respectively.

The KTU format can best be described as Dance/Classic Dance/Disco. All the dance and club songs of the 80's and 90's are played along with disco/dance hits from the 70's. A typical KTU half hour would be 2 Unlimited, Stevie B, KC and the Sunshine Band, Ace Of Base, TLC, Donna Summer and C&C Music Factory.

The 70's rock/pop stations have not taken a big stab at 70's disco but KTU is taking that chance. The only question is whether the format can support a large playlist. I've been listening for four days now, and I've heard a lot of repetition of the older hits. I expect to hear "Kiss >From a Rose", "Fantasy", "Shoop", and "Be My Lover" often, but not the same classic Nancy Martinez, Alisha and Donna Summer songs three times a day. I suppose when they have live DJ's soon, the mix will improve.

This station could be considered major competition for Hot 97, Kiss-FM, WPLJ, WBLS and Z-100. If not, 103.5 WKTU will certainly be added to car and home stereo presets. An arbitron in the 2's for KTU would be an improvement from Evergreen's country venture. We'll be wathcing and listening.

Steve W
(avid radio listener)

1837. Summary to Tallest Antennas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: John Mckay <jmckay@interlog.com>
Message-ID: <4g1e0e$3bc@vixen.cso.uiuc.edu>
Source record: 25720

Charles Whitman <krgo@jcave.com> wrote:
> The tallest-ever structure in the worl was the guyed Warszawa Radio mast at
> Konsrantynow, 60 miles northwest of Warsaw, Poland. Prior to its fall during
> renovation work on 10 Aug. 1991 it was 2,120 2/3 ft tall, or more than four
> tenths of a mile. It was completed on 18 Jul 1974 and put into operation on
> 22 Jul 1974. The mast was designed by Jan Polak and weighed 606 tons.
>
> The tallest structure now is a stayed television transmitting tower 2,063
> ft tall, between Fargo and Blanchard ND. It was built at a cost of about
> $5000,000 for channel 11 KTHI-TV in 30 days (2 Oct to 1 Nov 1963) by 11 men
> of Hamilton Erection, Inc. of York SC.
>
> If I come across any thing else I will post it
> Charles Whitman
> Chief Engineer Kargo Broadcasting
> Computer Automation Design Specialist
> krgo@jcave.com
>

This seems to be the consensus in all the mail I have received on this thread! There many towers in the US at or around 2000' and 2049' seems to be a common one now (supposedly for FAA reasons). However, KTHI in Fargo seems to be the tallest at 2063'. Note..I did get one piece of mail from someone who said that KTHI had changed calls to something else.

Thanks to all who replied to this trivia/survey!

John Mckay, P.Eng.
Design Engineer
LeBlanc and Royle Telcom Inc
(680 News Toronto Freelancer)

1838. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4g1e0o$3bj@vixen.cso.uiuc.edu>
Source record: 25721

Absolutely...

As the owner of a number of shall we say "signal challenged" stations,
we used to recommend the Radio Shack DX440 (now discontinued) but
switched to the SuperradioIII when we first saw it.

It's great.

1839. Summary to Tallest Antennas

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: John Mckay <jmckay@interlog.com>
Message-ID: <4g1e0f$3bd@vixen.cso.uiuc.edu>
Source record: 25722

Charles Whitman <krgo@jcave.com> wrote:
> The tallest-ever structure in the worl was the guyed Warszawa Radio mast at
> Konsrantynow, 60 miles northwest of Warsaw, Poland. Prior to its fall during
> renovation work on 10 Aug. 1991 it was 2,120 2/3 ft tall, or more than four
> tenths of a mile. It was completed on 18 Jul 1974 and put into operation on
> 22 Jul 1974. The mast was designed by Jan Polak and weighed 606 tons.
>
> The tallest structure now is a stayed television transmitting tower 2,063
> ft tall, between Fargo and Blanchard ND. It was built at a cost of about
> $5000,000 for channel 11 KTHI-TV in 30 days (2 Oct to 1 Nov 1963) by 11 men
> of Hamilton Erection, Inc. of York SC.
>
> If I come across any thing else I will post it
> Charles Whitman
> Chief Engineer Kargo Broadcasting
> Computer Automation Design Specialist
> krgo@jcave.com
>

This seems to be the consensus in all the mail I have received on this thread! There many towers in the US at or around 2000' and 2049' seems to be a common one now (supposedly for FAA reasons). However, KTHI in Fargo seems to be the tallest at 2063'. Note..I did get one piece of mail from someone who said that KTHI had changed calls to something else.

Thanks to all who replied to this trivia/survey!

John Mckay, P.Eng.
Design Engineer
LeBlanc and Royle Telcom Inc
(680 News Toronto Freelancer)

1840. Trombo sold to Clear Channel

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: tim@woodradio.com
Message-ID: <4g1e0g$3bf@vixen.cso.uiuc.edu>
Source record: 25723

Well, the rumors have been put to rest. Clear Channel (of San Antonia, Texas) announced today that the company has entered into a definitive agreement to acquire WOOD-FM, WOOD-AM, and WBCT-FM in Grand Rapids, Michigan, for an approximate amount of $42,250,000 cash from WOOD Radio Limited Partnership. Clear Channel has entered into a Local Marketing Agreement to operate the stations effective immediately.

WBCT-FM is the nation's most powerful FM signal while WOOD-FM is third in the nation at 265,000 watts.

Clear Channel currently owns and operates 36 radio stations and 10 television stations in 21 markets in the US, as well as 8 radio stations in 5 markets in Australia.

Timothy Lux
WOOD

1841. Wichita, Kansas Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: sbauer@southwind.net
Message-ID: <4g1e0m$3bh@vixen.cso.uiuc.edu>
Source record: 25724

With the signing of the new Telecommunication Bill, radio acquisitions of stations in the Wichita, Kansas market have gone wild.

Triathlon Broadcasting Co. has announced two additional transactions by agreeing to acquire four radio stations from privately-owned Southern Skies Corp. for $24.5 million in cash and Triathlon Class A Common Stock. The stations are KSSN(FM) and KMVK(FM) serving Little Rock, Ark. and KZSN(FM) and its simulcast, KZSN-AM, serving Wichita, Kansas. KZSN(FM) 102.1 and its simulcast KZSN-AM 1480 have a country format. The FM ranks number two among FM stations in the market. Wichita is the eighty-eighth largest market. Triathlon Broadcasting Co., which is headquartered in San Diego, owns and operates Wichita radio stations KXLK(FM), 105.3, KRBB(FM), 97.9, KFH-AM 1330 and KQAM-AM 1410, and sells advertising for its own account on radio station KEYN(FM) 103.7 in Wichita pursuant to a joint sales agreement containing an option to buy.

SFX Broadcasting, Inc. has entered into a definitive purchase agreement to acquire the assets of privately-owned Prism Radio Partners, L.P., an owner/operator of sixteen radio stations in five markets for $105.25 million. SFX will be operating in sixteen markets, with 51 total stations, gaining broader and more diverse market penetration than any other radio station owner. KKRD(FM) 107.3, ranks third in the Wichita market and plays contemporary hit radio. KRZZ(FM) 96.3, ranks fourth and plays classic rock. KNSS-AM 1240, has a news/talk format and Radio Consultants Inc.is the #2 rated news talk station in the market.

The real interesting thing that keeps popping up is the name Robert F.X. Sillerman, executive chairman of SFX Broadcasting Inc. In several articles it was referenced that the SFX and Triathlon purchases were brokered by The Sillerman Cos. who represented the buyer. It doesn't take a rocket scientist to figure this one out.

If the FCC approves both the SFX and Triathlon purchases, combined, Sillerman will be a major owner in nine Wichita radio stations officially owned by two companies. This number could easily grow to 10 or 12 before it's all over.

1842. WJDM 1530 and 1660 AM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g1e0n$3bi@vixen.cso.uiuc.edu>
Source record: 25725

LU>In listening to both WJDM Elizabeth, NJ at 1530 and 1660 AM, I noticed that
LU>they still both go by the calls WJDM. Same calls, same owner, same market,
LU>same band. Will there need to be a change in calls for one of those
LU>stations now that 1660 is running the AAHS programming??

No. There's no requirement that the calls change just because the
ownership and format have changed.

Rich

1843. Re: WNOO on the ir on 1640 kHz

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4g1e0q$3bo@vixen.cso.uiuc.edu>
Source record: 25726

>Let's everyone tune between 1600 & 1700 and see who can hear other products?
>Report back to rec.radio.shortwave.

Listen for WCCO-830's harmonic on 1660. I've heard it more than 25 miles
from the transmitter site. KQRS-1440 (Golden Valley-Minneapolis) has a
terrible problem on 1700 that has been heard in Manitoba.

Jon/Superior WI

[Moderator's Note: I get occasional inteference on 1660 from a
station at 3315Khz... Also a local on 1400Khz is heard on 1700
routinely. Bill]

1844. Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4g1dvg$39h@vixen.cso.uiuc.edu>
Source record: 25727

H-U-G-E group deal -- Worth as much as $774 million simoleons. Jacor buys fellow Cincy-based group owner Citicasters with its 19 radio stations and two TV stations. Merger assures Jacor's foreseeable-future dominance of Cincinnati (taking two-thirds or more of the total radio revenue)....and gives it a second FM (WKLS) in the valuable market of Atlanta. Also puts Jacor into five new markets, including Phoenix, Columbus and Sacramento. Beefs up holdings in current Jacor markets like Tampa. The post-Telecom-bill avalanche continues! Tom Taylor/Inside Radio

1845. Mid-America Radio Watch (11-Feb-1996) (Repost)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: "Mark S. Roberts" <transvox@crl.com>
Message-ID: <4g1dvf$39g@vixen.cso.uiuc.edu>
Source record: 25728

X-Mailer: SPRY Mail Version: 04.00.06.22

There's talk radio...and then there's radio worth talking about.
After the bizarre arrest of a longtime civil rights activist
radio stations in Columbia, Missouri turned their talk shows
into public forums on the issue of persistent racism in the
college town.
Missouri's NAACP president, Mary Ratliff, was arrested and released
without bond February 6, along with her daughter and eight-year-old
grandson, after an incident involving alleged vandalism by the child.
Ratliff and her daughter were accused of interfering with the child's
arrest.
Police reports on the incident and Ratliff's version sharply diverge.
Relations between Ratliff and city government officials have often
been contentious.
One outcome of the arrest was a protest march on the city police
station Friday (Feb. 9), with more than 100 Columbia residents
participating. The U.S. Justice Department has been called in to mediate
the dispute.
Ratliff appeared on KOPN(FM)'s Saturday afternoon talk show on
African-American issues to give her side of the story. She stated her
belief that the arresting officers were reacting to her defense
of a black Columbia police officer who had been fired after a
department store accused him of shoplifting.
The show, "Straight Talk," also took calls from listeners, many of whom
related their own stories of harassment by Columbia police.
News/talk KFRU(AM) has also had extensive coverage of the incident. A
call from Ratliff was reportedly cut short one day, and the station was
unable to reach her since. Some callers to KFRU's talk programs noted
the difference in treatment received by black citizens as compared to
whites; others accused Ratliff of being too prompt to accuse the city's
mostly-white power structure of racism.
While Columbia's mayor has proposed a task force on racism, one KFRU
talk show host Sunday morning pointed out that it would be the latest in a
series of task forces that produce reports without effecting meaningful
change in race relations.
Commercial KFRU and noncommercial KOPN both provided a valuable service
by giving listeners a forum to talk about Columbia's persistent
lack of progress in relations between blacks and whites.
****
A Mid-Missouri station facing license revocation hearings has
filed a petition that would delay competing stations' plans to
increase power in Columbia.
The FCC has scheduled license revocation hearings for stations

owned by companies associated with Michael Rice, who is presently serving a prison sentence for his 1994 conviction on charges of deviate sexual assualt. Among the stations facing hearings are KFMZ(FM) in Columbia and KBMX(FM) in Eldon.

According to the petition filed Jan. 11 by Lake Broadcasting, one of Rice's companies, the FCC incorrectly gave Cuba, Missouri a second FM allocation and, alleges the petition, should not have allocated a frequency to Dixon, Missouri. Both communities are small towns in the south-central part of the state.

The Lake Broadcasting petition charges that the FCC action also unfairly prevents its station, KBMX, from upgrading to class C1 (100,000-watt) facilities. The KBMX application also conflicts with an application by Columbia station KPLA(FM) to get higher power.

The petition also has the indirect effect of delaying Zimmer Broadcasting's upgrade of KCMQ(FM) in Columbia from 18,000 to 100,000 watts. Zimmer at one time had expressed interest in a second Cuba station, but the Lake petition says Zimmer has dropped those plans.

Zimmer's KCMQ is presently locked in a head-to-head battle in Columbia with Rice's KFMZ. Both stations program current-oriented rock formats. KCMQ, which flipped from country on New Year's Eve, calls itself "Solid Rock." Longtime rocker KFMZ now calls itself "The Total Rock Experience."

Between this latest 80-90-induced frequency allocation tangle and the KFMZ and KBMX license revocation hearings, it could be several years before KCMQ and KPLA get their power increases.

****

The management of WPCS(FM) in Pensacola, Florida evidently must think people in mid-America are severely deprived if they can't hear that particular station's brand of gospel.

It has submitted applications for FM translators in the capital cities of both Missouri and Kansas.

The FCC has not yet accepted the applications for filing. The moves would put translators on 90.9 MHz in Topeka, Kansas and 91.9 MHz in Jefferson City, Missouri.

Also submitting an application for a full-power FM station is the owner of KCVO(FM) in Camdenton, which has numerous translators throughout west-central Missouri. KCVO's owner is proposing a station on 89.7 in Knob Noster, Missouri, about halfway between Kansas City and Sedalia.

****

Country station WDAF(AM) in Kansas City has yanked a spot from the local TV airwaves after complaints from groups concerned with violence against women.

The spot for "61 Country" showed a woman in a shower listening to a radio. A man dressed as a stalker enters the bathroom, reaches into the shower, and retunes the radio to WDAF, writing "61 Country" on the steam in the mirror as he leaves.

The first station to pull the spot a couple of weeks ago was WDAF-TV (which is no longer connected with WDAF) after getting complaints from viewers and its own employees. The issue of violence against women was especially poignant at Channel 4: one of its female

anchors was the victim of a stalker for nearly two years.
Shortly after the Channel 4 decision, WDAF(AM) decided to discontinue its TV commercials.
****
Impertinent Question of the Week: Now that the calls "WKTU" have been revived in New York, will someone revive "KJLA" and its slogan "Your 24-Hour Dancing Machine" in Kansas City?
I suspect not.

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

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Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

1846. PHOENIX RADIOWATCHERS 2/13

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4g1dvh$39j@vixen.cso.uiuc.edu>
Source record: 25729

INSIDER INFORMATION: Sources tell us that Nationwide Hot AC KVRY(104.7) will indeed morph back into its old identity of CHR KZZP. Nationwide's lawyers are talking money with the North Dakota broadcaster who owns the calls now...he'll sell when they put the right number in front of the zeros. As noted before, new GM Paul Talbot did news there in the 80's...glory days PD Guy Zapolean is consulting...AND...sources say KZZP's 80's morning guy, Johnathon Brandmeier, will do mornings via satellite from Chicago...he'll also do some weeks(probably the cold ones in Chicago)from Phoenix. Look for the new format in 3 or 4 weeks. Meantime...both the music and the processing have gotten mighty soft at KVRY...will the new format be preceded by stunting that includes letting the old one literally fade away?

THE (BIG) BOYS ARE IN TOWN: Jacor's acquisiton of Citicasters for $800 million Monday(2/12) gives them a presence in Phoenix....namely Classic Rock KSLX AM/FM(1440/100.7). It also vaults them(for now) into the top spot of radio ownership totals with 52 stations in the USA. #7 Chancellor Broadcasting is awaiting FCC approval of its purchase of Country KMLE(107.9). And, a few miles south in Tucson, SFX Broacasting has bought Prism, which owns CHR KRQ(93.7). That acquisition makes SFX #2 , with 51 stations.

AND THE TELCOM DE-REG BUYOUTS JUST KEEP ON COMIN'(Do a Bill Drake impression and read it out loud and it's a lot funnier...well, maybe just a little funnier): Par Broadcasting,
which bought KOOL AM/FM(960/94.5) as part of its acquisition of Compass two months ago, sold those stations Tuesday(2/13)...but won't say to whom until Wednesday(2/14). Talk on the street is that one of 3 things has happened: 1: Pulitzer has bought the KOOL combo and will add them to newstalk KTAR(620) and AC KKLT(98.7)....or 2: Pulitzer has bought the combo but will sell the FM to Jacor at a profit...possibly even paying for the AM acquisition.....or 3: Pulitzer bought the AM and Jacor bought the FM in separate deals with Par. Details to be furnished tomorrow and posted (Bobby Ocean voice) in mere seconds.

1847. So. Illinois Radiowatch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Joey Helleny <jhelleny@ldd.net>
Message-ID: <4g1dvi$39k@vixen.cso.uiuc.edu>
Source record: 25730

SOUTHERN ILLINOIS BROADCASTER ADDS TO HIS GROUP

by Joey Helleny

3D Communications Corporation announced today that it would purchase WFRX-AM-FM in West Frankfort, Illinois, adding to the Southern Illinois' company's holdings.
Dutch Doelitzsch already owns WDDD-AM-FM in Marion, Illinois and WVZA-FM, licensed to Herrin, Illinois, but operated out of 3D's Marion studios. He was also formerly the owner of a UHF television station, but sold channel 27 to a religious broadcaster several years ago.
WDDD-FM (Country) has been the consistent market-leader in the Carbondale-Marion MSA. WVZA-FM (AC) has been growing quickly, using an SMN format.
On-air announcements indicated that long-time WFRX manager/owner Art Smith would remain with the stations.

###

Joey Helleny
jhelleny@ldd.net

1848. radio affiliates?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: rich@dataworld.com
Message-ID: <4g1dvj$39l@vixen.cso.uiuc.edu>
Source record: 25731

General query:

Anyone know where I could get lists of radio station affiliates for
different radio networks (ABC, NBC, CBS, etc...and so on) on the net?
I need as many lists as i can possibly get. Thanx for any help.

1849. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g1dvj$39m@vixen.cso.uiuc.edu>
Source record: 25732

WS> KNIN knows how to do Top 40 right! A broad range of current
WS>music, pop, dance, rock, and "alternative" such that none of
WS>it gets tedious, and they generally beat Dallas radio on new
WS>music. They promote themselves as the "alternative to boring
WS>radio" and "different kinds of music for different kinds of
WS>people".

Tom,
Then they're not Top 40. Top 40, by definition, plays the top songs
on the charts. It's probably the least innovative format because it
bases its playlist on lists created elsewhere. Top 40 is tedious to
anyone not interested in a limited playlist and it would hardly be
known for a "broad range" of music.

Rich

1850. Re: The London Radio Scene

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: John & Lucy Hayward-Warburton <hay-warb@bbcradio.demon.co.uk>
Message-ID: <4g1dvk$39n@vixen.cso.uiuc.edu>
Source record: 25733

In article <4fccjo$o6h@vixen.cso.uiuc.edu> RMO@intele.net "Abner Kravitz" writes:

> The London market is quite different from any American market. British radio
> is primarily made up of BBC (governemnt owned) radio stations and then
> Independent (Commerical) radio stations.

May I correct a small point about the BBC? The Corporation is *not*
government-owned, but operates free of the government of the day under
its Royal Charter and Licence. Although it is true that the Board of
Governors is appointed on Prime Ministerial advice, it does not control
the output of the BBC -- that is left up to the Board of Directors,
appointed by the Corporation itself. You could say that the Board of
Governors, consisting of prominent men and women from all walks of
life, is there to put the nation's case to the BBC Board of Directors.

For example, if the Conservative government were voted out tomorrow, the
Board of Governors would remain until its members' terms of office
expire. Political tinkering by the Government would be recognised
immediately, and you might find a great many programmes would tell the
public if this were found to be the case.

This post does *not* represent the official views of the BBC; it is
simply how I understand it as a producer working for the Corporation.

--
This writing is from the desk of John & Lucy Hayward-Warburton.
E-mail: hay-warb@bbcradio.demon.co.uk

1851. A Chilling Thought...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4g1dvk$39o@vixen.cso.uiuc.edu>
Source record: 25734

I was visiting a friend this weekend. He's a business/accounting guy, never worked in broadcasting. He asked me about the telecom bill and what it means for radio. I told him about the new local ownership caps and the abolishment of national ownership caps. And then he said...
"You know what I'd do if I owned one of these big chains with 50 or 60 radio stations in 15 or 20 cities? I'd find a city where I wanted to do business, build a studio for each format I owned somewhere...hire management and talent for each of those, what, maybe 6 or 7 formats?...and uplink them...then downlink them at each of the stations according to format. "
What he's talking about, in essence is this: If ACME Broadcasting owns 15 CHR's, 14 Oldies stations, 16 Country outlets, 12 Classic Rocks, 13 Alternatives in cities around the country...why wouldn't ACME simply become its own exclusive satellite service...with its format, its music and its jocks? And why wouldn't every other company with dozens of stations do the same?
In the days since, I've talked with four very big names in the business here in Phoenix...people whose names I won't share because I don't have their permission...people you've heard of, people with long and distinguished careers in radio...people who, like me, never considered that this would be the next logical step of de-reg.
If you're a Jacor, do you want to manage and program 52 stations, or do you want to manage and program 6 and rake in the revenue from 52?
Do you want to try to find 52 good morning drive talents(ARE there 52 good morning drive talents??) or 6?
Undoubtedly, some operators would want to keep certain time slots in certain cities local, but Stern and Imus show that mornings don't have to be local to be successful. Music-intensive formats could probably switch to a company owned and formatted satellite without too many listeners perceiving a difference(if there is any in reality)from
what the consultants have been telling the station to play anyway.

Michael Hagerty

1852. Overpowering Station

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: knight@nr.infi.net
Message-ID: <4g1dvl$39p@vixen.cso.uiuc.edu>
Source record: 25735

Reply-To: knight@nr.infi.net (Jerry Palladino)

I listen to KDKA in Pittsburgh at night when it comes in. I live in North Carolina. About 7:00 PM ET, a station from the British West Indies, "Superpower 1020" blots out everything due to its 100,000 watts of "Christian Radio." I know that this station is NOT in the US jurisdiction. I wanted to know if there is some way I could make a formal complaint about how it blocks out US stations. If so, please let me know - I am sick and tire of listening to this fundamental Christian crap.

Sincerely,

Jerry Palladino
Former Pittsburgher

1853. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jay@koolcfra.com
Message-ID: <4g1dvl$39q@vixen.cso.uiuc.edu>
Source record: 25736

In article <4fkg7d$s0n@vixen.cso.uiuc.edu>,
wkress@tc3net.com (Bill Kressbach) wrote:
>
>
>Is there anything that a college radio station could afford to keep
>our ID clock reasonably accurate. I'm using a Zenith mini-sport
>computer for station automation and it's only accurate to about 30
>seconds a day. It has to be reset every few days. Even someting that
>gave me a strobe at midnight or noon would be helpful.
>

In Canada, we have the NRC, or National Research Council. They are the official "Keepers of Time" in Canada. They provide a number for you to call wiath a modem to sync your PC clock with. I don't know much about the US system, but might I suggest finding out the government department that "Keeps Time"? They'd be able to provide you with either a) A phone number to call (and the software) or b) a Shortwave Frequency on which time bursts are broadcast.

On another note, I have a Zenith Mini-sport, and the clock seems to be reasonably accurate. Is there a clock battery that could use changing?

Hope this helps!
Jay

--
Jay Lawrence - WWW Administrator - Music Department - 580 CFRA/KOOL-FM 93.9
CFRA - www.cfra.com
KOOL - www.worldlink.ca/KOOLCFRA/kool.htm

1854. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4g1dvm$39r@vixen.cso.uiuc.edu>
Source record: 25737

In article <4frg99$a0j@vixen.cso.uiuc.edu>, Donald Forsling
<forsling@POP-1.IASTATE.EDU> wrote:

|: Here's an idea. Contact an outfit named Parsons Technology in Hiawatha,
|: Iowa (319-395-0115). They have a little software package called "Atomic
|: Clock for Windows." You can set it up to automatically dial National
|: Institute of Standards and Technology (WWV) or the United States Naval
|: Observatory time systems however many times a day you wish and synchronize
|: your PC's internal clock with the time service's atomic clock.

There's also freeware for the Mac that does the same thing. Look for Set
Clock by Jim Leitch, of Leitch Video (they make super-accurate sync
generators for tv stations). I found it on AOL, but by now it's probably
on every ftp site.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

1855. Re: Q: College radio music testing - how feasible?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g1dvm$39s@vixen.cso.uiuc.edu>
Source record: 25738

RM>What?? I think you're missing the point of college radio! A college radio
RM>show should focus on a jock's likes and dislikes.

Rob,
Why? Unless a jock has an expert knowledge of a particular genre,
there's no reason for a station to indulge his whims.

RM>There are the college stations that emulate the big boys; whether they be CH
RM>AOR etc., etc.. They serve as a great training ground for people who want a
RM>career in radio.

There's no commercial station I know of that allows a jock to select
his own music. It's hardly a training ground if a college station
allows it and gives the jock the impression he'll be able to do it in
real life.

Rich

1856. Re: Compression

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Alan Farrar <alan@reeltime.demon.co.uk>
Message-ID: <4g1dvo$39t@vixen.cso.uiuc.edu>
Source record: 25739

In article <4fhvjh$k62@vixen.cso.uiuc.edu>, Robert Casey
<wa2ise@netcom.com> writes
>References: <4fccj3$o5q@vixen.cso.uiuc.edu>
>
>
>
>Once asked someone claiming knowledge in broadcasting what would
>music would sound like compressed to less than, say, 1 dB of
>dynamic range (ie, no preceptable range). He said it would not
>be intresting to listen to (sound terrible). Is he right?
>

What the music sounds like with or without compression I feel is a
matter of personal perception!

However in my humble opinion I think if the gate level was raised and
the driving output increased and the compression level raised the result
would probably be high quality sounds played at a constant level

--
Alan Farrar Reeltime Radio Advert Recording Studio Derbyshire England

email alan@reeltime.demon.co.uk

Turnpike evaluation. For information, see http://www.turnpike.com/

1857. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4g1dvo$39u@vixen.cso.uiuc.edu>
Source record: 25740

> From: slwork@netcom.com (Steve Work)
>
> Aren't contests designed to exploit this methodology? A common example
> would be to have contest which requires you to listen at 7:20. The
> programming people are assuming that a "typical" listener would show up
> at work at 8:00, and would normally listen for an average of 20 or so
> minutes on their drive to work. This would give, perhaps, two
> quarter-hours to the station in morning drive. If the listener tunes in
> at 7:20, and writes down 7:20-8:00 in the diary, the station will get
> credit for three quarter-hours, an increase of 50%.

Contest strategies could fill a big book. The one you describe, although implausible, is one of them. Adroit contesting can really balloon the ratings in one book. Almost invariably the contest-bloated numbers settle back to reality in the next book. I was associated with a station in Detroit years ago which gave away a house in a Spring book and literally doubled the ratings. A three to a six and back to a three over three books.

The exception is a station for which contesting and promotion is a constant and key aspect of the format. KVIL in Dallas comes to mind.

> Also, can someone explain how the "at home", "at work", "in the car", or
> "some other place" factors in the ratings? I've always thought that "at
> work" would weight the listening higher because more people (co-workers,
> customers, etc.) might be in earshot of the radio. And that "in the car"
> would be weighted less because the driver is almost always alone, and
> also has the car radio buttons in easy reach (and fingers just itching to
> tune out the commercials).

Before this turns into the radio equivalent of an urban legend I should point out Arbitron does not weight by location of listening, period. The location of listening data is gathered and reported, but does not in any way influence the size of the total audience estimate.

> : Some stations try to schedule their commercials so they are in music
> : when their primary competition is in commercials.
>
> Can someone please comment on this? I thought that when there are two
> competing statons on the same format they have some sort of unwritten
> agreement to synchronize their commercials. They don't want the listener
> being able to just hear a commercial, punch a button, and go right back
> to their favorite music.

Just plain not true. Most program directors and general managers I know do not look good in handcuffs.

There have been some experiments by commonly owned stations in similar formats to schedule commercials so one station is always in music. The theory is to try to capture 100% of the, let's say rock, listening on the two stations among those listeners who punch out the commercials. So far the results have been inconclusive.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

1858. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: rueger@netaccess.on.ca
Message-ID: <4g1dvo$39v@vixen.cso.uiuc.edu>
Source record: 25741

Edward Hsu <ehsu@direct.ca> wrote:

> I'd like to know what the professionals think of the possibility
>of an all dance station in Vancouver, British Columbia, Canada?

Actually, one of the first Canadian licence applications for a station doing Dance music was in Vancouver. They were turned down - in part (I believe) because none of the CRTC commissioners could figure out how "dance" differed from other pop music variations.

The open frequency was given to a country station instead. This was about ten years ago.

Barry Rueger
National Campus and Community Radio Conference
June 17 - 22....Hamilton, Ontario

Friends of Hamilton Wentworth Community Radio
107 Victoria Avenue, Hamilton, Ont. L8N 2S9
http://netaccess.on.ca/~friends/index.html
email friends@netaccess.on.ca
(905) 525-6699 (905) 523-5345 fax

1859. Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4g1dvo$3a0@vixen.cso.uiuc.edu>
Source record: 25742

Edward Hsu <ehsu@direct.ca> wrote:
>
>
>Hello to fellow radiophiles and dance music fans...
>
> I'd like to know what the professionals think of the possibility
>of an all dance station in Vancouver, British Columbia, Canada? (Dance
>station, I mean an urban Top 40 station specializing in European Ni-NRG
>dance, along with some R&B and rap.) A station like Energy 108 in
>Toronto (CING-FM 107.9, Burlington, Ontario) would fit perfect in the
>region bounded by Vancouver, Victoria, and also Seattle, WA. I was
I thought there already was one...Z95.3 or CKZZ is listed in b'caster directory as Dance format..
also I would suspect that FM102 CITR at UBC has got to have SOME dance programming in their campus sched...

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1860. Re: Detroit 1500 array

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Mike Dault <mdault@Fe3.rust.net>
Message-ID: <4g1dvq$3a2@vixen.cso.uiuc.edu>
Source record: 25743

Dan Strassberg <EDNSTRASSBERG@cahners.com> wrote:
>
>(there was at least
>one other set of calls between WJBK
>and WLQV),

>From WJBK to WDEE to WCZY-AM to WLQV back to WCZY-AM then again to WLQV.

That is how I rember it from 1968 to 1986.

1861. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4g1dvq$3a3@vixen.cso.uiuc.edu>
Source record: 25744

WWJ, on 8 Mile Road, is still in its original building. That is, and always was, just the transmitter site. The studios were downtown on Lafayette Boulevard until 1982 when they were moved into the Channel 2 building on 9 Mile Road near the Southfield Freeway. TV2 and WWJ are _NOT_, however co-owned.

The truly beautiful transmitter site in the area belongs to WJR. It is located downriver (Riverview, maybe? I've been gone too long!) and is a marvelous old art deco building. Just gorgeous.

Grant

On 11 Feb 1996, Bill Ostrander wrote:

> Hey - I was born in Detroit in '61 & moved in '72. Is the station on 8-mile
> rd near Telegraph (WWJ or WJR) still have the original '30s transmitter
> building on the site, and are the call letters still lit up in neon on the
> tower?Thanks - Bill dc3@mind.net (Formerly near Berg & Pembroke)

1862. Re: April Fool

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: VULM45A@prodigy.com
Message-ID: <4g1dvq$3a4@vixen.cso.uiuc.edu>
Source record: 25745

-- [From: Robert Paine * EMC.Ver #2.10P] --

Bob Steele, now partly-semi-retired morning personality at WTIC-AM, Hartford CT, used to announce every April 1st that he was finally retiring and that this was his last broadcast. Was very convincing, too - right up to the very last seconds of the show. As his theme music faded he'd say "April Fool."
I think Ray Poindexter's book Arkansas Airwaves was where I read about the prank played by one city's radio stations. Each ran their normal program schedule with one exception: Station A's announcers were on Station B, Station B's on Station C, C's on D and D's on Station A. (Are you thoroughly confused?) I think this went on throughout the whole broadcast day.
Of course, the climate in radio has changed such that I don't think this could happen today. Too much competition, too corny an idea, too whatever for today's industry.
Still, it would be fun to try to get listeners wondering what the heck's going on.....

1863. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4g1dvr$3a5@vixen.cso.uiuc.edu>
Source record: 25746

Absolutely...

As the owner of a number of shall we say "signal challenged" stations,
we used to recommend the Radio Shack DX440 (now discontinued) but
switched to the SuperradioIII when we first saw it.

It's great.

1864. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: cameron@america.com
Message-ID: <4g1dvs$3a7@vixen.cso.uiuc.edu>
Source record: 25747

cbmbest@ix.netcom.com (Ray Dennis) wrote:

>I have heard about the GE Super Radio that is supposed to have a decent
>AM front end.

>Has anybody in the group used one? Is it worth owning?

>Ray Dennis

Yes.....In my opinion the Super Radio is the best consumer-grade AM receiver on the market. I live in Florida and all of my northern clear-channels....(WCBS, WLW, WNBC...er WFAN, WLS,..ect.) come in perfectly...daytime! The receiver is a mono AM/FM receiver with a full-range speaker, volume-bass-treble controls, internal AM antenna with terminal-connectors for an external antenna, and a headphone jack. It can run off of batteries or the included AC cord. It also incorporates the new AMAX bandwidth standard circutry and has a wideband or narrowband switch for AM. If you have enough signal and the AM's-up-to-snuff, the AM sound approaches FM quality. The FM receiver isn't too shabby, either. The FM antenna is the standard retractable job that folds under the carrying-handle. Retail is about $30-$50 US. A great radio....AM or FM....for the price.

1865. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4g1dvs$3a9@vixen.cso.uiuc.edu>
Source record: 25748

On 14 Feb 1996, cbmbest@ix.netcom.com (Ray Dennis) wrote:

> I have heard about the GE Super Radio that is supposed to have a decent
> AM front end.

> Has anybody in the group used one? Is it worth owning?

Yes, and yes. I have both the Superadio II and III. At that price, it
seems to be one of the most sensitive AM receivers on the market. Use a
Select-A-Tenna with it and you'd be amazed what comes in.

Clarke

==================================
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==================================

1866. News Opening (eastern Canada)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-16 00:00:00 UTC
From: Ian Cameron <airshow1@mi.net>
Message-ID: <4g1e03$3am@vixen.cso.uiuc.edu>
Source record: 25749

Greetings Bill!
would you please post this for us? Thanx muchly.

CHSJ, Country 700, in Saint John, New Brunswick, is looking for an
afternoon drive newsperson. Must be experienced and multi-talented;
some reporting but ability to anchor the desk and do an authoritative
yet personable read are paramount. Tape & resume to;
Graham Brown, News director,
Country 700, CHSJ,
P.O. Box 2000,
Saint John, N.B.
E2L 3T4
or courier to
58 King street,
Saint John, N.B.
E2L 1G4

E-mail is not encouraged 'cause we gotta hear the tape, but legitimate
questions would be entertained at "country700@mis.nb.ca".
Thanks for your interest and co-operation.
Ian Cameron, program director.

1867. Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4g4a82$d2@vixen.cso.uiuc.edu>
Source record: 25600

Tonight my father and I were talking about or knowledge
on ISDN (or rather, lack of) and we came up with some questions
that perhaps some of you who actually use ISDN can answer.

1. Does ISDN work on fiber optic or copper cable?

2. If a station uses ISDN lines to broadcast from a
remote location (example, sports remotes) and they
use an ISDN system, how does it work?

3. Will ISDN eventually replace our current analog
telephone system as we know it, and if so, when?
What kind of an impact would ISDN have on data
transmission, such as computer modems?

4. Would using ISDN for remote broadcasts be easier
and more affordable vs. using a "cable" system?
(example, a station wants to cover sports events
from a number of local stadiums and gyms.
The station considers wiring a cable from every
stadium or gym where the event will occur, and
run these cables back to the station. Would
it be cheaper and less complex to use ISDN rather
than wiring a cable from every single stadium or
gym?)

5. How reliable is ISDN? Does it have a good, flat
frequency response range? Does it fail easily
or is it a trustworthy system?

Thanks for any response!

Rob Bass

1868. Attention ISDN Users

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: ian@metrocp.ace.co.uk
Message-ID: <4g4a83$d3@vixen.cso.uiuc.edu>
Source record: 25601

Does your Radio station or Studio use ISDN ?

Are you interested in establishing links with other ISDN Users around
the world ?

Then check out the Broadcast ISDN User Guide & Directory WWW site at
http://www.sms.co.uk/isdn/

This site seeks to answer all your ISDN questions and provides details
of over 300 ISDN users world-wide.

Check whether you radio station / studio is listed, and if not,
complete the FREE entry form to be added to the site.

1869. KTU Calls

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4g4a88$dd@vixen.cso.uiuc.edu>
Source record: 25602
Body handling: HTML body converted to readable text

<<>>

The Ocean City, NJ station (I used to work there) changed it calls to WTKU.
The new owner owns a couple of stations in the Atlantic City area.

<<<1. When did WHOM-FM become WKTU at 92.3 FM?>>>

In 1975 or 76, I recall. I don't think Infinity ever owned the station. Emmis
owned in the 80's. They changed from the Apple (WAPP) to WQHT (Hot 103.5)
then moved the station down the dial after buying and spinning off WYNY from
NBC.

Tripp

1870. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: bkurt01@emory.edu
Message-ID: <4g4a84$d5@vixen.cso.uiuc.edu>
Source record: 25603

In article <4g1dvg$39h@vixen.cso.uiuc.edu>, Tom Taylor
<totaylor@delphi.com> wrote:

> H-U-G-E group deal -- Worth as much as $774 million simoleons. Jacor buys
> fellow Cincy-based group owner Citicasters with its 19 radio stations and two
> TV stations. Merger assures Jacor's foreseeable-future dominance of
Cincinnati
> (taking two-thirds or more of the total radio revenue)....and gives it a
> second FM (WKLS) in the valuable market of Atlanta. Also puts Jacor into five
> new markets, including Phoenix, Columbus and Sacramento. Beefs up
> holdings in current Jacor markets like Tampa. The post-Telecom-bill
> avalanche continues! Tom Taylor/Inside Radio

actually, it makes WKLS (96 Rock) it's third FM signal in the market.
There is WPCH (Peach 94.9) and WGST AM and FM. Of course it is using it's
WGST FM signal to simulcast it's AM programming, to compensate for it's
miserable signal in the Atlanta market, especially at night. Second
different FM program, third technical signal. just thought i'd be a bit
picky :)
benji kurtz
wsb, atlanta

1871. Excel Music Scheduler

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4g4a89$de@vixen.cso.uiuc.edu>
Source record: 25604

well, while i sit and watch all the selector fans bash the musicmaster fans and vice versa... :-)

i am writing a music scheduling "program" (add-in) as a part of microsoft excel. i'm sure the demand may not be that great, but at least it makes *me* more marketable. :-) i have the basic routines done...the program currently creates a 24-hour schedule, based on any number of custom hourly clocks, and will rotate songs in any number of custom music categories. nothing earth-shattering yet :-) next step is the toughie: maintain a history of playdates/times and create all those lovely tests (last time the artist/title played, tempo matching, etc. etc.).

anyone out there in net-land willing to try a test version (when complete)? i would appreciate input. are there any stations out there that actually have PC's with windows loaded? with excel users? it seems to me that while some stations are gradually adding more and more computers, the only software they buy are ms-dos and wordperfect for dos :-(

thanks... net discussions welcome. if you would like to become part of my testing team please e-mail responses.

tim elliott
oldies 104/kods-fm reno

1872. Re: Non-Commercial Ratings

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: wriite@soho.ios.com
Message-ID: <4g4a8a$df@vixen.cso.uiuc.edu>
Source record: 25605

: Right now Arbitron will not publish Non-Com ratings. However, CPB has
: just firmed up their policy of funding Non-Coms. This funding will be
: based on RATINGS as well as population/non fed funding. I'm sure the
: Arbitron ratings will become very well publicized.

In a radio time-buying refresher class, tought here in LA by a BBDO
broadcast media buyer, we were told that Arbitron will probably soon be
including non-comm ratings.

Bryan Farrish

--
Wriite Radio
818-905-8038
Los Angeles, CA
wriite@soho.ios.com
http://soho.ios.com/~wriite/adsng.html

1873. Re: Overpowering Station

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4g4a8a$dg@vixen.cso.uiuc.edu>
Source record: 25606

Jerry Palladino (knight@nr.infi.net) writes:
> Reply-To: knight@nr.infi.net (Jerry Palladino)
>
> I listen to KDKA in Pittsburgh at night when it comes in. I live in North Carolina.
> About 7:00 PM ET, a station from the British West Indies, "Superpower 1020" blots out
> everything due to its 100,000 watts of "Christian Radio." I know that
> this station is NOT in the US jurisdiction. I wanted to know if there is
> some way I could make a formal complaint about how it blocks out US stations.

You could find out where exactly it is, and fire off a letter to that
government. How far that will get you, I don't know . . .

This sounds like a repeat of those Mexican Superpower stations we all knew
aboout in the 50's ., doesnt it.

1874. Re: 1000LB Gorilla/Jacor

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: sjsobol@junior.wariat.org
Message-ID: <4g4a84$d6@vixen.cso.uiuc.edu>
Source record: 25607

Mark Beall (mbeall@freenet.columbus.oh.us) wrote:

: Randy Michaels (Jacor-VP) showed up on 550-WKRC just after they took it
: over a few years back, and blasted every other Non-Jacor station in town,
: got specific and named names. In summary called them a waste of
: electricity. Where does this mega-olopy take Jacor? I'd love to read
: your thoughts.

This doesn't prove anything other than that Michaels is taking the high
road of station promotion. :>

--
Steve Sobol - Internet-Ready PC Sales, Programming and 'Net Consulting
North Shore Technologies, Cleveland, Ohio (sjsobol@nstc.com / sjsobol@apk.net)

Keeper of the APK Net FAQ: e-mail apk-faq@nstc.com

1875. Re:Jam jingles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4g4a85$d7@vixen.cso.uiuc.edu>
Source record: 25608

John was enquiring "how do I get a copy of Jams Anniversary Jingle CD"??
I'm sure, if you faxed or called Jon Wolfert (a real nice guy) at Jam, he
would be pleased to send you same.
His fax is...214 381 4647 or phone 214 388 5454.
Goodluck
Rob McKay

1876. Re: Production Major needs advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: wallyaudio@aol.com
Message-ID: <4g4a8a$dh@vixen.cso.uiuc.edu>
Source record: 25609

A good start for someone interested in audio production is "Radio and Production" published by Jerry Vigil. Contact "RAP" at P.O. Box 170625, Irving, TX 75017-0265. This monthly magazine and cassette (with subscription only) pretty much chronicles the state of the production art in USA and Canadian radio today. The recording trades Mix, EQ, Home Recording etc. can be helpful if you can get past all the advertising and photos of studios to die for. The best advice I have is buy a cheap Tascam or Fostex multi-track cassette deck to learn the basics of multi-tracking, or if your computer can handle it a soundcard and audio edit program and practice practice practice. Find a station you like to listen to and try emulating their production style (I spent my first couple of years in radio trying to copy WIBC in Indianapolis....in the 70's they were an on-air production powerhouse). Also....learn how to write! Strong copy says it all. I've got 23 years in the audio produciton for radio and TV and if the copy is well written, you can and will create magic with it. Good luck!

Wally Wawro
WFAA-TV
Dallas, TX
Wallyaudio@aol.com
radio broadcasting

1877. Position Available-Underwriting Account Executive, Noncommercial

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: TDAVIS@mpr.org
Message-ID: <4g4a86$d9@vixen.cso.uiuc.edu>
Source record: 25610

We have a position available in our Development Department for an underwriting Account Executive. If you are interested in finding out more about the position, please call our Human Resources Department, Bonnie West at (612) 290-1139 to get a complete job description.

Account Executive
Use your sales expertise to help support a non-profit mission. Minnesota Public Radio has an opportunity for an experienced sales and marketing professional to sell underwriting for its News & Information and Classical Music networks. Focus will be on new business development and relationship management with Twin Cities businesses. Ideal candidate will be self-motivated, results oriented; have excellent oral and written communication skills; have a minimum of 3 years experience in sales, preferably in radio, and a proven track record of successfully meeting income targets through both prospecting and client upgrades. Send letter, resume and salary history to:

Human Resources (265A)
Minnesota Communications Group
445 Minnesota Street, Suite 500
St Paul, MN 55101
AA/EEO

Posted By:
Tom Davis
Minnesota Public Radio
St. Paul, MN
tdavis@mpr.org

1878. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: pmokover@ix.netcom.com
Message-ID: <4g4a8c$di@vixen.cso.uiuc.edu>
Source record: 25611

calonj@cadvision.com (Jon Calon) wrote:

>In article <4fecf9$1gi@vixen.cso.uiuc.edu>, sborre@asc.upenn.edu wrote:
>
>> I need some help confirming a ratings related question.
>>
>> I understand that radio listening is not evenly spread
>> throughout an average hour. I remember reading (though I
>> can't for the life of me remember where I read this!) that
>> the first 15 minutes of the hour are the most listened to
>> and the last 15 minutes of the hour have the fewest
>> listeners. One result of this fact is that radio stations
>> are more likely to sweep the first quarter hour with
>> programming and confine commercials to around :50 after (if
>> possible) with the goal of giving an artificial boost to the
>> ratings.
>
>It's true that the least listened to Quarter hour is the :45-:00 quarter,

Jon...

The :45-:00 quarter-hour does not necessarily have the least listening. It does, however, frequently have the least reported listening in Arbitron diaries.

Peter Mokover
Spectrum Research

1879. WJDM/Radio AAHS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4g4a87$da@vixen.cso.uiuc.edu>
Source record: 25612

} Richard Kunz <railbuff@mcs.net> wrote:
}
} Mebbe I'm dumb, but why would the station program kids' radio in the
} middle of the night? The signal might be strong in that uncluttered
} 'hood, but are Europe and the Far East in their game plan?

I am not a spokesman for kids radio but I have studied it, and find it fascinating, so Ill take a stab at this. If Stella (clever phrase) Starr is here (and I know she is) maybe she can fill in the gaps.

Speaking of Radio AAHS, since my personal exposure to Kidstar is too minimal to permit a proper evaluation.

The music overnight is a lot different than at other parts of the day.. More pop, AC and hit music, woven in with the kids stuff. Nights seem to appeal more to the upper end of their target demo. I can see a 12 - 15 y/o listening to the night music. Hell I am more than twice that age and I listen, but then I am a huge believer in the format.

More importantly, one of the missions of Radio AAHS was to only be on full-time stations so that they were there whenever a kid wanted them, even at 3 AM. I don't know whether the current incarnation of AAHS still holds to that, but originally that was thee idea. A good idea, in my opinion.

Also, AAHS is not specifically 'kids radio' they are 'family radio' with kids as the primary focus. Unlike some 'other' formats calling themselves family radio formats, AAHS really is something that can be enjoyed by a very wide age group. AAHS is bright, energetic, fun, and contains elements of 'radio' that are just plain missing from today's so-called 'Adult' radio. It just bubbles with excitement and fun. We are not talking "Barney" here. We are talking music from virtually all styles, picked on the basis of their positivity, integrity and fun.

I would rather listen to AAHS than 'another 25 in a row' on some AC or rock station. I think that once one gets rid of the emotional aversion to "eeek its kids radio" ... and really listens, you will see why this format needs to exist. I have loved AAHS style programming since I first heard it on WWTC in Minneapolis, long before they went satellite. They sound quite different today, more pop music, but the sound really fine and I am glad Disney is finally in their camp (by way of ABC). Hey Stella, take it from here.....

Hey Kidstar.. send me some tapes so I can comment on your product too.

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

1880. Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: rlonewolf@aol.com
Message-ID: <4g4a8d$dk@vixen.cso.uiuc.edu>
Source record: 25613

Reply-To: rlonewolf@aol.com (Rlonewolf)

Hi. Would like to make contact with announcers I went to school with at Brown Institute Broadcasting Division in Minneapolis. Especially looking for Sue Jacobs, Jennifer "The Brat" Brattland, Scott Jones, Kevin Bear, R.C. "Rich" Brown, and Dan Block, and Rhonda Smith.

If you ARE one of the people or know of them, tell them I'd like to see if maybe a reunion could be organized. email me at rlonewolf@aol.com

Ron Carleton
KKCV-FM "The Hog 98.5 FM"
Waterloo/Cedar Falls, IA

1881. WJDM/Radio AAHS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Richard Kunz <railbuff@mcs.net>
Message-ID: <4g4a87$db@vixen.cso.uiuc.edu>
Source record: 25614

Mebbe I'm dumb, but why would the station program kids' radio in the middle of the night? The signal might be strong in that uncluttered 'hood, but are Europe and the Far East in their game plan?

Jest wunderin'

1882. HELP! Kids radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: tom_kris@chch.planet.org.nz
Message-ID: <4g4a88$dc@vixen.cso.uiuc.edu>
Source record: 25615

Hi :)

I am gathering information on children's interaction with the media
for my thesis. I am particularly interested in kids radio - I have
seen the odd post on this subject previously and seem to remember
something about a kids format station.

Any information such as name of station, locality, and possible e-mail
address would be greatly appreciated.

If I am successful in gaining the funding I am seeking, I will be
looking at flying over to view the station in operation.

Thanking you.....

Kris
concerned parent/media student/friendly kiwi :)

1883. Y-107 Nashville becomes "The River"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: qtoonz@aol.com
Message-ID: <4g4a8d$dl@vixen.cso.uiuc.edu>
Source record: 25616

Reply-To: qtoonz@aol.com (Qtoonz)

WYHY in Nashville has ditched its Y-107 moniker and is now calling itself "107.5 The River"

As Y-107 they billed themselves as "Today's Hit Music without the rap or hard rock". As "The River" not much has changed except that they got rid of what they call they're "obnoxious DJs". The jocks are still there but there's no hype and they talk much less.

They've got new jingles singing "ALL NEW.. The River" and listener testimonials saying how much better the station is. One even says it's more relaxing. I don't sense it as more relaxing. The music still rocks. I've heard Aerosmith, Alannis Morrisette and similar alternative edged stuff mixed in with Mariah Carey, just as they have been doing all along.

As a slogan, "The River" to me means a softer AC or a AAA format,not techno-dance music and pop/alternative rock.

Local listeners, what do you think?

1884. Re: re:rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4g4a8e$dm@vixen.cso.uiuc.edu>
Source record: 25617

"We don't call names and...try to keep the discourse civil."
Fred, your "rules of engagement" with the audience are
admirable. Too bad more programmers and hosts across
the country don't emulate you...if they did, talk radio's
growth curve might not be flattening out at this point.
Bob Smith, middays WXXI-AM 1370 Rochester NY

1885. satellite radio receivers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: chester@nwlink.com
Message-ID: <4g4a8f$dn@vixen.cso.uiuc.edu>
Source record: 25618

Does anyone know where you buy receivers that get satellite audio channels like radio stations take? Ive heard many people listen to favored network shows on satellite instead of satellite, I would like to as well.

Peter
chester@nwlink.com

[Moderator's Note: Many shows are available to a standard home dish owner, but many more are now digitally transmitted, which requires you to have a very expensive receiver, which in many cases still must be addressed and turned on, just like a cable box. For more information, post to rec.video.satellite.tvro. Bill]

1886. Re: Is this "radio show" a scam?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: glr@ripco.com
Message-ID: <4g4a8g$do@vixen.cso.uiuc.edu>
Source record: 25619

barrett@cs.umass.edu (Daniel Barrett) wrote:

> I was recently offered an opportunity to host my own radio
>show. The details sounded good: I could do the show from my telephone
>(no need to travel to the radio station), I could talk about whatever
>I wanted, the show was during prime time, and I could even advertise
>my own products (my books) in the commercials.
> I smell a scam. Is this kind of arrangement common or
>unusual? Aren't radio stations supposed to know their estimated
>audience size?

I've been on WWCR Shortwave (I pay by the hour) for almost 150
weeks with good luck. You don't say how much time that $300 is...
but I pay no where near $300/hr on shortwave. How many people
listen? No idea... but it makes the phone ring off the hook with
catalog requests....

You gotta have something to sell though... selling ads is hard...

Links, Downloadable Programs, Catalog, Real Audio & More on Web
Full Disclosure [Live] -- Privacy, Surveillance, Technology!
(Over 140 weeks on the Air!)
The Net Connection -- Listen in Real Audio on the Web!
http://pages.ripco.com:8080/~glr/glr.html

1887. Re: Is this "radio show" a scam?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4g4a8g$dp@vixen.cso.uiuc.edu>
Source record: 25620

I'm familiar with the station in question...and they've become rather notorious in the area for making this same pitch to people whose names they've pulled out of Chamber of Commerce directories and the like.

The station in question is now handing out an alleged "coverage map" that's provoked gales of laughter in every knowledgeable radio person who's seen it.

The station has 50kw day and 500 watts at night, but its transmitter site is some 18 miles west of the city of license, and even the 50kw is VERY highly directional. Nobody's listening...and I'd be surprised if anybody but the station's owners are making money off this shady deal.

Want leased-time in New England? There are plenty of more reputable deals to be had out there...but don't bite at this, er, "big fish" of a tale.

-=Scott Fybush - fybush@world.std.com=-

1888. Re: 1660 info and a question...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4g4a8g$dq@vixen.cso.uiuc.edu>
Source record: 25621

Bill P <rrb@clm.aiss.uiuc.edu> wrote:
>They use 10kw days and 1kw night non-directional

Heard WDJM 1660 in Toronto (actually Mississauga) on the car radio few weeks back at 7pm on friday sitting outside a mall. Nice signal..lots of fading..

>
>P.S.. On a related note, does anyone know what we are hearing on
>various frequencies between 1710 and 1790 Khz? They are carriers with
>short bursts of data which are repeated. Each frequency sounds a
>little different, but all are carrying these bursts of data.
>
>Ideas?
>
Bill;

I used to have a cordless phone that was on 46 mhz (handheld) and about 1.7 mhz base...could this
be it? Those havnt been around since the 46/49 mhz phones came out...but....just a thought..

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

[Moderator's Note: No these are very rythmic

1889. what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: jmckay@interlog.com
Message-ID: <4g4a8i$dr@vixen.cso.uiuc.edu>
Source record: 25622

clarkepxy@aol.com (Clarke PXY) wrote:
>
>Yes, I have seen the CFTR 8-tower array in Grimsby, and I have pictures
><grin> However, I believe this array was newly constructed sometime in
>the early 1980s when CFTR changed their pattern, a process which involved
>the non-directional daytimer on 680 here in Rochester (WNYR) moving to
>990, so that CFTR would no longer have to protect them. Before this time,
>I was told that CFTR used a 13-tower array behind a mall somewhere on the
>QEW. Anyone know for sure?
>
Yes this is true..it used to be in Mississauga near Square One Shopping Mall...but that has LONG LONG been demolished and is now the downtown residential area of Mississauga. The site was close the the HWY 403 where it crosses the credit river if i remember correctly.

While surveying AM patterns for CFRB a couple of years back, I came across the remains of an
AM station
in this area in a new and I mean NEW (like no grass in the front lawns yet) subdivision of homes.
I think this was one of 'TRs towers. It was still standing and was in a small field beside some new
homes. It was a single tower all by itself and according to the construction workers, it was the last
thing left to be taken down before the next phase of houses was to be built (as i said, this was back
around 1987?). That whole area has long since been ovetaken by the new housing developments in
Mississauga...

Little bit of history....

John

Southern Ontario Radio News & Broadcast
Engineering homepage: www.interlog.com/~jmckay
LeBlanc homepage: www.npsnet.com/leblanc

(((x)))
| "Waddya mean the tower doesnt meet the
| current CODE? Its been standing for 20 years!!??!!"
/|\

1890. Re: Sony stereo AM Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: mediapro@ix.netcom.com
Message-ID: <4g4a8i$ds@vixen.cso.uiuc.edu>
Source record: 25623

In <4fhvkb$k7f@vixen.cso.uiuc.edu> Jim Barbre
<jbarbre@pogo.scs.unr.edu>
writes:
>
>References: <4fcckj$o7m@vixen.cso.uiuc.edu>
>
>Sorry, but I had to jump in and set the record straight concerning the

>'New Sony AM stereo/FM stereo' carried by Radio Shack. It is shown on
>page 49 of the 1996 Radio Shack catalogue and sells for US $29.99. I
saw
>one a couple of months ago at the Radio Shack store at the ZCMI Mall
in
>downtown Salt Lake City, Utah. The unit is very small. The tuning dial
is
>roughly one inch in length (2.54 cm) and all antennas are internal. I
was
>unable to test it as all that could be received on AM inside the mall
was
>static from fluorescent lighting. I did not get one, as there is only
one
>local AM station where I live (a second one is pending). It does not
>broadcast in stereo and I really did not like the fact that the tuning

>dial was so small. Anyone who has one of these units (no Sony model
>number listed in RS catalogue), I would be interested in knowing what
you
>think of it.
>
>Jim Barbre jbarbre@scs.unr.edu KB7YSY Elko, Nevada USA
>

I bought one of the Sony SRF-42 FM/AM Stereo Walkman models for $29.9x
at a Radio Shack in La Mesa, CA (Grossmont Mall). I have since seen it
in stock for $5 less at the large Incredible Universe store off Route
15 in San Diego. The instruction pamphlet had a 1993 copyright date.

I tested the radio for several days, using studio quality Sony MDR-V6
headphones. There is only one AM station in San Diego broadcasting in
stereo, playing oldies (1170 on the dial). Two AM stations in Mexico
seemed to be running in stereo.

The stereo quality of the AM tuner was surprisingly good, when the
oldies station was playing a cut in true stereo, that is. (My only
other experience hearing AM stereo was briefly at a Bradlees store in
Fairfield County, CT, c. 1984.)

Using the Sony SRF-42, when I would switch to *mono,* the listenability (of the stereo music station) using headphones became almost nil, that is, like normal AM mono -- suggesting to me the real value of AM stereo.

As I tuned around the dial (late at night) an odd phenomenon was noticed: Very weak competing DX signals on the same frequency seemed to come in on alternate channels, i.e., one station on the left, the other on the right. As stations faded in and out, this sounded very odd, indeed. Static and noise also seemed to come in on one channel or the other. It added quite a bit of depth and dimension to the AM band!

Curiously, some stations broadcasting in mono sounded absolutely terrible unless the radio was manually switched to *mono* (this was particularly apparent with KSDO AM 1130 San Diego, a talk station -- it sounded very distorted and like it was out of phase). Other mono AM stations sounded fine -- in fact, better -- as if there was enhanced frequency response on the high end -- when the AM mono/stereo switch was set to *stereo.*

The sensitivity of the AM tuner was only fair, however.

I tested the FM stereo part of the tuner only briefly -- it was very disappointing and lacked good frequency response at the high end. (Keep in mind I was using near top-of-the-line Sony headphones. The FM on other radios in the $20-40 range that I own in contrast sounds great with the Sony MDR-V6s.)

The radio seemed rather cheaply made. It was somewhat difficult to tune and to tune precisely. There was a red tuning indicator but it stayed lit even if one was slightly off the frequency of the station. I returned the SRF-42 Sony Walkman to Radio Shack for a refund because the battery compartment would not close completely. (It takes 2 AA batteries.)

As noted earlier, I have (since buying the radio at Radio Shack) seen it for $5 less at Incredible Universe. I will probably buy one thereto have on hand for traveling, as I'm interested to see if there are stations broadcasting in AM stereo in other cities. In addition, the rarity of AM stereo radios (this is the first one I've seen since 1984!) makes it worth spending $25 on. BTW, I learned about its existence last week by reading this newsgroup.

Peter
mediapro@ix.netcom.com

1891. Re: WJDM 1530 and 1660 AM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4g4a8i$dt@vixen.cso.uiuc.edu>
Source record: 25624

One of the next complications in the Brave New World -- How Arbitron
will treat two different signals that share the same calls.

1892. Re: WKTU - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: gds@best.com
Message-ID: <4g4a8j$dv@vixen.cso.uiuc.edu>
Source record: 25625

In article <4g1e0q$3bm@vixen.cso.uiuc.edu>,
Steve_Coletti <bigsteve@dorsai.dorsai.org> wrote:
>The original [WKTU] format was "mellow 92", soft rock. Murray The K
>was the morning man. WPIX-FM was doing Disco at the time.

Hmmm. I don't recall them doing disco, at least not all-disco, in late '76/early '77. I remember they played a variety of things. They used to have an hour of a featured artist's music around 7pm or so, and I think they also used to air most or all of new albums. (I vaguely recall hearing most of the Fleetwood Mac "Rumors" album on WPIX before the single releases.) They carried American Top 40 on Sunday mornings as well.

I don't remember when "Crazy" Jay Thomas started doing mornings at WXLO (then on 98.7), but he was there by the late fall of '78.

Incidentally, speaking of NYC radio alums, Charley Steiner, now with ESPN, was doing the morning news at WXLO during that time period.

--gregbo

1893. Re: WKTU....New York

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: tonysant66@aol.com
Message-ID: <4g4a8k$e0@vixen.cso.uiuc.edu>
Source record: 25626

One sentence? Okay.....

"A FORMAT WITH A LOT OF POTENTIAL."

This station is the best thing that has happened to NYC. People who criticize it are either not knowledgeable in dance or still feel upset about 'YNY dropping country. (And rightfully you should but now take anger into action!)

Tony Santiago

1894. Re: WPLJ Format Change?!? (was Re: Update On The Fight To Bring Coun

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4g4a8k$e2@vixen.cso.uiuc.edu>
Source record: 25627

Tom,

Care to focus in a little more? Any possibility you're talking about K-ROCK, 92.3? I understand their ratings are down in the NY market. The country format was number 20 in a market of 60 stations. Considering the relatively small percentage of listeners who contributed to that ranking (about 1 million in a potential market of 20 million), the top thord doesn't sound all that bad to me. According to any public information I can find, WYNY was always in the black, and, Evergreen Media's stock rose from a low of 14 to a high of 36+ while they owned the station and remained country.

I still can't justify a format change here except to help pay for other recent and future acquisitions..

Just my opinion, of course..

Ron

On Feb 14, 1996 02:10:08 in article <Re: WPLJ Format Change?!? (was Re: Update On The Fight To Bring Coun>, 'Tom Taylor <totaylor@delphi.com>' wrote:

>
>I'd suggest that a change there's about as likely as the Bulls and the Rangers
>trading sports with each other -- 'PLJ's a very successful franchise (check
>the
>25-54s) and has shown itself to be amazingly adaptable, thanks to some
>very smart people. Nope, I think the next New York change is likely to come
>a
>little further up the FM dial. Tom Taylor/Inside Radio
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

1895. Buffalo/Toronto Radio Watch(2/16)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4g4a7o$ce@vixen.cso.uiuc.edu>
Source record: 25683

Reply-To: ag365@freenet.Buffalo.EDU

Happenings in the #40 market:

*The Planet decides to get down & dance....

CKEY(101.1;FM 101 The Planet)has altered their format...sort of.
Beginning last Monday,it went to a modern/dance mix from 3pm-7am(according to AllAccess;Tony Violanti's brief piece in last Friday's Gusto said it was from 3pm-5am). Modern rock remains from AM drive to PM drive. No jocks have been blown out-as yet. (Personal note:The modern/dance mix works like this:modern track,then one that could easily fit in at many other stations(i.e.Mariah Carey,etc.,then a dance track.) Why are they doing this? Well,one of my tipsters told me that-through the grapevine-the Planet has been sold to the same company that owns CING(107.9,Burlington,dance;Energy 108).(BTW,I haven't been able as yet to confirm it;if true,the CRTC would have to OK it.) He adds, "Energy has been successful with their dance format on 108 and (Hot)103.5(CIDC) in Toronto(true,but they were being consulted by the same company that consults CKEY for a while;now,only Hot 103.5 is)...It seems to me that(the) market is ripe for an Energy 108-style station." Maybe,but WKSE(Kiss 98.5) runs-more or less-the same dance music the Planet is playing.

*WXRL(1300,Lancaster;country)has returned to its old mix of music(about 75% current/25% gold-based)after about a month-plus of boosting the gold content to 60% in response to WWKB switching to SMN's Real Country. Outside of AM drive,jock talk is limited.

*More on the WHTT studio situation:'HTTer Larry Jones wired me on it and said the situation was more complex that I had written,saying that it goes back to Pyramid's sale to Evergreen-adding,"Someone-we don't know who-was contracted to build the new studios(he adds that he believes it was Pyramid's, as they had bought new equipment),but as the sale kept getting closer to being final they were doing less & less,including a new lease. That's why there's back rent & no studios." Jones adds that with Evergreen now owning the station,the station may be sold again & the studios are a long way from becoming reality-and also said that they have great equipment & studios to put it in,and nowhere to go.

*From Joel Denver's AllAccess site:
-Syracuse's WNTQ(93.1,CHR;93 Q)kicks PD Dave Edwards upstairs to the operations manager post,and brings in Tom Mitchell to replace him. Mitchell arrives from WMME in Augusta,Maine.
-In Albany,WFLY(92.3,CHR;Fly 92)PM driver/MD Shawn Scott-who had been at 'FLY for over 5 years-leaves over philosophical reasons. PD Mike Morgan is handling music duties for now.
-Interesting rumor in its Net Talk area:Is WGR(NewsRadio 55)going to be

reducing its news presence?

*Stations changing hands:

-The CP for WTOR in Youngstown was sold for $409,000(less land costs)from Stanford,CA-based Multinat Corp.(who is also dumping a San Jose radio station) to Birach Broadcasting of Southfield,MI(near Detroit;owns 4 other stations). (The station,at 770 AM w/5 kW(daytime only),has been bandied about since the late 80s,with little-if any-action taken.)
-WKBE/100.5 in Warrensburg(near Glens Falls,well in Adirondack Park)was sold for $625,000 from Karamatt Broadcasting to Bendat Communications & Broadcasting(who owns WABY & WKLI in Albany,and WUTQ/WOUR in Utica).('KBE,at 185 w,runs an AC format w/an 80's-90's base.)
-WFXV(ch.33,Fox)and LP WUPN in Utica were both dealt off to Boston,Mass.-based Sullivan Broadcasting(which owns Buffalo's WUTV(Fox 29)and Rochester's WUHF(Fox 31)(both Fox/UPN affiliates),as well as the rest of Act III Broadcasting's TV holdings)for $3.2 million. 'FXP was owned by Mohawk Valley Broadcasting,while WUPN was owned by Acme TV Corp.in Syracuse(with Kevin O'Kane involved in both stations;'FXP as principal owner,and 'UPN as the company president).
-WOCD(ch.55,Amsterdam)was dealt for $2.5 million from Cornerstone Tele Vision of Wall,Pa.to the Christian Network(based in Clearwater,Fla.;they own 5 stations and are buying 3 more).
-WICU(ch.12,NBC;Erie)was sold for $11 million from Erie-based Great Lakes Commiunications to SJL Communications(which owns a station in Santa Barbara). (source for all:Broadcasting & Cable)

-And WNDR/WNTQ(93 Q)in Syracuse has a new owner:Osborn Communications dealt it off to Pilot Communications(price unknown,but Osborn's deals totaleds $15 million).(according to Radio & Records)

TTYL...

--
C.K.G. (((((*))))) I wish I had the capability to turn this message black,
| but I don't. To Congress & the President:thanks for
|X| thinking that Internet users are only interested in
|X| looking at naked people.

1896. Burlington Plattsburgh Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: jt@together.net
Message-ID: <4g4a7p$cf@vixen.cso.uiuc.edu>
Source record: 25684

Burlington, VT - Plattsburgh, NY Radio Watch

WIZN and WOKO had a killer fall book. An article in the Burlington Free Press gave all the details a few weeks ago. The big story appeared to be the return to the top of the morning heap for Corm and the Coach on WIZN as they posted a 19.4 share 12+, followd by WOKO and WXXX. WCPV (Champ 101.3), who runs Imus in the Morning dropped from a 7.3 to a 3.2 in the A.M. slot. 12+ Numbers Looked like this:

Fall 1995 Last Spring
WOKO (country) 20.9 17.0
WIZN (AOR) 16.8 15.9
WJOY (EZ) 7.1 4.4
WEZF (Hot AC) 6.6 8.2
WXXX (CHR) 6.6 10.4
WKOL (Oldies) 5.6 2.7(as WEXP)
WKDR (Talk) 4.6 4.4
WCPV (CR-Imus) 3.1 4.9
WNCS (AAA) 2.6 2.7
WVMT (Oldies) 2.0 3.3
WGLY (REL) 0.5 2.2
WLFE (Country) 0.5 1.1
WVMX (CR) 0.5 0.5
WGFB (AC) 0.5 1.1 (includes WEAV-AM?)

There are a couple of Web Pages to check out. Wizn has had one for a about a month now. They are WWW.WIZN.COM. Also WKDR made an appearance on the web as well.. WWW.CAFENONO.COM.:80/WKDR/. Cafenono, by the way, is an "internet cafe" in Burlington's old North End (the heart of old city) that serves up coffee and the internet.

Did my ears deceive me on the way home from work on Friday (2/16)? I did, I *did* hear Chip Hobart reading news and weather on Vermont Public Radio breaks during All Things Considered. Chip (who has worked damned near everywhere), A Burlington native, has been at several stations in the area since returning home and has also been heard rcenetly doing weekends on Champ 101.3. My favorite "Chip Hobart" was in an old aircheck from the AOR days of WAPP in new York. It went somthing like "...and this is Chip Hobart, rollin' Doobies on WAPP." VPR's morning host, Lisa Peeks, appears to have gone in the oposite direction, moving over to do breaks during the Imus on Champ 101.3.

Finally, there is another new signal in the area, a small translator that re-broadcasts Family Radio (religous) from KEAR in San Francisco. It is a low power signal but gets out pretty just the same on 90.0 FM.

Here is the way things look these days:

Radio List - Burlington, VT - Plattsburgh, NY 2/96 rev. 01

620 WVMT Burlington, VT, Oldies/talk (Gill Gross, Late-late, ESPN)
1070+WZBZ Plattsburgh, NY, Talk (Mike Walker, G. Gordon Liddy)
760+WCHP Champlain, NY, Religious
960 WEAV PLattsburgh, NY, AC, simulcast of WGFB-FM
1230 WJOY Burlington, VT, EZ/Big Band, "Original Hits"
1340 WIRY Plattsburgh, NY, MOR?
1390 WKDR Burlington, VT, talk (Rush Limbaugh, Alan Colmbs)
1420 WWSR, St. Albans, VT, MOR?

88.3 WXLU Peru, NY, Public, Simulcasts WSLU, Canton, NY
88.7 WWPV Colchester, VT, St. Michael's College
90.1 WRUV Burlington, VT, University of VT
90.9 KEAR (Translator), Religous
91.7 WCMK Bolton, VT, Religous
91.9 WCFE Plattsburgh, NY, Public, "Mountain Lake Public Radio"
92.1*WMNM Port Henry,NY, Oldies, "Oldies 92"
92.9 WEZF Burlington, VT, AC, "The Best Songs on the Radio"
93.9 WPLT PLattsburgh, NY, SUNY Plattsburgh
95.5 WXXX S. Burlington, VT, CHR, "95 Triple X"
98.9 WOKO Burlington, VT, Country, "Hot New Country"
99.9 WGFB Plattsburgh, NY, AC, "B 100"
100.9*WGTK Middlebury, VT, Classic Rock, "K 101"
101.3 WCPV Essex, NY, Classic Rock, Imus, "Champ 101.3"
101.7*WVMX Stowe, VT, Classic Rock, "Classic Hits"
102.3 WLFE St. Albans, VT, Country
103.3 WGLY Waterbury, VT, Religous
103.9*WANC Ticonderoga, NY, Public, simulcasts WAMC, Albany, NY
104.7 WNCS Montpelier, VT, AAA
105.1 WKOL Plattsburgh, NY, Oldies, "Kool 105"
106.7 WIZN, Vergennes, VT, AOR, "The Wizard"
107.9 WVPS Burlington, VT, Public, "Vermont Public Radio"
* Poor signals over parts of Chittenden and Clinton counties.
+ Daytime ONLY Operation

Regards for now,
Joe Tymecki
jt@together.net

1897. Dallas-Ft. Worth Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4g4a7p$cg@vixen.cso.uiuc.edu>
Source record: 25685

The Dallas Morning News today (Friday 2/16) reported the upcoming arrival of yet another radio station in the Dallas Ft Worth area. The latest announcement is for a new build on 93.3, licensed to Haltom City, which is a northern suburb of Fort Worth. Per the article, the station will be owned by Hispanic Coalition Inc, which is headed by Marcos Rodriguez Jr, who is also president of KLTY(FM) 94.1, a local Christian Music formatted station. The station will actually be built, marketed, and have advertising sold by Susquehanna Radio Corp (who also owns news-talk KLIF 570 and country KPLX 99.5, locally) under an LMA. The article states that Hispanic Coalition, Inc will control the station and its programming. Programming format has not yet been determined.
The article states that the transmitter will be located between Dallas and Ft Worth, and will serve both cities. However, I noted when I looked Hispanic Coalitions application up, the transmitter site shows as being near Azle, which is on the Ft. Worth side of the metroplex. Whether a class C2 facility can really cover the entire Metroplex from such a location is questionable, I believe.

Yesterday's Dallas Morning News reported on the rumors that have been circulating in this newsgroup about an FM news-talk station coming to the area. The article indicated that a staff has been hired and sworn to secrecy as to which station is making the switch. The rumors reported center around Westinghouse/CBS's KRRW 97.9 and Infinity's KSNN 94.9, which are among the lower rated of the local full facility FMs. The article gives the sign on date as March 1. With two powerful talk stations and one powerful news station already operating in Dallas (all on the AM band), the question in my mind is whether this is a concept whose time has come for the Dallas market...

Tom Desmond

1898. London Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Andy Howard <andy@kiss100.demon.co.uk>
Message-ID: <4g4a7q$ch@vixen.cso.uiuc.edu>
Source record: 25686

Reply-To: andy@kiss100.demon.co.uk

London Radio Watch:

What's Going On in the UK Radio Market?

The UK has two broadcasting sectors, the public sector is represented by the BBC who run two national TV networks, five national radio networks and a number of local stations. Contrary to popular opinion the BBC isn't government owned, it is an independent body operating under a Royal Charter. Funding for the BBC comes directly from a receiver licence fee payable by everyone that has a TV.

The 5 national BBC networks are:

Radio 1 (seems they've just abandoned 1FM ident again) plays a very wide range of "pop"
music, some commercial, some distinctly not. It also has programmes of dance music (house, rap, soul etc.) "world" music and other current but non-mainstream styles. There are also segments of speech and audio art and documentaries on "lifestyle" topics affecting its (mainly young) audience. It is perhaps one of the most eclectic stations to be found anywhere at the moment.

Radio 1 recently re-jigged itself with the sacking of many of it's older presenters and took a huge drop in audience figures. This ratings drop is now turning around and the station has hired some hot young but experienced talent. In my opinion they are sounding better than they have done for a very long time. (And bear in mind that they are a direct competitor to the statio I work for, in fact they hired away several of our presenters and producers).

Radio 2 is, in effect, the same type of programming for the next generation up. It plays a mixture of softer current music mixed with older records and also includes easy listening, big bands and other styles that appeal to a slightly older audience. Presentation style is relaxed and mature with quite a lot of speech.

Radio 3 is a full-on, no-compromise, intellectual classical music, drama and arts station. They play quite a lot of "difficult" music, including modern works that are disliked by many "classical" fans. They play almost everything in its entirety, not single movements of a symphony for example. Quite a lot of the output is recorded specifically for the BBC which directly employs a number of orchestras and at least one choir.

Percieved by many to be elitist, Radio 3 probably epitomises the "public service" nature of the BBC better than anything else on radio (TV is a different matter, but we'll leave that one for now). Depite this they have approx 1 million listeners weekly. (ballpark figure, sorry I can't be more exact, I don't have any research figures to hand).

There is a comercial classical music station - Classic FM - which is closer in style to the types of classic stations I've heard in the US, playing mainly the more accessible

parts of the repetoire and entirely avoiding difficult avant-garde pieces.

Radio 4 is a speech based network. In addition to three major news programmes they broadcast a wide range of magazine programmes, significant amounts of drama, book serialisations (currently 3 per day) light entertainment and programme-length features.

Radio 5, which started life a a hybrid childrens/educational/general music and features mixture has reinvented itself as primarily a news and sport channel with some more general programming (including a weekly programme on net topics) I don't generally listen to this so I can't really offer much detail. I'll try to give a fuller review another time.

Additionally, three BBC regional networks are located in Scotland, Wales and Northern Ireland.

And there are a number of local stations run by the BBC, mostly covering a major metropolitan area or a county, these have a commitment to at least 50% speech programming almost entirely of a local nature.

The commercial sector consists of 3 national networks and nearly 200 local and regional stations. More new licences are being issued every year.

Commercial Radio in the UK has been growing rapidly in recent years with the release of large numbers of new licences. Revenue has also improved. Historically radio has been known as the "two-percent medium" taking approximately 2% of total dislay advertising spend. To counter this, the radio industry formed a new, jointly-owned operating company, The Radio Advertising Bureau, whose function is to promote radio to the adverising industry. As a result, last year the share of display ad spend went up to 4 % and is set to rise even further this year.

Also the industry has seen a spate of takeovers leading to the formation of big groups owning a majority of UK stations.

The largest groups are:

Capital Radio Group.
EMAP
GWR
Scottish Radio Holdings

Of these only EMAP has the major amount of their business outside of radio. EMAP is a very large publisher of trade and consumer magazines (number two in the UK publishing market) and also runs various exhibitions and online services.

There are also several smaller groups which own a few stations each. This picture is further complicated by groups owning part shares in other stations.

In addition to this there are also many pirate stations, a few are full-time (well, between raids they are full-time, anyway) but many are weekend only. On one recent weekend I found 28 pirate stations audible at my home in London. There are some 30 licenced stations receivable in the same location.

Currently the list of local licenced stations in London is as follows.

FM:
94.9 GLR - BBC local station, music & news/talk
95.8 Capital FM - top-rated station, contemporary hits
96.9 Choice FM - r&b, reggae, carribean community station (south London only)
97.3 News 97.3 - news/current affairs.
100.0 Kiss 100 - dance.
102.2 Jazz FM - jazz and related music.
103.3 London Greek Radio - Greek (north London only)
105.4 Melody - easy listening
105.8 Virgin - classic & new rock (London FM outlet, also nationwide on AM)
106.2 Heart 106.2 - adult contemporary

AM
558 Spectrum - multicultural, multi lingual
963 Viva 963 - music/speech, targeting female listeners
1035 Country 1035 - country music
1152 Newstalk 1152 - talk
1305/1332/1413 Premier Radio - Christian
1458 Sunrise - Asian radio
1548 Capital Gold - oldies
1584 London Turkish Radio - Turkish

Figures below are taken from the Q3/95 RAJAR sweep. (RAJAR is the UK radio industry ratings compiler):

Capital FM Capital Gold KISS Jazz Melody Virgin FM

% share 18 7 3.5 1.3 4 4.5

% Reach 31 15 10 6 8 9

Hours 10.3 8 6 3.9 8.3 8.4

So that's what the London market looks like at the moment. Later this year a new licence will be advertised for London. Current speculation is that this might go to an Indie/alternative rock station.

--

| Andy Howard EMail andy@kiss100.demon.co.uk |
| My opinions, not my employer's (Jolly nice people though they are). |
| If my employers shared my opinions... Well, frankly I'd be amazed |

1899. New England Radio Watcher: WBPS reborn, WZLX subs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4g4a7r$cj@vixen.cso.uiuc.edu>
Source record: 25687

*To paraphrase Mark Twain, rumors of the demise of sports on WBPS (AM 890 Dedham-Boston) appear to have been greatly exaggerated. Station owner Douglas Broadcasting has pulled back from its plans to take the signal to leased-time ethnic or religious in the wake of the end of a full-time lease to Prime Sports Radio. For the last week or so, we've been treated to nonstop music (well, they break for PSA's once an hour), ranging from blues to disco to oldies. Now it appears that veteran Boston sports voice Jimmy Myers (ex-WEEI, ex-WBZ, ex-WFXT-TV, ex-WWOR New York, etc.) will take over morning drive on 890 starting March 4. The Boston Herald's Jim Baker (probably the most accurate radio writer in town) says local lawyer Mark Miliotis will pony up the $4,000 a week for the airtime. Meantime, Douglas has struck a separate deal to bring former umpire Dave Pallone to WBPS from noon till 3 daily. Anyone else wanting to lease time on WBPS has to track them down first -- the station's 617-242-0890 main number is disconnected, and the promised wbps.com website never materialized. To be continued, no doubt.

*Infinity's classic rocker, WZLX 100.7, is trying a new tack to fill the morning shift when George Taylor Morgan goes on vacation next week. They're bringing in local celebrities to co-host with sidekick Debbie Enblom (misspelled as "Emblom" in the station's own news release!). The lineup includes:

Monday 2/19: Steve Morse (Boston Globe music writer), Dean Johnson (Herald music critic and radio writer)
Tuesday 2/20: Attorneys Harry Castleman and Paul Ayoub, Senator John Kerry and WLVI-TV/WBZ radio political analyst Jon Keller
Weds. 2/21: Chamber of Commerce president Flash Wiley, Crimestoppers spokeswoman Sgt. Margo Hill, Monica Collins (Boston Herald TV critic), and Collins' boss, Herald publisher Pat Purcell
Thurs. 2/22: Fleet Center president Larry Moulter, State Treasurer Joe Malone
Fri. 2/23: Mass. Film Office head Robin Dawson (who also produces Calling All Sports on WBZ radio), WLVI-TV's Jeff Barnd and Michael Barkann.

It's a little change from the usual, and should be fun for a week.

*Boston's broadcasters are moving north in droves. Network affiliates WBZ-TV, WCVB-TV, and WHDH-TV are all doing their news from Manchester until primary day next Tuesday. WCVB is leasing space from fellow ABC affiliate WMUR-TV; the others had to find their own offices. Boston University's WABU-TV (which is reportedly up for sale to the right buyer) has been originating town meetings from NH, along with media partners WBUR-FM and the Boston Globe. And now radio's up there as well; several of WRKO's talk shows are broadcasting from Manchester, and WBZ's morning newscasts

will come from Manchester next Monday and Tuesday. And on Wednesday, Don Imus (heard locally on WEEI 850, and in NH on WNHI 93.3 Belmont/ WRCI 107.7 Hillsboro) will broadcast from Manchester. Those outside New England can see Imus's show, as well as WMUR's nightly newscasts, on C-SPAN.

*North Shore classical outlet WBOQ 104.9 Gloucester MA is applying to boost its power. The station now runs 1530 watts from a 446' AAT antenna in Gloucester, some 30 miles north of Boston. "W-Bach" has applied for 3400 watts, a move that should increase its coverage at the expense of Northeastern University's WRBB Boston, all of 18.5 watts on 104.9.

*The "splat" is gone: Boston's WJMN, "Jam'n 94.5," has apparently returned to its normal antenna, putting an end to the incredible splattering that obliterated everything from 93.9 to 95.1 for several weeks. At almost the same time, Providence's WHJY 94.1 fixed *its* antenna problems, returning to full 50kw strength. Still missing in action are the tower lights on the tall FM tower at the WMEX-1150 transmitter site in Lexington MA. Two of the three shorter AM towers remain lit, but being one of the tallest points for miles around, I'd think the FM tower (former home to WCOP-FM 100.7) should be lit. It's been dark since before New Year's Day. (This seems especially relevant after the news in Inside Radio -- hi Tom! -- that a plane hit the unlit WIPI/WODE tower in Easton PA this past week. WIPI/WODE had notified the FAA; I wonder if WMEX has done the same?)

*Moving ever closer to CHR?: American Radio Systems' WBMX, "Mix 98.5," bills itself as a hot AC, but between the addition of John Lander (ex-Z100) in mornings last week, and the 80s CHR show they're running every Friday night, and the playlist that's edging out as far as Gin Blossoms and Alanis Morrissette, it's looking more and more as though ARS wants to use Mix as a blunt weapon against Evergreen's sagging CHR, Kiss-108 (WXKS 107.9).

*Moving ever closer to oblivion?: Last weekend, I had the opportunity to drive up to the Littleton NH-St. Johnsbury VT area, some 60 miles south of the Canadian border and more than three hours north of Boston. Here's what I heard:

1340 WSTJ St. Johnsbury: satellite oldies (not a soul in site at the studios when I stopped by)
1400 WLTN Littleton: satellite talk
91.5 WWLR Lyndonville VT: rock, with a live DJ, from Lyndon State College
96.7 WLTN Lisbon NH: satellite oldies
98.3 WGMT Lyndon VT: satellite AC
101.3 WYKR Haverhill NH (//1100 WYKR Wells River VT): satellite country
105.5 WNKV St. Johnsbury: satellite country (co-owned with WSTJ)
106.3 WMTK Littleton: satellite rock

See a pattern here? The most interesting things on the dial, besides little WWLR, were the French stations from Sherbrooke and Montreal. I'm

told there's a bit more live presence on weekdays on WLTN-AM and WMTK, but it still seemed incredibly sterile and depressing. One wonders whether all the ad revenue in the market combined would be enough to sustain just one station doing real local programming that spoke to the real local issues that really concern the real local people who really live way up there.

*And finally, speaking of ad revenue, the Boston Herald today reports Duncan's American Radio's estimates of total revenue for the market in 1995. Among individual stations, top billers were modern rock WBCN with $19.5 million, closely trailed by all-news WBZ and sports WEEI. Among groups, American Radio Systems (WRKO/WBMX/WEEI/WEGQ) dominated, pulling in more than 25 percent of all the market's revenue. Still, it's got to beat Cincinnati, where Duncan says Jacor controls almost 62 percent of the market's revenue. Something deep inside me says this just can't possibly be healthy.

More in a week or so, when I return from lovely, scenic Fort Wayne, Indiana.

-=Scott Fybush - fybush@world.std.com - My own opinions.=-

1900. GE Super Radio... Are the still available?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: tonywpst@aol.com
Message-ID: <4g4a7r$ck@vixen.cso.uiuc.edu>
Source record: 25688

Reply-To: tonywpst@aol.com (TonyWPST)

I'm looking for 2 or 3 GE Super Radio III. (I think GE S.R. 3 is the latest...) There used to be someone selling them in the back of Radio World. Anyone have a sorce for them?
EM at tonywpst@aol.com
Tony Gervasi Jr.
tonywpst@aol.com
Director of Engineering
Nassau Broadcasting Partners, LP
WPST - WHWH - WVPO - WSBG

1901. Bi State Radio Watch- Our first TRIPOLY?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4g4a7s$cl@vixen.cso.uiuc.edu>
Source record: 25689

Reply-To: nroman125@aol.com (NROMAN125)

Rumor has it that Zimmer Broadcasting of Cape Girerdeau,MO is in talks with the ownership of Poplar Bluff's KDBB, while the station is small now, they are getting ready to submit a COL change to Crystal City,MO along with a power increase to 36k directional, north towards Saint Louis. The reason Zimmer has no objections to the liscense change, as the talks with the ownership are to take control of the station in an LMA to buy agreement, to act basically as a translator of Zimmer's Jerseyville,IL station WKBQ(104.1), whose signal is virtually nonexistant in Jefferson and Southern Saint Louis Counties.More on this as the story develops.....
Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1902. St. Louis Radio Watch 2/15

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4g4a7s$cm@vixen.cso.uiuc.edu>
Source record: 25690

BILL.....CANCEL THE EARLIER ARTICLE AND SUBSTITUTE THIS ONE!

THANKS, SCOTT

MAJOR LAYOFFS AT KMOX RADIO
AFTRA CONSIDERING CHALLENGE

by Scott Simon

ST. LOUIS --- Market leader KMOX today announced the layoff of eight people, effective immediately, and the union for the station's talent may file a grievance.

Most notable are sports anchor Randy Karraker and executive sports producer Randy Karraker. Both have been with KMOX since the mid-1980's.

Also being let go is producer/board operator Frank Pawloski, who has been with the station for over 20 years, morning news editor Kevin Killeen, and four off-air personnel.

The layoffs come during a time when the St. Louis Chapter of the American Federation of Television and Radio Artists is trying to negotiate a new contract for its rank-and-file members.

Attempts to reach executive director Jackie Dietrich were unsuccessful, but sources at the station tell me tonight she is considering filing an unfair labor practice with the National Labor Relations Board.

A memo by KMOX general manager Rod Zimmerman told the staff the station must meet new challenges in today's world of radio business.

KMOX, which always has the most listeners of any station in St. Louis, was part of the CBS group that was recently acquired by Group W.

- 30 -

1903. Re: Automation/live assist

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Rob McKay <mckay@voyager.co.nz>
Message-ID: <4g4a7t$cn@vixen.cso.uiuc.edu>
Source record: 25691

John from England asked about other automation/live assist equipment...
Several of my client stations use Dalet. This is linked with RCS for music and Airwaves (local traffic software which is terrific, and used by nearly every Kiwi station) for scheduling.
I'm not up to speed with the operation of it, but it seems to work very well. We have 4 "master" stations sending out their programs to affiliates. Our software allows local windows to be inserted in "real" time. Hence the affliates can sound really local whilst being fully automated.
I don't have Dalets u.s. address here, but E-Mail me at mckay@voyager.co.nz and I'll give you the contacts as well as some local user contacts.
Rob

1904. Re: Cart CD Players, need advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: scotttay@aol.com
Message-ID: <4g4a7u$co@vixen.cso.uiuc.edu>
Source record: 25692

On 11 Feb 1996, Tomasz Berezowski wrote:

> I need opinion about Cart CD players available on market. I am using
> DENON 950FA and 951FA but I am not satisfied.
> Does somebody have an expirience with other units?
> Please e-mail me

My station is using AudioMetric CD10's. We tested Denon's before we bought these and found them to be much better. The Denon's can easily be ejected while the song is on the air and any careless jock can pop it out. The CD10's did not have this problem and were also at the time smaller than the Denon's. We could fit 3 in a rack as opposed to only 2 Denon's. They are exactly the same size as our ITC Delta Cart machines.

1905. Re: A Chilling Thought...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4g4a7u$cp@vixen.cso.uiuc.edu>
Source record: 25693

Actually, veteran consultant Paul Drew has been thinking about this for some time -- He calls the concept "Radio Valley" (trademarked name, by the way), and envisions operations beamed from some beautiful place with an attractive lifestyle -- Much like your Phoenix, Michael! Tom Taylor/Inside Radio

1906. Keeping an accurate station clock

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Bill Kressbach <billk@grfn.org>
Message-ID: <4g4a7u$cq@vixen.cso.uiuc.edu>
Source record: 25694

Thanks to all who answered my request. I lost my feed to the newsgroup so I haven't been able to respond until now. I have downloaded several software packages that call government clocks and will be checking them out soon. (I knew the government was good for something.)

Thanks, Bill

1907. Re: C & W in N.Y.C metro

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: Bill Scheffler <74767.2332@compuserve.com>
Message-ID: <4g4a80$cr@vixen.cso.uiuc.edu>
Source record: 25695

Country music has not totally disapeared from radio dials in at least part of the New York market with the demise of WYNY.

There is still a north Jersey AM country station at 1070 on the dial located about 25 to 30 miles west of Manhattan.

WKMB Stirling bills itself as " The best little country station this side of Texas." It has been doing country for about 20-years, and while it's a 250-watt daytimer, its clean local signal covers an area with more than a million potential listeners.

And while the closer you get to Manhattan the more spotty the reception becomes I was able to get it clearly yesterday on my Honda car radio while sitting in the Ferry parking lot directly across the Hudson from the World Trade Center.

It is a real mom and pop operation though, Pop is a former TV engineer who now is gm and mid-day jock, Mom does news features and management stuff, while one son is sales manager and another is one of the jocks.

With lots of country music broken by only a few local spots its not a bad listen for C&W fans going through WYNY withdrawl, or curious radio types with Superadios ect. who are in signal range.

Bill Scheffler

BTW, I have no connection with WKMB, did a few weeks of part-time there more than 15-years ago while I was between AFTRA type gigs. Just thought its existence was worth mentioning even though its not likely to show up strongly in the New York book even without WYNY in the picture.

[Moderator's Note: Oh, I dont know... When Chicago's only 'Adult Standards' station WJJD went satellite talk, a little directional AM 2.5kw daytimer, 40 - 50 miles to the N.W., did quite well in CHicago books with Unistar's AM-ONLY satellite feed. Bill]

1908. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: John Huebler <huebler@delphi.com>
Message-ID: <4g4a80$cs@vixen.cso.uiuc.edu>
Source record: 25696

Grant Hudson <ghudson@voicehouse.com> writes:

>WWJ, on 8 Mile Road, is still in its original building. That is, and
>always was, just the transmitter site. The studios were downtown on
>Lafayette Boulevard until 1982 when they were moved into the Channel 2
>building on 9 Mile Road near the Southfield Freeway. TV2 and WWJ are
>_NOT_, however co-owned.

To connect this back to the thread about the 1500 towers, the studios that WWJ occupies in TV2's building were the old WJBK AM 1500 studios. (TV2 is still WJBK-TV). CBS owns WWJ, and recently purchased TV62 in Detroit which has changed (or will) its call to WWJ-TV. A new facility is being built, and I would expect WWJ and its FM sister to relocate to that facility. Final connection: WWJ-TV was the old call of TV4, now WDIV, when WWJ-AM/FM/TV was owned by the Evening News Association - former owner also of the daily paper The Detroit News.

1909. Digital Conversions??

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: shock@your.butt
Message-ID: <4g4a81$cv@vixen.cso.uiuc.edu>
Source record: 25697
Cross-posted to: rec.radio.broadcasting,alt.radio.digital

I hope someone can give some insight on this.

We just had a digital system installed on which information is stored
in .APT format. Is there anyway to convert .WAV or .AU to .APT??

This would help with sound clips for on-air use.

Any suggestions appreciated!

Thanks!

Reg

1910. Re: FCC EEOC/AA requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: mediawatch@aol.com
Message-ID: <4g4a82$d0@vixen.cso.uiuc.edu>
Source record: 25698

Drew, thats Bull and you know it. Of all the stations in the Charlotte market, about
85% of all employees are white males. If you did not make the cut then blame it on your lack of talent.
You can hollar all you want, but use your eyes. Because you're not telling the truth.
Dave Alan

1911. Re: April Fool

Newsgroup: rec.radio.broadcasting
Date: 1996-02-17 00:00:00 UTC
From: marty.tabnik@tsbbs.com
Message-ID: <4g4a82$d1@vixen.cso.uiuc.edu>
Source record: 25699

VU> From: VULM45A@prodigy.com (ROBERT W PAINE)

VU> I think Ray Poindexter's book Arkansas Airwaves was where I read
VU> about the prank played by one city's radio stations. Each ran
VU> their normal program schedule with one exception: Station A's
VU> announcers were on Station B, Station B's on Station C, C's on D
VU> and D's on Station A. (Are you thoroughly confused?) I think
VU> this went on throughout the whole broadcast day. Of course, the
VU> climate in radio has changed such that I don't think this could
VU> happen today. Too much competition, too corny an idea, too
VU> whatever for today's industry.

Gracious, of COURSE it could happen
Thanks to 'Opoly Ownership! <g>
---
* SLMR 2.1a * It's obvious counsel is lying Your Honor: he's speaking

1912. WJDM heard in AZ

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4g735s$gag@vixen.cso.uiuc.edu>
Source record: 25550

I finally did it! WJDM was received here in Phoenix this evening, Feb. 16, from 9:35 MST till at least 9:55 MST. While I did not hear a top-of-the-hour ID, I was careful to verify my catch. (After all, Orange County, CA, has a Radio AAHS affiliate on 830 kHz; wouldn't want to get its harmonic instead!)
What made it even better is that at times, it wiped out an S3 QRN on the frequency which started at 9:50! Heard at approx. 9:53: a weather forecast: "Let it snow, let it snow, let it snow ''' five to seven inches predicted ''' with a low tonight of 23 and a high tomorrow of 58? on the station that plays great music for great kids on 1660 AM, Radio AAHS." Give it a try from your locale--you just might be surprised!--Rick

1913. Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: smerdonp@melbpc.org.au
Message-ID: <4g735t$gai@vixen.cso.uiuc.edu>
Source record: 25551
Cross-posted to: rec.radio.broadcasting,alt.radio.digital

kenorton@ixc.net (Ken Norton) wrote:

>References: <4dg2pe$pf3@vixen.cso.uiuc.edu>

>I was reading with interest the discussion regarding
>DAT vs DCC vs MD vs ... for a recording medium.

>DAT will be around for some time yet (ugh), despite it's problems.
>However DCC, MD et al will not make it in widespread usage amongst
>professional audio applications or in Broadcasting.

>Why? Bit Rate Reduction. It is vital to remember that in broadcasting
>the audio may become compressed, converted, concocted, many times before
>ever hitting the local FM transmitter.

>For Example:
>News Reporter in South Africa records an interview on DAT 44.1K.

scary (but totally realistic) scenario of coding-decoding stages
deleted here.

>Audio FINALY makes it out over the air.

>Is bit rate reduction audible over the FM airchain? Absolutely.
>Is it important to keep audio LINEAR whenever possible? Absolutely.
>When is good, good enough? The above is an extreme for sure (even though
>I can give examples with seven satellite hops), but does prove a point.
>For local program origination and for normal broadcast applications,
>some bit rate reduction (usually limited to 4:1) is more than acceptable
>and inaudible in the typical FM broadcast chain to even the most "trained"
>ears.

>Kenneth Norton
>Digital Audio Applications Engineer
>Broadcast Electronics, Inc.
>kenorton@ixc.net

I have posted Ken's original article to the RADIO-L list, together
with my comments below as I felt it had relevence.
(RADIO-L is a mail list devoted to discussion on Digital Audio
Broadcasting.)

I suspect the situation would be worse with DAB transmission, due to
DAB adding another stage of bitrate reduction (BRR).

How do the BRR schemes for various systems compare - Eureka/IBOC/IBAC?

If BRR is unavoidable during aquisition/editing/distribution, is it better to stay with the same BRR algorithm as used in transmission (MPEG for Eureka?)- on the basis that it will impose fewer audible artifacts than mixing different algorithms?

Does DAB mean big troubles for those broadcasters who are implementing MiniDisc as a cart & field recorder replacement format?
I was surprised to be told that a DeutschWelle reporter in Melbourne (Australia) to cover the Aust Open tennis last month was using a Sony MD machine as a field recorder/editor - and at a time I am trying to argue against the use of MD due to the savage ATRAC coding.

I would welcome comments on the above and pointers to any recent material available about cascaded similar/dissimilar BRR coding-decoding as it applies to the various DAB systems.

Peter Smerdon.

+---+
Peter Smerdon	internet
Internet: smerdonp@melbpc.org.au	The world is an amazing place!
Phone : 61-3-808-0704	^
+---+

1914. Brown Institute grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: rlonewolf@aol.com
Message-ID: <4g735s$gah@vixen.cso.uiuc.edu>
Source record: 25552

Reply-To: rlonewolf@aol.com (Rlonewolf)

Looking for attendees of Brown Institute Broadcasting Division in
Minneapolis during the period of fall 1985-spring 1986. Especially
interested in finding such people as Sue Jacobs, Kevin Bear, Rhonda Smith,
R.C. "Rich" Brown, Dan Block, Dave McCuskey ?, Trevor Jackson, and
Jennifer "The Brat" Brattland.

Please email rlonewolf@aol.com

Ron Carleton
KKCV-FM "The Hog 98.5 FM"
Waterloo/Cedar Falls, IA

1915. Re: Cart CD Players, need advice

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4g735u$gav@vixen.cso.uiuc.edu>
Source record: 25553

You should take a look at the Audiometrics CD10. I've had them for almost four years. Keep them clean, replace the optical assembly after about three years, and they just keep going and going and going.....Harris/Allied markets them in the USA.

Sid Schweiger, C.E.
WXLO/Worcester, MA
sschweiger@delphi.com
71514.2253@compuserve.com
sids1045@aol.com

1916. Re: A Chilling Thought...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4g735u$gb8@vixen.cso.uiuc.edu>
Source record: 25554

Looking at your theory about a group programming all its stations and formats from one central place...
There's only one trouble with that theory. Rarely do you find any national show, in any daypart, that can match the appeal of a good local show. The strongest of the syndicated morning shows in our market (Stern) gets about 1/3 the AQH of any of the four highest-rated local morning competitors. Imus didn't even make it at all. In middays, local talk hosts on two different stations are creaming Liddy, and Limbaugh in early afternoons has fallen off his perch and is looking up at four local shows in various formats with higher AQH and better demos. Our market is typical of the top 50. (Notice that Stern is really strong only in the markets closest to his home turf; same with Imus.) Some formats, like CHR, oldies and country, have never really taken to syndication (even the best of the country morning hosts out there, Gerry House, didn't last more than a few years in syndication before most of his affiliates dropped out and went local again.)
In short, the first major station group owner that tries to create its own syndication system and program all its properties from a central place, will fall on its butt. There won't be a second one, because the failure of the first one will be so spectacular. It's just like the automation craze 20 years ago. Everyone thought that CHR stations would all be programmed by computer. A number of top 50 market stations in the Great Lakes tried it. Literally every one of them now is programmed live at least from 6 AM to midnight. They all found live and local was the more profitable way to go.

Bob Smith, middays WXXI-AM 1370 Rochester NY

1917. Example Of The Appeal Of The Country Format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4g735v$gb9@vixen.cso.uiuc.edu>
Source record: 25555

On Feb 16, 1996 19:24:11 in <rec.music.country.western>, 'prg28@' wrote:

>If anyone has the lyrics to "IF YOU LOVED ME" by Tracy Lawrence, I
>would greatly appreciate them. This song is so true about a relationship
>I'm in. but I don't have all the words.
>
>Thanks in advance.
>
>Charlene

Tell me something. What other music genre prompts requests like the above? The answer, I believe, is NONE of the others do. No, country isn't in decline. For some of us, it's becoming a bigger part of our lives every day.

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

1918. Re: Dallas-Ft.Worth Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: arnold@dallas.email.net
Message-ID: <4g735v$gba@vixen.cso.uiuc.edu>
Source record: 25556

Tom Desmond writes:

> The Dallas Morning News today (Friday 2/16) reported the
>upcoming arrival of yet another radio station in the
>Dallas Ft Worth area. The latest announcement is for a
>new build on 93.3, licensed to Haltom City, which is a
>northern suburb of Fort Worth. Per the article, the
>station will be owned by Hispanic Coalition Inc, which is
>headed by Marcos Rodriguez Jr, who is also president of
>KLTY(FM) 94.1, a local Christian Music formatted station.

This is a frequency that has had something like 29
applications fighting for a CP for maybe 5 or 6
years. Glad there is finally some movement on it.

> The station will actually be built, marketed, and have
>advertising sold by Susquehanna Radio Corp (who also owns
>news-talk KLIF 570 and country KPLX 99.5, locally) under
>an LMA. The article states that Hispanic Coalition, Inc
>will control the station and its programming. Programming
>format has not yet been determined.

This is an arraingement that makes little sense. I predict
one or the other of the co-owners will buy it shortly after
it gets started.

> The article states that the transmitter will be located
>between Dallas and Ft Worth, and will serve both cities.
>However, I noted when I looked Hispanic Coalitions
>application up, the transmitter site shows as being near
>Azle, which is on the Ft. Worth side of the metroplex.
>Whether a class C2 facility can really cover the entire
>Metroplex from such a location is questionable, I believe.

Actually, based on what I know about the allocation and
the other stations on and around that frequency, I think
the only place it can be put is between Dallas and Ft.Worth.
Obviously, they think differently. Maybe they are going to
drop the power and park it up high on one of the towers
at the Cedar Hill antenna farm.

> Yesterday's Dallas Morning News reported on the rumors
>that have been circulating in this newsgroup about an FM
>news-talk station coming to the area. The article
>indicated that a staff has been hired and sworn to secrecy
>as to which station is making the switch. The rumors

>reported center around Westinghouse/CBS's KRRW 97.9 and
>Infinity's KSNN 94.9, which are among the lower rated of
>the local full facility FMs. The article gives the sign
>on date as March 1. With two powerful talk stations and
>one powerful news station already operating in Dallas (all
>on the AM band), the question in my mind is whether this
>is a concept whose time has come for the Dallas market...
>
>Tom Desmond

Success in such a format all depends on how it is done.
KRLD had been all-news for years until about 2 years ago
when they added talk shows from 9am to 4pm. (except for
the noon hour.) WBAP is beating them in news head to
head in the morning, middays, and afternoon. WBAP's Mark Davis
and Rush Limbaugh shows are also beating KRLD's talk shows from
9-noon and 1-4pm respectively.

The Dallas Morning News this morning (2/17) said that Jody Dean will
move out of the 9am-noon talk show slot and start "hosting"
the morning news from 5am-9am. The story also said a new
host will be brought in for the 9-noon slot.

Seems to me there might be a news niche that can be filled
in DFW. It will be interesting to see what the new people do.

Arnold Evans

1919. Re: 1500 Detroit tower

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4g7360$gbb@vixen.cso.uiuc.edu>
Source record: 25557

I hear rumors of a new home for WWJ-AM, WWJ-TV, Star-97 FM and whatever
WLLZ is now in the area of 13 Mile and Telegraph Roads.

On 17 Feb 1996, Alan L. Cassel wrote:

> Not only are they not co-owned, but I'll bet they are rather uncomfortably
> cohabitating. WWJ is owned by CBS and channel 2 by New World Television,
> which threw CBS off of channel 2 in Detroit and all of the other New World
> TV stations that were affiliated with it so the stations could affiliate
> with Fox. That precipitated a crisis for CBS, forcing them to affiliate
> with weak UHF stations in some of the biggest TV markets. Detroit, in
> fact, may be CBS's biggest problem. Thus, your message is dripping with
> irony, if it is indeed true.
>
> It would now make much more sense for WWJ to move in with channel 62,
> which is now co-owned WWJ-TV, I believe.
>
>
>

1920. Server/Host Problems

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4g7360$gbc@vixen.cso.uiuc.edu>
Source record: 25558

If you have tried to contact me, or view the Web page for the National Radio Club or DX Audio Service, there appears to be a problem with our local servers connection.

They made some changes to the system, and apparenly the address has changed to the point where mail sent to me is getting bounced.

In WCOIL's letter to users about why we could not connect, they said, "We did not know that a change would be required from you in order to connect to the new server." They went on to say, "Locate name server. It is currently 205.133.95.1 Change this to 206.230.70.3 You are ready to dial in."

I'm not as proficient at the internet as most of you, but since I was not able to log on for four days, I have to assume that this is the reason that messages are getting bounced. Hopefully this address information above, or the path of this message, is enought to locate me in the future.

Please change any distribution lists, or news groups, that are presently feeding Fred Vobbe, National Radio Club, DX Audio Service, or Great Northern Broadcast Company, to reflect the change in address.

By the way, I have been informed that the FidoNet gate is going down on March 1, 1996, so any mail sent to Fred.vobbe@f16.n234.z1.fidonet.org will be invalid after that date.

Fred Vobbe

Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
Editor, DX Audio Service

1921. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: mpeter3541@aol.com
Message-ID: <4g7361$gbd@vixen.cso.uiuc.edu>
Source record: 25559

I own and manage a combo which includes a 500 watt daytimer at 1130khz.
We carry Chuck Harder's For The People in the afternoon, and have
listeners in a 100 mile radius of our tower, just east of Terre Haute, IN.
Some of our listeners complain about reception, especially late in the
afternoon when skywave kicks in. We always recommend a trip to a local
retailer and the purchase of a Superadio III. Invariably we get a call
the next day from a surprised and satisfied listener. I may start
retailing them myself. It's the only radio currenly on the market that I
know of that actually treats AM like radio. --WSDM

1922. Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g7361$gbe@vixen.cso.uiuc.edu>
Source record: 25560

RO> 3. Will ISDN eventually replace our current analog
RO> telephone system as we know it, and if so, when?
RO> What kind of an impact would ISDN have on data
RO> transmission, such as computer modems?

Rob,
If NYNEX is any indication, it'll be sometime in the 38th century.
In New York ISDN still means "I Still Don't kNow." Telco knows so
little about it that we use a third party to coordinate the ordering
and installation of ISDN lines. I ordered an ISDN line for my home more
than a week ago and NYNEX has yet to give me an installation date.

RO> 4. Would using ISDN for remote broadcasts be easier
RO> and more affordable vs. using a "cable" system?

ISDN allows a program channel, a mix-minus channel and a data
channel. It's far less expensive than using a half dozen POTS lines for
line extenders, cueing and talkback.

RO> 5. How reliable is ISDN? Does it have a good, flat
RO> frequency response range? Does it fail easily
RO> or is it a trustworthy system?

It's very reliable and high quality. My network uses 15kHz
satellite channels and ISDN is the only remote system that meets our
requirements. Occasionally, we'll use Switched 56 for a one-shot remote
if ISDN isn't available.

Rich
Director, WOR Radio Network

1923. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: neil@zephyr.com
Message-ID: <4g7362$gbf@vixen.cso.uiuc.edu>
Source record: 25561

In article <4g4a82$d2@vixen.cso.uiuc.edu>, robert573@dallas.email.net wrote:

> 1. Does ISDN work on fiber optic or copper cable?

ISDN actually works on both. Fiber and copper carry nearly identical signals; fiber carries a great deal more per diameter. ISDN arrives at your front door on the same two copper pairs as would an ordinary Plain Old Telephone Service (POTS) circuit.

> 2. If a station uses ISDN lines to broadcast from a
> remote location (example, sports remotes) and they
> use an ISDN system, how does it work?

Integrated Services Digital Network (ISDN) is an international standard that defines a worldwide, completely digital switched telephone network. ISDN is designed to carry large amounts of information and has a number of potential uses, such as high-speed modem communications and desktop videoconferencing. For broadcast and professional audio, ISDN offers unique opportunities for the transmission of high-quality audio.

The form of ISDN of most interest to broadcasters and audio professionals is Basic Rate Interface, or BRI. (In Europe, this service is called S0.) On a single pair of ordinary phone wires, BRI offers two "bearer" channels at a 64kbps transmission rate and one "data" channel at 16kbps. This configuration is often referred to as 2B+D. When ISDN BRI is installed in your facility, each line is brought in on only one pair of wires.

ISDN is full duplex and calls are dialed and routed just like analog calls. In broadcast remotes, one ISDN equipped location calls another ISDN equipped location. Each side needs to have compatible terminal equipment and codecs. A codec is a device that codes (on the transmit side) and decodes (on the receive side) the digital audio. Most codecs are bidirectional. Without data rate reduction, high-quality audio requires a transmission capacity of about 700kbps for each audio channel. Channels that can handle data rates that high are very expensive and hard to get. More affordable and accessible channels, such as the two 64kbps channels in each ISDN circuit, offer a rate of only about 9% of that of a compact disc. That means you must do some coding to get "12 gallons of water into a one-gallon container." (Note that some refer to coding as "compression" but are generally referring to the same process.)

Most codecs use the two "B" channels for bidirectional audio (transmitted as digital data) and sometimes ancillary RS-232 data. The "D" channel is currently reserved exclusively for telephone network signaling in this type of application.

> 3. Will ISDN eventually replace our current analog
> telephone system as we know it, and if so, when?
> What kind of an impact would ISDN have on data
> transmission, such as computer modems?

We all hope so. All modems could be 128kbps. And since ISDN can carry POTS calls with the right terminal equipment, everyone should soon have access to multipurpose and affordable ISDN telephones. Adtran, Motorola, and Farallon are among the manufacturers of ISDN terminal equipment (often called terminal adapters) that offer both high speed data and the ability to plug-in your regular $19.95 telephone to call Aunt Irma.

Right now, the telephone network is nearly all digital; except for the last mile from the phone company office to you. ISDN extends the all-digital network.

The US lags far behind some other countries in rolling our ISDN. Our recently opened German office had the choice of installing POTS or ISDN at the same price.

> 4. Would using ISDN for remote broadcasts be easier
> and more affordable vs. using a "cable" system?
> (example, a station wants to cover sports events
> from a number of local stadiums and gyms.
> The station considers wiring a cable from every
> stadium or gym where the event will occur, and
> run these cables back to the station. Would
> it be cheaper and less complex to use ISDN rather
> than wiring a cable from every single stadium or
> gym?)

Wiring up these cables is prohibitively expensive for individual users - even networks. The phone companies have provided these dedicated systems in the past. The transition to ISDN has been rapid. Because it is a switched, rather than dedicated service, you pay a moderate monthly fee plus usage fees. Much cheaper than paying for 24hour/7day access for a line you use 12 Sundays a year.

> 5. How reliable is ISDN? Does it have a good, flat
> frequency response range? Does it fail easily
> or is it a trustworthy system?

Outside of the US, just a reliable as POTS. In the US, somewhat less so because the phone companies keep screwing around with their central office equipment. I would stick my neck out (and expect to have it chopped <grin>) and say a little less reliable than POTS and a little more than satellite.

Since the ISDN signal is digital, response is more dependent on your codecs than on the circuit. Broadcast quality is a piece of cake these days. Near-CD quality can also be achieved on a single ISDN circuit. There are codecs that use multiple ISDN circuits to achieve near-near-CD quality.

For more info and links to sites (such as the phone companies who will really confuse you) see our web site (http://www.zephyr.com).

--
Neil Glassman + Telos Systems
Cleveland, OH
http://www.zephyr.com

1924. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4g7363$gbg@vixen.cso.uiuc.edu>
Source record: 25562

In article <4g4a82$d2@vixen.cso.uiuc.edu>, robert573@dallas.email.net wrote:

|: 1. Does ISDN work on fiber optic or copper cable?
Yes.
It typically uses fiber pipes between phone company main offices, and copper from there to your station. In our setup, it enters the building through a normal 2-conductor drop, comes into the phone terminal room, and then goes to the studio on ordinary telephone quad -- the cheap wire you can get at office supply stores.

|: 2. If a station uses ISDN lines to broadcast from a
|: remote location (example, sports remotes) and they
|: use an ISDN system, how does it work?
Phone company supplies ISDN connections at station and stadium. Station buys an audio-ISDN box for each location (or rents them, or gets a combination of boxes, or a box and a card or two for their computer... there are lots of different configurations).
In the simplest setup:
Game time: sports anncr dials station's ISDN number from the box at the stadium.
Station's box lights up (equivalent to ringing a phone). Station engineer sends feed or IFB into their box's input.
Anncr hears feed in his headphones, talks into microphone plugged into box (or microphone and mixer, etc).
Station takes output of their box and sends it to transmitter.

Yes: bidirectional, stereo, 20kHz bandwidth are all simple on a 2-conductor ISDN hookup.

|: 3. Will ISDN eventually replace our current analog
|: telephone system as we know it, and if so, when?
Probably not, something better will come along.
Eight years ago I produced a film for Motorola's ISDN division, where they quoted telco predictions that 'the whole country will be wired with ISDN by 1994'. Uh huh.
Nobody knows what or when.

|: What kind of an impact would ISDN have on data
|: transmission, such as computer modems?
I'm answering this on an ISDN modem. It cost $300, connects me to the internet at 57kbps, and uses the studio's lines when we're not sending audio.

|:
|: 4. Would using ISDN for remote broadcasts be easier
|: and more affordable vs. using a "cable" system?

|: ... Would
|: it be cheaper and less complex to use ISDN rather
|: than wiring a cable from every single stadium or
|: gym?)
Probably. Depends on your local telco charges for a dedicated loop. Each rboc charges differently for ISDN... some want to encourage it, others couldn't care less. In New England, figure about 2x the normal telephone monthly service charge plus ~$100 installation. You'll need this at each location. Connection time itself is very cheap. OTOH, see below:

|:
|: 5. How reliable is ISDN? Does it have a good, flat
|: frequency response range? Does it fail easily
|: or is it a trustworthy system?
We have found it absolutely trustworthy... the only problems have been one-time configuration or setup hassles, when connecting to a new facility. Sounds better than the best dedicated line or satellite analog I've every heard. Quality of the audio is dependent on the brand of codec you use. Telos and Comrex make particularly reliable, good-sounding ones.

----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

1925. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4g7363$gbh@vixen.cso.uiuc.edu>
Source record: 25563

Tom Taylor <totaylor@delphi.com> wrote:

>H-U-G-E group deal -- Worth as much as $774 million simoleons. Jacor buys
>fellow Cincy-based group owner Citicasters with its 19 radio stations and two
>TV stations. Merger assures Jacor's foreseeable-future dominance of Cincinnati
>(taking two-thirds or more of the total radio revenue)....and gives it a
>second FM (WKLS) in the valuable market of Atlanta. Also puts Jacor into five
>new markets, including Phoenix, Columbus and Sacramento. Beefs up
>

Tom,
What station or stations in Phoenix? I've always wanted to return to
Jacor and I've always wanted to go to Phoenix! Any of the stations
talk?

Jay

1926. Re: Detroit 1500 array

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: jimnuznoff@aol.com
Message-ID: <4g7363$gbi@vixen.cso.uiuc.edu>
Source record: 25564

Regarding Dan Strassberg's post on WJBK...
The current station on 1500, WLQV, which runs 5kw at night, has a rather less than satisfactory signal over the metropolitan Detroit area (at night). In fact, the station is barely audible at its studio location in Livonia, Michigan at night.
The station has never had a decent nighttime signal in the metro area at night, per this poster's observation. The signal reportedly goes due north from the transmitter site, thereby missing the whole west side of the metro area (maybe the eastside as well). The daytime signal is less than COMMANDING for a 50kw signal as well.

1927. RE: "Local Music"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: EDD HARNAS <TENNTHACRE@msn.com>
Message-ID: <4g7365$gbj@vixen.cso.uiuc.edu>
Source record: 25565

RE: Including Local Music in the Format

In 1994, Eolin Broadcasting, where I work, LMA'ed WPHD, a Classic Rock station (licensed to Tioga, PA, but predominately getting response out of the Corning/Elmira area). Although I did mornings, the rest of the day was "satellite." One of the things 'PHD had been doing, which we continued, were "Night Out"s at 2 local night spots. Some Night Out's were DJ, but most had the guy MC'ing a band we brought in (e.g. Qiuet Riot, Molly Hatchet, etc) but mostly local bands.
The combination of needing to promote these appearances by local bands (Ice Water Mansion comes to mind as they had a full length CD they were pushing), as well as the fact some were very popular and occasionally garner phone requests meant airplay. The bulk of this came during my (live) morning show, but I even managed to get some cuts in during the satellite hours.
Having gone to a lot of the Nights Out we sponsored, I could see that some local acts were as popular, if not more so, than some of the "name" acts we brought in. I agree that local bands should be played, whether they're incorporated into a regular "show," or they have their own special slot (I remember hearing K-Rock out of Syracuse/Utica with a local showcase Sunday around 7PM). You just might find a local act has got a bigger following among your listeners than some off your "regular" playlist.

Edd Harnas (aka Mr Edd)

1928. Re: London Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: martin.briscoe@zetnet.co.uk
Message-ID: <4g7365$gbk@vixen.cso.uiuc.edu>
Source record: 25566

In message <4g4a7q$ch@vixen.cso.uiuc.edu>
Andy Howard <andy@kiss100.demon.co.uk> writes:

> Reply-To: andy@kiss100.demon.co.uk

> London Radio Watch:

> What's Going On in the UK Radio Market?

>
> Additionally, three BBC regional networks are located in Scotland,
Wales and Northern
> Ireland.

You could argue that there are five regional networks as both
Scotland and Wales have two regional networks - English and Gaelic/Welsh.

--
Martin Briscoe - Fort William - Inverness-shire
martin.briscoe@zetnet.co.uk

1929. What's in a Name?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Joe Mauk <jmauk@fresno.kmj58.com>
Message-ID: <4g7365$gbl@vixen.cso.uiuc.edu>
Source record: 25567

Not much, I guess. Long time broadcast equipment manufacturer Pacific Recorders and Engineering, gennerally refered to as Pacific Recorders, has decided that it needed a new image (gee...I always thought of Pacific Recorders as being the premier manufacturer of audio mixing consoles, studio furniture, cart machines and the like)and as of 1/1/96 changed their name to Pacific Research and Engineering.

1930. Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: "Michael J. Phillips / Weatherboy" <weather@cybercomm.net>
Message-ID: <4g7366$gbm@vixen.cso.uiuc.edu>
Source record: 25628

I'd like to know other people's experiences with no-compete clauses.

I've been offered a job/contract at a New York City radio station...but one of the clauses in the contract is a national no-compete clause which prohibits the use of my name/image/voice in any other market while working with this station. They're not offering me enough money to take this offer..especially when I wouldn't be allowed to work outside of NYC. (My guess is the station is interested in pursuing a syndicated route with me..or to "buy out" my presence in other markets.)

In college, one of my broadcasting professors told me that no-compete clauses are illegal; that state and federal laws prohibit any company/individual from restricting the income of another individual.

But I also understand that a station would want a competitive edge over another station by restricting a talent to a particular market. And I also understand the competitive edge of restricting a talent to work in a particular market within a period of time after such a talent leaves the market.

What I'd like to know is:

-Are no-compete clauses legal and binding?

-Can a station restrict you from working in other markets if they don't use you in those markets?

-Can a station restrict you from not-going to a competing station in the same market once you quit/leave/get fired from a station?

I'm also curious to hear about other experiences you have had (or heard about) with no-compete clauses in the radio 'biz.

Weatherboy/NYC

1931. Oldest radio broadcast

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Kent Gade Olesen <tabchoir@inet.uni-c.dk>
Message-ID: <4g7367$gbn@vixen.cso.uiuc.edu>
Source record: 25629

Music and The Spoken Word by the Mormon Tabernacle Choir, is,
according to Bonneville Communications, the oldest continous radio
broadcast in syndication network broadcasting, starting on july 29,
1929 on the NBC turning to CBS three years later, where it have been
ever since.

Sincerely
Kent Gade Olesen
http://inet.uni-c.dk/~tabchoir/mtc.htm

1932. Re: Overpowering Station

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4g7367$gbo@vixen.cso.uiuc.edu>
Source record: 25630

af660@freenet.carleton.ca (Charles Hobbs) wrote:

>Jerry Palladino (knight@nr.infi.net) writes:
>> Reply-To: knight@nr.infi.net (Jerry Palladino)
>>
>> I listen to KDKA in Pittsburgh at night when it comes in. I live in North Carolina.
>> About 7:00 PM ET, a station from the British West Indies, "Superpower 1020" blots out
>> everything due to its 100,000 watts of "Christian Radio." I know that
>> this station is NOT in the US jurisdiction. I wanted to know if there is
>> some way I could make a formal complaint about how it blocks out US stations.

>You could find out where exactly it is, and fire off a letter to that
>government. How far that will get you, I don't know . . .

>This sounds like a repeat of those Mexican Superpower stations we all knew
>aboout in the 50's ., doesnt it.

It's in the Grand Caymans just south of Cuba. 100,000? Did they get
a power increase? Last time I heard them they ID's with "The 20,000
blowtorch of the Carribean..."

Powell

1933. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: yt50@panix.com
Message-ID: <4g7367$gbp@vixen.cso.uiuc.edu>
Source record: 25631

In <4g1dvo$39u@vixen.cso.uiuc.edu> "Julian H. Breen" <breen@ix.netcom.com> writes:

>Before this turns into the radio equivalent of an urban legend I
>should point out Arbitron does not weight by location of listening,
>period. The location of listening data is gathered and reported, but
>does not in any way influence the size of the total audience estimate.

Does anyone know whether 'location of listening' data is available in
some form to someone not in the radio business? I am in the transit
business and am interested on the amount or proportion of listening which
occurs in cars.

1934. Re: Y-107 Nashville becomes "The River"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4g7368$gbq@vixen.cso.uiuc.edu>
Source record: 25632

In article <4g4a8d$dl@vixen.cso.uiuc.edu>, qtoonz@aol.com (Qtoonz) wrote:

> Reply-To: qtoonz@aol.com (Qtoonz)
>
>
> WYHY in Nashville has ditched its Y-107 moniker and is now calling itself
> "107.5 The River"
>
> As Y-107 they billed themselves as "Today's Hit Music without the rap or
> hard rock". As "The River" not much has changed except that they got rid
> of what they call they're "obnoxious DJs". The jocks are still there but
> there's no hype and they talk much less.
>
> They've got new jingles singing "ALL NEW.. The River" and listener
> testimonials saying how much better the station is. One even says it's
> more relaxing. I don't sense it as more relaxing. The music still rocks.
> I've heard Aerosmith, Alannis Morrisette and similar alternative edged
> stuff mixed in with Mariah Carey, just as they have been doing all along.
>
> As a slogan, "The River" to me means a softer AC or a AAA format,not
> techno-dance music and pop/alternative rock.
>
> Local listeners, what do you think?

I'm not local, but my station, now Wild Country (WLLD/Columbus) was one of the first River stations (if not THE first), and it was Country.

After our changeover, a Dayton station took the WRVF calls and River concept. (That station has since changed formats and names.)

Thus, as a slogan, you can make it whatever you want. How many Magic stations are A/C? Yet the Magic that was here in Columbus (now the Blitz/WBZX) was Classic Rock. Ditto the Magic in Pittsburgh.

<just thought I'd share the thoughts!>

todd

1935. Re: rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: rhh@research.att.com
Message-ID: <4g7369$gbr@vixen.cso.uiuc.edu>
Source record: 25633

Jay Marvin writes:
>Are you for real? What station do you work at? Callers are guests in
>your living room? You never know when a caller is a big advertiser? So
>you mean if a big advertiser called up and got on and started making
>racist comments you'd let him/her or you'd just hit the dump button
>and move on? Can you spell BORING?

Try to be rude after a good model, say Imus

He's rude to unravel a bogus role, and sends its uniforms out to be
cleaned, but has a public eye to the increasing shakiness of his own ground -

Make that shakiness appear.

Ron Hardin
Pataskala OH

1936. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: mccaskey@polaris.net
Message-ID: <4g7369$gbs@vixen.cso.uiuc.edu>
Source record: 25634

Fred Weinberg (fred@ktrt.com) wrote:

: I think Rush's big problem is that he's overexposed.

: Paul Harvey has enormous staying power because he's on the air less
: than a total of 3 hours a week. Rush appears to have chosen big bucks
: now over longevity...that's ok, I'm not sure I wouldn't have done the
: same thing. But he probably won't be on the air when he's in his
: 70's.

An interesting point: Limbaugh's program is approaching 10 years on the air. What is the percentage of radio talk show programs lasting 10 years or more?

1937. Re: Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4g736a$gbt@vixen.cso.uiuc.edu>
Source record: 25635

Hi...I might be able to help out a little on this one, since
our sister FM operates a couple of SCAs...
The way the subcarriers work, they can either be sub-
sidiary broadcasts intended for general (or specifc) audiences,
OR proprietary transmissions intended only for a limited tar-
get. The foreign language outlets in many cities are examples
of the former...SCA decoders for those channels are widely
distributed.
The latter kind of SCA, for limited distribution, breaks
down into two parts. One is the commercial background music
service like Muzak, which is intended for transmission to cus-
tomer sites only and not for the general public. (Believe it or
not, stores and factories pay Muzak for the right to transmit
elevator music either to calm their workers/customers, or
excite them.) The other is non-commercial, but copyright-pro-
tected, like a radio reading service for the blind (which we run
out of our station). Publishers don't mind having their books
and magazines read over the air to an audience that otherwise
wouldn't hear them...but they get bent out of shape at the idea
that someone in the general public could get their stuff free
instead of paying to read it. So they allow transmission of their
copyright material only on SCA channels with special receivers
distributed to clients literally on the basis of a doctor's pre-
scription (certifying visual impairment).
The broadcaster, in short, is permitted to operate his own
subcarrier service (or lease it out to others) either as a true
broadcast, or as a limited-distribution service whose audience is
restricted either by terms of a contract or by station policy.
And the courts will enforce whatever contract or restriction the
broadcaster chooses or agrees to. You can build an SCA receiver
for yourself, and it's no crime to listen to whatever you pick up,
but it could be a civil violation of contract or copyright law.
Bob Smith, middays WXXI-AM 1370 Rochester NY

1938. Re: Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4g736a$gbu@vixen.cso.uiuc.edu>
Source record: 25636

Our moderator is correct. Technically, as a member of the general public, you can't go down to K-Mart and buy a radio with SCA, But of course, you have some access, because it is the prerogative of the individual SCA program provider to make his offerings as "public" as he chooses. Thus, Bonneville has LDS programming available on its FM subcarriers; Family Life Radio programs a Christian format for kids called the Children's Sunshine Network; in Tulare, CA, Portugese is on an SCA, even though no station uses its regular facility for the format. Of course, it is also the provider's role to provide outreach to the groups he's programming to. That's why Family Life Radio will sell you an SCA receiver (fixed-tuned to FLR's SCA) so you can supply their format to your kids if you wish, and radio reading services for the blind loan SCA receivers to their potential audience (thanks to donations.) However, according to theory, if the public had unlimited access to SCA, it would dilute the service's provider's right to sell the service to clients (how would Muzak make a profit if you could supply the receiving equipment without going through them?)
Of course, you can easily have access to SCCA, because some companies provide SCA receivers in kit form or pre-assembled, and those companies do their business openly. But they are also on the edge of the law, in a way; fortunately, their wares have been sold to so few people that it isn't worth it for the big providers to go after them legally.
And, of course, since these signals are not scrambled and appear on the signal of publicly-accessible stations, it's not a big project for the electronically-aware to make SCA a listening option for themselves.
These are not secrets; they are grey areas instead. Trust me; if SCA reception by a few ever really threatened the revenue of service poviders in a significant way, they wouldn't be grey areas for long.--Rick

[Moderator's Note: One way that music services 'sorta' protect themselves from casual sca listeners is to drop the sca carrier between musical selections. This triggers a squelch circuit in the commercial receivers but blasts forth annoying hash in non-squelching radios. I still think that its time to dereg the sca... Bill]

1939. Music Scheduling Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Jimmy Edwards <jledwrd9@intellinet.com>
Message-ID: <4g736b$gbv@vixen.cso.uiuc.edu>
Source record: 25637

This is a response to the many scheduling software comments and questions posted in the last several weeks:

The bottom line to scheduling software is the end result: A well-balanced music log. Getting there is a matter of what you know about your software and what you are trying to accomplish.

As far as which scheduling software is the best is another matter. Selector has been around much longer than any of its competitors (as long as 10 years in some cases). They had many years to forge relationships with consultants and stations in this time. And if it works for you, GREAT! But that doesn't mean it's the best.

One would have to be versed in ALL scheduling software before he or she could say that one is better than another.

I've read comments that scheduling software from company "A" is better than company "B." Based on what criteria? When you tried "B" did you truly understand how it worked? Or did you not like the fact that one key saves changes in one, while another key saves changes in the other?

Many (not all) people posting messages on this subject seem to think they have mastered each system they have tried and deemed ONE a winner. When in reality they have used one for many years and tried another one for a week or two. One guy posted that our software, POWERGOLD, was not compatible with BP. WHAT!!??

Ask questions if your trying another software. Don't assume one is more feature packed than another until you talk to the provider.

I have encountered this misconception many times. People who call me find out how to do what they want to accomplish. It's not brain surgery. Ask questions.

Ask these questions whenever you get scheduling software (especially with buy-outs):

ALL OF THESE ITEMS SHOULD BE FREE FOR LEASE SOFTWARE******

1. How long will I get upgrades and tech help. (After a certain period of time many companies will charge $100.00 per HOUR if you need help).

2. Will it interface with my automation system? (You will often be charged anywhere from $500-$1000 for this, but shouldn't be).

3. If your software is so great, why do I have to sign a long-term contract? If it's that good, I'll want to keep using it anyway, right? (Watch out for the "...we can give it to you for a lower price with a long

contract," gimmick).

Finally, if you lease your scheduling software, that fee should be all inclusive of anything you need for the future (especially automation).

I would appreciate anyone's thoughts on this.

Jimmy Edwards
General Manager
POWERGOLD Music Scheduling Software

1940. Sleeping Giant wokeup

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Hart Larry <74273.1770@CompuServe.COM>
Message-ID: <4g736c$gc0@vixen.cso.uiuc.edu>
Source record: 25638

Hi All:
As I was scanning the dial this Saturday afternoon,
I noticed that 103.3 KRUZ is now some kind
of rock with jingles which are similar
to KOST. The slogan they are using says:
"1hundred5thousand wats--the sleeping giant just
woke up--the new KRUZ103.3."
Just in the last 2 years or so KRUZ went away from
beautiful music to sort of a light AC but with
that same aproach.
Enjoy!
Hart

1941. Syndicated (CD based) Shows

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4g736c$gc1@vixen.cso.uiuc.edu>
Source record: 25639

RI>Can someone educate this newbie as to syndicated (CD based) shows? At my
RI>station, these shows run Sunday mornings and evenings. Our format is
RI>somewhere between AC and Hot-AC. My questions:

RI> 1. Since the shows contain advertising, are these shows offered to the
RI>station on a no-charge basis? a charge basis? or does the station earn a
RI>fee?

Tony,
The shows are offered on a barter basis. They're free to the
station in exchange for carrying the advertising in the show.

RI> 2. Since a board op is used to run the show, why not run a local, live
RI>music shift? or specialty music shift? or community show?

Depending on the market, it's unlikely a station will pay for the
kind of talent the syndicated show offers. In most cases, Casey Kasem
is more interesting to listen to than a high school part timer playing
the same music.

RI> 3. Does anyone have any comments about trying to change the PD's (or
RI>owners) mind about switching to live, local programming?

Why? I still can't understand why a local disk jerky playing music
recorded in Los Angeles, New York or Nashville and reading liner cards
offers any more "local" service than a syndicated show. The syndicated
show generally has more resources, better talent and a more listenable
sound than the high school kid most stations hire.

Rich

1942. Re: Syndicated (CD based) Shows

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4g736c$gc2@vixen.cso.uiuc.edu>
Source record: 25640

In a previous article, a writer identifying himself as
"Tony" asked why radio stations run syndicated programs on
CD, rather than do specialized local programming, and if
PD's can be persuaded to run local, community-based
programs instead.
Put yourself in the shoes of a program director who has most
likely worked a six-day week and who wants a day off. y are
required by your boss to run programming people will
want to listen to. Do you go with the work of a seasoned pro
like Rick Dees, Casey Kasem, or Dick Clark? Or do you
entrust your airtime to a broadcasting neophyte with less
experience and savvy? Most PD's will go the safe route, and run
syndicated programming, especially since most of it is free
and supported by the commercials included in the program.
Is this fair/ Is it innovavative use of the airwaves? Not
necessarily, but it IS expedient and convenient. And when a
parttimer quits, the audience is none the wiser; the programs
they've relied on for entertainment are still there.
Understand that parttime people can be either talented folks
who are expanding their career horizons, or
chair-warmers who want to impress their friends with their
star status; ability and motivation vary widely. I've
worked with parttimers who could handle any crisis, and with
some who've given the entire week's allotment of prizes away
in a few hours (due to their inexperience and the
PD's lack of supervision.) So the safe way is usually chosen,
much to the detriment of the talented novice for whom extra
airtime means the sharpening of skills.
Can you convince your PD that a local program is a BETTER
program? That, of course, depends entirely on your PD, and
his assessment of not only your talent and motivation plus:
If it's a specialty program the audience likes, and if
you leave the station, can he still maintain the program?
I have hosted local in-depth oldies shows that the audience
loved (and the consultants in this business would have
hated!). This was due to tne openmindedness of my
bosses, and their feeling that I could handle the
responsibility of the show on a long-term basis. Not all
PD's will take that risk, but if you have an idea, why not
present it to your boss? Just don't take it personally if
he opts for Dick Bartley instead.
Oh, and that brainstorm of yours may sound better after he
knows you longer and is pleased with your growth and
confident of your skills. Persevere! You just could be the

NEXT Dick Clark--if he doesn't live to be 150!--Rick

1943. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: brimaloney@aol.com
Message-ID: <4g736e$gc3@vixen.cso.uiuc.edu>
Source record: 25641

What drives talk show hosts like myself nuts is that the majority of
callers wait until the last 15 minutes of each hour to call talk shows.
They must stand by the phone and torture themselves until the last minute,
then finally get up the courage to call.
Brian Maloney Talk Show Host AM 1080 KSCO
Santa Cruz / Salinas / Monterey CA

[Moderator's Note: Maybe it takes that long to find something worth
commenting on <g>. Bill]

1944. Re: top 10 markets

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: bflodjs@aol.com
Message-ID: <4g736e$gc4@vixen.cso.uiuc.edu>
Source record: 25642

>From: 00megroff@bsuvc.bsu.edu (EH?)

>I'm looking for a listing of the top 10 radio markets in both the U.S.
>and in Canada.

>meghan

FYI: Us as follows....

1.) New York 6.) Detroit
2.) Los Angeles 7.) Dallas- Fort Worth

3.) Chicago 8.) Washington,DC
4.) San Francisco 9.) Houston- Galveston
5.) Philadelphia 10.) Boston

>From R&R Ratings Report & Directory Vol 2/1995

Don't Know about Canada

DG

1945. Re: Detroit 1500 array

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4g736e$gc5@vixen.cso.uiuc.edu>
Source record: 25643

AM 1500 may have gotten from format to format and callsign
to callsign...but any time I've been in Detroit in recent years,
at night it never got to Birmingham and Bloomfield Hills.
:-)
That has to be, even with 3 fewer towers, one of the tightest
directional patterns in the country. I've heard only the Detroit
and Minneapolis stations on 1130 are tighter at night...true?
Bob Smith, middays WXXI-AM 1370 Rochester NY

[Moderator's Note: The 1130 in Milwaukee (right between Minneapolis
and Detroit) and their DA at night is also so tight that you can
easily see the towers and not hear the signal. Bill]

1946. Re: WKTU - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4g736f$gcg@vixen.cso.uiuc.edu>
Source record: 25644

In 1977, WKTU was still listed as an AC station. (I have all the old directories from back then...) By 1980, however, they were definitely disco. Speaking of old but venerable New York d.j.'s, did any of you listen to Scott Muni and Rosko when they did a primitive form of AOR back in, let's see, it must have been 1965 or so? donna

1947. Bakersfield changes

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4g735p$gab@vixen.cso.uiuc.edu>
Source record: 25645

Today (Friday, 2/16) is the last day the Tom Leykis show is being heard on KNZR (AM 1560, 25kw), Bakersfield. The struggling news-talk station will replace Leykis Monday with the local "Rob and Danielle Show" (previously aired 9-11AM), and a news block. The morning time will be filled by the Dolans. Leykis never did much more than a 1 share. KNZR was unable to keep its strong O.J. Simpson trial ratings after the trial ended, falling back to 15th place with a 1.4 share in the fall Arbitrons.

Rocker KRAB-FM has finally moved to its new dial position of 106.1 at 25kw, after a delay at the FCC blamed on the government shutdown. The station had been at 106.3 with 6 kw. Ironically, the FCC had been leaning on KRAB to complete construction or lose its permit. Then when KRAB was ready to fire up the new rig, the government sat on the paperwork.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

1948. Boston Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4g735q$gac@vixen.cso.uiuc.edu>
Source record: 25646

* Lander lands at WBMX 98.5FM :

On Monday,Feb 12, John Lander, most recently of WHTZ-FM in
New York City, began his official duties as the new morning man
at American Radio's Hot AC WBMX 98.5FM. Lander replaces 'BMX's
16-year morning fixture, Joe Martelle, who was bought of his
contract earlier this year. [Martelle's has been silenced
since last November when he underwent emergency lung surgery.]
Martelle's producer/sidekick Jodi Winchester has also been
taken off the air and given some sort of production assistant
position with 'Lander in the Morning' show. Lander's new
producer is Neil White who was hired last fall.
For Lander's first week in Boston, Amy 'The Dirt Devil' Doyle
was brought in from Florida. She'll continue to phone
in her 'DirtDevil Updates' every morning.

New 'BMX on-air line-up looks like this :

5:30-9am John Lander
9am-2pm Joe Cortesse
2pm-6pm Dan Justin
6pm-9pm Andrea Phillips
9pm-1am Gregg Daniels(you can also hear him on WXLO 104.5 from 12-3pm)
1am-5:30 jockless

*WKOX Update..again :

It appears Boston area is one big step closer in getting a full-time
50,000 watt AM signal this coming spring. Despite numerous
protests from town's residents, on Thursday(2/15) Framingham's
Selectmen have very quietly voted to accept WKOX's plans to
build the new towers which would only be used from sunrise to sunset.
WKOX's nightime signal will beamed off WNTN AM 1550's tower in
Newton[WNTN is a 10,000wat daytimer].

As far as WKOX's programming goes, it will run a mix of assorted
syndicated stuff(Mike Walker, Dr. Laura Schlesinger, Judy
Jarvis, Gil Gross, etc) until the station is driving 50,000
watts of power towards Boston sometime this spring...
Reportedly, Gene Burns(now in San Francisco) is unlikely
to return. He's been fishing for a new contract around
the country(his current deal at KGO-AM expires at the end of March).

* WBPS II : The Jimmy Myers Chapter...

On Thursday, Feb. 8, at precisely 12:00pm, syndicated
Dallas-based Prime Sports Network left WBPS AM 890 airwaves.

After top of the hour 'WBPS AM 890, Dedham-Boston' id,
Fats Domino's "Bluberry Hill" started a continuous mix
of mostly Soul/R+B Gold and Disco classics...The station will
keep playing such greats as Donna Summer and Al Green until
Monday, March 4th at which time WBPS will try to resurrect its
sports image one more time....

Instead of leasing time to ethnic or religious programmers,
California-based Douglas Broadcasting which owns WBPS has
opted to sell its time to *local* sports-talk producers.
Weekday morning drive time(6am-10am) slot has been sold
to none other than Jimmy "Downtown" Myers. Myers, 47,
a controversial Boston sports personality has been openly
criticized for interjecting race into many issues, even
when it did not appear to be a factor.

Myers' last full-time gig was at the
Celtics' owned all-sports WEEI AM 590. On September 23, 1993,
Myers was fired by Program Director Phil Sirkin(now WPRO in
Providence). [Myers was also serving as the studio host
for Celtics' broadcasts on the team's owned
WFXT-TV25; he was let go from that job earler in the summer
of 1993]. At that time, Myers vowed to return to Boston
airwaves. 30 months later, he gets his chance...

Myers' lawyer Mark Milliotis is putting up $4,000/week
in the hopes that Myers' Downtown Productions, which has a
staff of four, will be able to turn profit with the 6a-10am show.

The 12-3pm block has been bought by former National League
umpire and Boston area native Dave Pallone. Pallone, 44,
who acknowledged his homosexuality in the 80s is another
controversial figure which should make WBPS an interesting
listen for a while...

And, this is the Boston Radio Watch exclusive :-) :
Fans of Upton Bell, a well known Boston sports observer,
rejoice. Uppie will resurface at WBPS as well. No days
or time are known yet but Bell, who was fired from WBZ's
popular Sunday night 'Calling All Sports' back in July,
will be heard from at 890 come March...

WBPS which pumps out 26,250 watts during the day and
only 3,670 watts at night, will air all *32* New
England Revolution's Major Soccer League games starting
with the season opener on April 13th. No announcers have
been selected yet.

Maury Wasrhauer, General Manager at Douglas' WNJR-AM in Newark, NJ
is also in charge of WBPS. He's handling all the leasing
inquiries for WBPS.

* Rock-ing the Cash Register :

Infinity's AP WBCN-104.1FM was the top money maker in the nation's
#10 market in 1995. The 'New Rock' which will celebrate
its 28th birthday next month billed $19.5 million. The rest
of top Top Ten looked like this :

2.WBZ-AM 1030(CBS) $19 million
3.WEEI-AM 850(ARS) $17.6 million
4.WXKS-107.9FM(Pyramid) $16.8million
5.WZLX 100.7FM(Infinity) $13.7million
6.WBMX 98.5(ARS) $13.1 million
7.WODS 103.3(CBS) $9.8 million
8.WRKO AM 680(ARS) $9 million
9.WMJX 106.7FM(Greater Media) $8.8 million
10.WJMN 94.5FM(Pyramid)

* WFNX solidifies on air staff :

AP WFNX 101.7FM in Lynn, named weekend/fill-in Angie C('C' for Corbin)
as its new night DJ. Angie C replaces Peter Choyce, former
WBCN staffer, who only lasted a couple of months on the job.

New 'FNX weekday line-up looks like this :

6-10am Thomas A. Irwin(aka Tai) with Henry Santoro(news)
10a-3pm Adrian
3pm-7pm Julie Kramer
7pm-12a Angie C.
12-6am Chris Kennedy

Also, WFNX's Web site is now fully operational at http://www.wfnx.com.
WFNX's "Spin Cycle" airs each Saturday night from 10pm to 2am....

* Programming Notes :

-Another 10 inches of snow fell last night, but Boston
stations are already talking summer :

o All-oldies WODS 103.3FM will move its
very popular 8-year tradition of free summer concert
series from Boston's City Hall Plaza to the Hatch Shell
on the Charles River. WODS' GM Bob Bates said the major
reason behind the move is to accommodate huge Saturday night
crowds. First concert is set for Sat. June 1st -- Little Richard.

o WEGQ-93.7FM "Eagle 93.7" is expected to take WODS' place
at the City Hall Plaza and start its own 70s artists
summer concert series. An announcement is expected any day now.
[In my last BRW, I incorrectly identified
WEGQ's new tower location -- it's in Peabody, not in Topsfieled!]

o Country WBCS 96.9FM is lining up its all-star Country Sunday
for late spring. Meanwhile, its crosstown rival WKLB 105.FM
is throwing its 3-rd anniversary party on Friday, Feb 23rd.[Official
birthday is on Feb 12] at the ROxy nightclub in Boston. 'KLB
hasnt made any announcements regarding its spring or summer

concert/event promotions. The station will be taken over by Evegreen some time in March and a format change at 105.7 is very likely.

o AAA WBOS-FM and its sister station NAC WOAZ 99.5FM will hold free concert series at the Harborlights and the Copley Sq. Park respectively...

o Kiss 108's new owners -- Evergreen -- will continue the annual all-star Kiss Concert tradition. Former Kiss 108's owner, Richie Balsbaugh, is not involved with organizing it this time around...

- Mix 98.5FM will be the latest Boston station to get on the Web some time this spring. Pretty soon when you look at http://www.wbmx.com or http://www.mix985.com you'll find Boston's Variety station....

- Notable Mentions :

o After 30 years at WBZ-AM 1030, reporter Don Batting rerited on January 31st...

o After 46 years at all-classical WCRB 102.5FM, VP of program operations Dave Tucker retired from the station...

-Mark
Boston Radio Watch Lives at http://www.utopia.com/mailings/BostonRW

1949. Denver Radio Watch 2-17-96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4g735q$gad@vixen.cso.uiuc.edu>
Source record: 25647

The following is from today's Denver Post (2-17-96)

BROADCASTER CUTS DOZEN STAFF

Chancellor Broadcasting Co. terminated a dozen jobs at its newly purchased Denver radio properties
on Thursday.(GM of KZDG, 'Big Dog' Country 92.5, research director, salespeople, etc.).....Chancellor also eliminated a number of jobs at KXKL ('Kool 105, AM & FM, a mostly 50s
and early 60s oldies station).....Chancellor's purchase of Shamrock Broadcasting was finallized
Wednesday......Chancellor and Tribune Broadcasting announced the transfer of the format, staff and
classical music library of KVOD (99.5 FM, a long-time classical station) to KZDG 92.5.

Apparently, a country station in the hugely popular Denver country music scene is being flipped
over to a classical format. Go figure!

-Bill

1950. Bi-State Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4g735q$gae@vixen.cso.uiuc.edu>
Source record: 25648

Reply-To: nroman125@aol.com (NROMAN125)

FRICHLING TO SELL KXOK?
Reports from insiders at KXOK say that JACOR is talking to Frichling about selling them the 100k soul station to add to their combo. The most recent reports say that if Jacor takes over KXOK, it would definately change formats to something that doesn't take away from the audience of Urban Oldies KNJZ and Urban Contemp. KMJM. Speculations on this new format are so many, that I won't even bother to mention them.FM HOT TALK?Probably not, but if they take over at KMOX, I would be looking for an AM/FM simulcast of KMOX.

KSD ADDS LOCAL WEEKEND PROGRAMING
KSD - AM(550) has added new local weekend program including a home show, more sports programing, a buy,sell,trade show, and an auto show hosted by ousted KMOXer Dave Finklestein.
P.S I would be looking for Randy Carriker to resurface at KSD. He was a guest host of Kevin Slaten's HARDBALL program, and hinted that he would soon resurface at KSD. This is a good time for KSD to expand their news/sports operations, with so many good quality talents out of work.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

1951. San Diego Radio Watcher: 2.18.96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-18 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4g735s$gaf@vixen.cso.uiuc.edu>
Source record: 25649

Here's the latest in waves from San Diego, California,
United States of America.

SIGN OF THE TIMES: Two San Diego stations displayed love
messages via well-placed signs in San Diego county. Classic
Rocker KGB used their existing billboard in the Kearny Mesa to
relay listener's wishes. Meanwhile, KKLQ [Q106] team of Jeff
and Jer, plus producer Little Tommy were at three locations in
the county along main roads.

QUOTE: Michael Hart of KiFM Jazz FM98: "Automation is not radio's
worry, it's investment bankers!"

TED SEZ: Ted Leitner took the opportunity to complain [again] on
air about his upcoming contract on 760 KFMB on Tuesday. New
boss Ed Trimble must of heard, as Teddy was back with his famous
word hemmorages Wednesday. He's mostly known for his famed sports
reports on KFMB TV8, and as one of the announcers of Padres
baseball.

ANOTHER 'BRICK IN THE WALL.' John Tournour, known on air as J.T.
the Brick, has a 13-week shot at a Sunday night sports show on
KFMB. He used to be heard on KMAX, Los Angeles [103.1]
[KFMB 760 5kw/50kw DAII]

CBS SPORTS: Xtra Sports 690 will start folding the CBS sports
feeds on the 77.5kw station. Formerly, KFMB, San Diego; and
KNX, Los Angeles, had the rights.

A PAR-FECT DEAL: Is Par Broadcasting getting KCBQ A/F for free?
Follow this: Par agrees to by Compass Radio Group for $68 million.
Telcon bill is signed into law; and the approval for the transer
from Compass to Par is announced by the FCC. KOOL A/F "sold" to
Kolfax Communications for $35 million. Speculation is that the
St. Louis stations in the Compass group are also on the block.
If so, and they $ale, it is most likely will bring in more than the
$68 million for the entire group, and Par keeps KCBQ A/F -- for free.
Smart business? Yes. Good business? Yes. It was no secret in
San Diego radio circles that Par wanted a better signal precence of
KIOZ/Rock 102. After trying to by 100kw KFSD fell short; they went
for the 105.3 spot; and might get it for free.
The expected transfer from Compass to Par is now slated at the end
of March. Compass will get 102.1 FM Oceanside; and Palamor College
will get the 1320 signal.

A CLASSIC MOVE: Making the rounds in the printed media: KFSD [94.1 100kw] will probably drop its classical format. Word on the street is that it'll pick-up c-c-c-country. That'll give San Diego three stations: Top-rated KSON [97.3/1240], KOWF-FM [Escondido, 93.1]and KFSD.

STUDIO MOVES: Once the Jacor take-over of San Diego-based Nobel, KHTS, El Cajon, will move to the XTRA Sports/91X studios in San Diego. KHTS was rumored to be shifting to c-c-c-country, but with the above story, maybe not. The station is still relaying WDUV, Brandenton, Fla.

E.MAIL TO ME: these electrons crossed my electronic desk this week: "Shotgun Tom sounds . . . .like he's on depressents!" Comments on SETS-FM new personality-less format on KCBQ-FM. The SETS-FM format will fold into the 102.1 spot after Par takes control of the original "Q."

"Mark Larson is my sanity-check for the day on the drive home!" Mark Larson has a one hour spot on San Marcos' 1210, KPRZ.

Web weavers: Look at:
KWNK Simi Valley: http://www.sports670.com
KSBR-FM, Mission Viejo http://www.saddleback.cc.ca.us/events/ksbr
[this station is a true 'public' radio station, I enjoy it!]
SETS-FM: http://www.kcbq.com
Newsgroups: Mr. KFI news:alt.fan.mr-kfi
The San Diego Radio e.mail list: mailto:sdradio@sd.znet.com with the word "subscribe."

Thanks to Bill Lipis and Michael Hart for assisting me during my recent software crash.

Chris Carmichael
San Diego Radio Watcher
http://www.geocities.com/RodeoDrive/1102/index.html

1952. Jingleweb updated

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Maarten Schutjes <maarten@IAEhv.nl>
Message-ID: <4gc1at$mod@vixen.cso.uiuc.edu>
Source record: 25500

As of last weekend, Jingleweb is updated.
Included is an exclusive interview with Ben Freedman and more info about
his new jinglecompany, more links, more jingles and a jingledirectory.

Check it out at http://www.jingle.wise.nl

Maarten Schutjes
Society for Radiojingles and -Tunes

1953. Re: HELP! Kids radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4gc1at$moe@vixen.cso.uiuc.edu>
Source record: 25501

Freindly Kiwi, huh////

Kris:

We have a station here in Wheeling, West Virginia, WOHZ, which is running the satellite service radio AAHS.... it's a childrens format.

On occasions, it's brilliant, other times, it talks down to it's listeners.

I have four children, ages 5 and THREE QUARTERS (her emphasis), 4, 2 and .33. My oldest always like listening to the radio, especially during their 20 minute commute to and from school. The options are Radio AAHS at 1600 am, a satellite oldies format at 95.3fm, and the "eagle", an album rocker. They usually hit all three, but usually end up on the oldies.

They don't like radio aahs because they think it talks down to them. My oldest said that there is no weather there, and that it is important to her. She also said that they have silly things on Radio AAHS. So , it's oldies at my house, especially since they n

--
ADOLPH

1954. Re: HELP! Kids radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: kenorton@ixc.net
Message-ID: <4gc1au$mof@vixen.cso.uiuc.edu>
Source record: 25502

In article <4g4a88$dc@vixen.cso.uiuc.edu>, tom_kris@chch.planet.org.nz (Kris Vavasour) says:
>I am gathering information on children's interaction with the media
>for my thesis. I am particularly interested in kids radio - I have
>seen the odd post on this subject previously and seem to remember
>something about a kids format station.

Try contacting:

Bob Arnold
Kidstar Interactive Media
1334 First Avenue, Suite 150
Seattle, Washington 98101-2003
(206) 382-1250 x731
boba@kidstar.com

Kidstar has been pioneering children's radio and is doing exactly what you are asking for.

Ken Norton.

1955. KVOD/KZDG

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: blake@deejay.com
Message-ID: <4gc1au$mog@vixen.cso.uiuc.edu>
Source record: 25503

"Apparently, a country station in the hugely popular Denver country music scene is being flipped
over to a classical format. Go figure!"

The 99.5 signal of classical KVOD offers them a tower location with better potential coverage of the Denver metro. Putting country on that frequency and moving classical to 92.5 (licensed to Greeley, quite a hike north of Denver with xmtr site to match) makes a lot of sense to me. There's probably a lot more to be gained financially from being a big signal country station in Denver than a classical station. At least the classical fans will still have a place to tune...and top-rated KYGO will have more serious country competition.

Blake Lawrence
blake@deejay.com
http://www.deejay.com/

1956. Why was Lyn Samuels suspended ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: naga@ix.netcom.com
Message-ID: <4gc1av$moh@vixen.cso.uiuc.edu>
Source record: 25504

A couple of weeks ago, WABC- AM N.Y. radio personality Lyn Samuels was suddenly off the air for several days. When she returned, she got very angry and hung up on any callers who asked her what happened. She also said repeatedly, "We don't discuss any other ABC hosts on this show any more". Some callers even asked why she had been suspended, only to be cut off.

1957. Shopping for Mini-disks

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: afn09595@freenet3.freenet.ufl.edu
Message-ID: <4gc1b0$moj@vixen.cso.uiuc.edu>
Source record: 25505

Reply-To: afn09595@afn.org

Looking for anyone who can point me to a good deal on Sony or
compatable 60 and 74 minute Mini-disks. Need some significant
quantities. Please EMAIL.
--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

1958. KFRE-940 (Fresno) all news

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4gc1b0$mok@vixen.cso.uiuc.edu>
Source record: 25506

Reply-To: af660@freenet.carleton.ca (Charles Hobbs)

I was listening to KFRE's new all news format today. It seems to be mostly
AP network news, with a few local programs here and there. . .

When I can pick it up, I also listen to CKWX-1130 out of Vancouver, BC. This
seems more like the all-news radio I'm used to (i.e live announcers
a la KFWB, KNX and KCBS).

1959. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: edlacomb@aol.com
Message-ID: <4gc1b2$mol@vixen.cso.uiuc.edu>
Source record: 25507

My opinion about "non-competes" is simple: If they pay you enough, go with it. If they don't pay you enough, tell 'em to take a hike. How much is enough...only you know that for sure, but you should make an honest assessment of how much you think you can reasonably make IF you offered your services elsewhere for the amount of time of the non-compete. If they aren't at least matching that, it ain' t worth it. Can they force it on you? In many states, no. States that are "right to work" states will not uphold a non-compete, unless you are being compensated for it. Of course, ANY company can choose not to hire you, if you don't sign their non-com...it's up to you...good luck.

Ed LaComb
Director, NewCity Production Services
Syracuse, New York

1960. Please Offer Some Advice/Info On No-Compete Clause

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4gc1b2$mom@vixen.cso.uiuc.edu>
Source record: 25508

WE>What I'd like to know is:

WE>-Are no-compete clauses legal and binding?

It depends. In my experience, any clause that prevents a person from bettering his condition will have less of a chance of surviving a court challenge. If it's simply a lateral move without dramatic improvements you'll have a harder fight. Either way, it's a very expensive legal battle if the employer decides to try and enforce it.

WE>-Can a station restrict you from working in other markets if they don't use
WE>you in those markets?

My attorneys have always told me that you're bound by whatever contract you sign. If you don't agree with a provision, don't sign it.

WE>-Can a station restrict you from not-going to a competing station in the sam
WE>market once you quit/leave/get fired from a station?

Again, if you quit you'll have less of a case. If you're fired, it's assumed that the company doesn't hold your value high and a judge is more likely to rule in your favor.

WE>I'm also curious to hear about other experiences you have had (or heard
WE>about) with no-compete clauses in the radio 'biz.

I've seen all sorts of non-compete battles. It's usually the whim of a judge that determines the outcome. No matter what it's a very expensive proposition. You'll be better off not to sign a non-compete contract if you have any intention of violating it.

Rich

1961. Advice on non-compete

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: "Wyatt V. Cox" <afn09595@afn.org>
Message-ID: <4gc1b3$mon@vixen.cso.uiuc.edu>
Source record: 25509

"Michael J. Phillips / Weatherboy"<weather@cybercomm.net> wrote:

: In college, one of my broadcasting professors told me that no-compete
: clauses are illegal; that state and federal laws prohibit
: any company/individual from restricting the income of
: another individual.

He's partially right. Overly-restrictive Non-compete clauses can
be and have been stricken down in court.

: -Are no-compete clauses legal and binding?

They can be.

: -Can a station restrict you from working in other markets
: if they don't use you in those markets?

It depends. Generally the answer is no.

: -Can a station restrict you from not-going to a competing station in
: the same market once you quit/leave/get fired from a station?

If you have signed a non-compete, yes they can keep you from going to
work for a competitor for a reasonable period of time.The best example I
can give you is of a salesman. He pounds the street, building up business
for station A, then he bolts for Station B, using those contacts he built
up at station A while on their payroll to the detriment of station A. He
could be held to a non-compete in his market for a reasonable period (say
One Year), but would be free to move to another market and work there.
If I were in your shoes, I'd decide now, though. Live with it or find
another gig.

Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
....way down upon the Suwannee River....

1962. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dk@crl.com
Message-ID: <4gc1b3$moo@vixen.cso.uiuc.edu>
Source record: 25510

Michael J. Phillips / Weatherboy wrote the quoted material below:

" -Can a station restrict you from working in other markets if they don't use
" you in those markets?

To my knowledge, yes.

" -Can a station restrict you from not-going to a competing station in the same
" market once you quit/leave/get fired from a station?

No, they can't...BUT you can't bring proprietary stuff with you such as
customer lists, trade secrets, etc. If they restrict you from working for
a competitor for a year (for instance) then they've got to compensate you
for this.

--
(c) 1996 Kellogg's Corn Flakes were originally sold
David Kaye by mail order to hospital patients.

1963. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jasarma@aol.com
Message-ID: <4gc1b4$mop@vixen.cso.uiuc.edu>
Source record: 25511

Advice from a lawyer friend of mine is to offer to sign a non-compete clause
ONLY IF the party demanding the clause will escrow that many years' worth of
your salary to be given to you in the event that you are fired or let go!!

John Sarma
Network Consulting (that's computer networks)
jasarma@aol.com

.sig available upon request.

1964. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: "Jerry W. Tobias" <jerryw@anet-dfw.com>
Message-ID: <4gc1b5$moq@vixen.cso.uiuc.edu>
Source record: 25512

Michael J. Phillips / Weatherboy wrote:
>
> I'd like to know other people's experiences with no-compete clauses.
>
> I've been offered a job/contract at a New York City radio station...but one
> of the clauses in the contract is a national no-compete clause which
> prohibits the use of my name/image/voice in any other market while working
> with this station. They're not offering me enough money to take this
> offer..especially when I wouldn't be allowed to work outside of NYC.

<edit>

Michael has a couple of conflicting terms here. See below.

> In college, one of my broadcasting professors told me that no-compete clauses
> are illegal; that state and federal laws prohibit any company/individual from
> restricting the income of another individual.

Tell your professor to go back to law school. Non-compete contracts are not
only perfectly legal, they've been upheld in court on numerous occasions. The
question is on an individual basis, are the terms of your proposed
non-compete REASONABLE? Should you decide to litigate the termination, a
judge would decide whether it's REASONABLE to prevent you from working
anywhere in the U.S. The probable answer is "no". If the contract prohibited
you from working within 75 miles of the metropolitan N.Y. area, that would
probably be considered reasonable and the contract would be upheld. Another
component that would have to fit the "reasonable" test is the term of the
non-compete. If it prohibited you from working even a reasonable distance
from N.Y. for perhaps 5 years, that would be unreasonable. If, however, the
term were for 6 months or a year, it would probably stick.

<original post edited>
>
>
>
> What I'd like to know is:
>
> -Are no-compete clauses legal and binding?

Yes, as long as the terms are determined to be resonable in court and as long
as it's your signature at the bottom.

> -Can a station restrict you from working in other markets if they don't use
> you in those markets?

YES

>
> -Can a station restrict you from not-going to a competing station in the same
> market once you quit/leave/get fired from a station?

YES
>
> I'm also curious to hear about other experiences you have had (or heard
> about) with no-compete clauses in the radio 'biz.
>
> Weatherboy/NYC

I suspect you've already made your decision not to accept the contract based on your statement that they're not going to pay you enough. The chances are good that this NATIONAL non-compete contract would not be upheld in court since the geographic prohibition is too wide. But why mess with it? Until a challenge to this specific contract could be heard in court, it would still have the effect of preventing you from working anywhere in radio.

Before you consider accepting the terms of this contract, you should have a competent lawyer go over it with a fine tooth comb.

Jerry

--
Norma Tanega has written a Chinese cookbook. It's called "Wok-king My Cat Named Dog"
####################
jerryw@anet-dfw.com
####################

1965. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4gc1b5$mos@vixen.cso.uiuc.edu>
Source record: 25513

```
|:
|: -Are no-compete clauses legal and binding?

If the contract is properly written, yes. I've been involved in court
challenges on both sides -- employer and employee -- and in both cases the
contract held. One of the biggest tests are if the contract is otherwise
fair -- that is, is there something in it for both sides. Also, is the
non-compete fair -- saying you can't work again, ever, anywhere patently
isn't.

|: -Can a station restrict you from working in other markets if they don't use
|: you in those markets?

Yes, if you've signed that kind of an agreement. They might have to go to
court and demonstrate they were planning to sell you in those markets, or
there's some market overlap, but that might not be too hard.

|: -Can a station restrict you from not-going to a competing station in
the same
|: market once you quit/leave/get fired from a station?

Yes, if that's what you agreed to in writing. But maybe you can change the
clause so it's not so restrictive if they fire you.

Bigger issue:

Why are you contemplating signing a contract while asking if it's for
real? If you give your word on something it should be binding. Not an
excuse to look for loopholes. If you say you won't compete for two years
within 100 miles -- or for eight years nationwide -- that's what you've
agreed to.

Read it carefully and make sure you agree with everything in the contract.
If you don't understand something, get somebody unbiased to explain it to
you. Show the thing to a lawyer. Negotiate to change the terms you don't
like.

And then, when you sign the thing, stick to it.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose
```

1966. Re: Howe Tech Phase Chaser ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: harallied@aol.com
Message-ID: <4gc1b5$mot@vixen.cso.uiuc.edu>
Source record: 25514

>Howe Tech, makers of the wonderful Phase Chaser (for audio) went belly up

>several years ago. For a few years Kosmic Audio made that product but it

>seems they have gone as well. Does anyone know if this box (or one that
does
>a similar thing) is available from anyone?

There were rumors that Titus Labs was going to pick up the Phase Chaser
when Kosmic dropped it but that never materialized. I have access to many
different lines and don't know of a replacement.

If you're looking to buy one, Harris Broadcast's used equipment dept has a
2300A in stock as of today. Call 800-300-0733

Rick Funk, Harris Broadcast

1967. Radio Promotions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: duwait@aol.com
Message-ID: <4gc1b7$mou@vixen.cso.uiuc.edu>
Source record: 25515

Reply-To: duwait@aol.com (Duwait)

Hi everybody! I am the Promotions Director for a sports talk AM in Cleveland. I would be interested in sharing and discussing radio promotion ideas. I'm bored with "be the 99th caller..". I think we're all past that and into things like event marketing, relationship/database marketing (loyal listener card clubs, etc.), print advertising and of course, radio on the web!
But what are the cool ways you guys are implementing some of this stuff? I welcome discussion. (WARNING: I'm not above claiming credit for ideas that are not even close to being my own!)

1968. QRK Parts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Steve Dakin <70165.1013@CompuServe.COM>
Message-ID: <4gc1b7$mov@vixen.cso.uiuc.edu>
Source record: 25516

I have a couple of QRK turntables that I would like to try and put in working order again. They're in pretty good shape except for the felts and the pinch rollers. Does anyone on this group know of a source of parts for them?

Thanks for any input...

Steve Dakin

1969. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4gc1b8$mp0@vixen.cso.uiuc.edu>
Source record: 25517

Julian H. Breen (breen@ix.netcom.com) wrote:

: > Can someone please comment on this? I thought that when there are two
: > competing statons on the same format they have some sort of unwritten
: > agreement to synchronize their commercials. They don't want the listener
: > being able to just hear a commercial, punch a button, and go right back
: > to their favorite music.

: Just plain not true. Most program directors and general managers I
: know do not look good in handcuffs.

Are you saying this is illegal, for competing stations to run their commercials at the same time?

What if there are two, for example, oldies stations in the same town. They both run 5-minute stopsets at :35 and :50 almost every hour. It just conveniently "happens" that way, no one from the stations talk to each other about it. Does someone from the FCC receive a complaint from some listener and go out and investigate?

: There have been some experiments by commonly owned stations in
: similar formats to schedule commercials so one station is always in
: music. The theory is to try to capture 100% of the, let's say rock,
: listening on the two stations among those listeners who punch out the
: commercials. So far the results have been inconclusive.

It goes to show that people who advertise on radio stations might ought to take a closer look at what is going on. Of course, those in radio realize how the agencies buy time. They get people with MBA's to import the printout of Arbitron numbers (25-54 only, of course) into Excel spreadsheets, then base their buying on what numbers appear in a certain column of this spreadsheet. There's no time to worry about little details about who's running music and who's running commercials at the same time. The stations are absolutely doing the right thing to try to maximize the numbers which get entered into this spreadsheet.

I believe that studies were done on how many people tune out after the first, second, etc., commerical in a stopset. I believe something like only 31% are still listening by the time the second commercial begins. Of course, people in radio don't print statistics like this on a flag and fly it in the face of advertisers. I know when it's me in my car, the percentage of time I hear the second commercial is near zero, I start punching buttons, and if they don't work, there's always the volume control to turn down.

Besides, most music stations are so good at warning me a commerical is coming up, I rarely ever hear the FIRST one. Whenever the DJ starts

announcing what is "coming up", what is surely coming up is 5 minutes of ads! Click!

I'd have a hard time plopping down $10000 of my money on ads on a station where I knew they also owned another station playing the same kind of music, always, when my ads were running. But who cares, I have no need to buy radio time anyway.

1970. RCS is a dog, but maybe the best dog on the block

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: charles@i-max.co.nz
Message-ID: <4gc1b8$mp1@vixen.cso.uiuc.edu>
Source record: 25518

Al this talk about Music scheduling / automation ha smade me wonder where it will end up.

I am not very familiar with all the automation systems in the world however i would like to point out one or two facts about RCS

But first an overview

Automation in my mind should be just that, and i have not seen many that are, the fundamental point is that we all need to schedule songs and want to be in control

Is an automation system really automation when you have to schedule everything exactly for it to be automatic????

The big problem is we are dealing with so many variables, music traffic links news and then the voicebreaks. Each of these need to be scheduled, and in the case of RCS they are schedluled separately

There is no direct corelation between the processes, the only way to get RCS to time out is by using the "exact time marker" this will force a fade of the event preceeding it to allow the system to get into sync with the world, we run the exact time markers at 57 mins just befor the 3 mins of cmmercials to the top of the hour. This works fine and we have got it down to a fine art however all we need is one commercial to be missing, for any strange reason, or even a 15 getting scheduled instead of a 30 and wham out of sync again.

the links are scheduled separately , that includes jingles sweepers promos etc, and the traffic is integrated. All these processes are performed by software written by "ONE" company and yet you have to go in and out of 4 different programs to do all this.

You then have to copy out a log to the on air studio, no problems, except that you better do a squeeze of the database first as the on air program doesn't like it if you dont, it then copies out all the selector databases to the studio, as well as the log, oh no, the mastercontrol system can't access the selector database directly.

Now you would think that a reputable bit of software written by a reputable company like rcs would check the integrity of the copied out log wouldn't you. a simple CRC or checksum algorith could work yes????

no, it gets an error and it crashes, like it did at 3 am, i have copied the paper log and copied the digital log and they are to be sent to New York wrapped around a brick, i think,

All in all though, it is not bad and i believe to be streets ahead of dalet and others but ....

I REALLY LIKE THE LOOK OF SCOTT SYSTEMS

and if rcs don't get it together soon , they will be getting it out of my station

Charles Graves

1971. RIK & LORRAINE LEAVING KBOS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: rikmcneil2@aol.com
Message-ID: <4gc1b9$mp2@vixen.cso.uiuc.edu>
Source record: 25519

Reply-To: rikmcneil2@aol.com (RikMcNeil2)

Hi kids....just a quick note to let you know that we (rik mcneil and lorraine love) are out at kbos. Our new gig is across town at KTHT/Fresno. Effective immediately, throw out your old numbers and reach us at

209 251 8416

rikmc@primenet.com
lorrainelv@aol.com

fax 209-299-3905

be good,

rik & lorraine

1972. Re: rude talk show hosts

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4gc1ba$mp3@vixen.cso.uiuc.edu>
Source record: 25520

talk1370@aol.com (Talk1370) wrote:

>"We don't call names and...try to keep the discourse civil."
>Fred, your "rules of engagement" with the audience are
>admirable. Too bad more programmers and hosts across
>the country don't emulate you...if they did, talk radio's
>growth curve might not be flattening out at this point.
>Bob Smith, middays WXXI-AM 1370 Rochester NY

Good point. You too can have all the old demos in town!

Jay
jmarvin@well.com
*liberty is the crime which
contains all crimes*

1973. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dk@crl.com
Message-ID: <4gc1ba$mp4@vixen.cso.uiuc.edu>
Source record: 25521

mccaskey@polaris.net wrote the quoted material below:

" An interesting point: Limbaugh's program is approaching 10 years on the
" air.

How do you figure? In 1988 the Big News was shockhost Morton Downey
Junior, and that was 8 years ago. Rush wasn't on the horizon yet, except
in Sacramento. I may be mistaken, but I don't recall Rush going national
until maybe 1989 or 1990.

--
(c) 1996 The Shroud of Turin was not Jesus' burial
David Kaye cloth -- it was created 1,300 years later.

1974. Re: satellite radio receivers

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: way4803@delphi.com
Message-ID: <4gc1bb$mp5@vixen.cso.uiuc.edu>
Source record: 25522

you can buy external scpc receivers from universal electronics in ohio.
you must also already have a dish and tvro (televission reception only receiver
there is no direct audio sat receiver. more info write me at my email address
shown at the top of the msg

tandy way

[Moderator's Note: If you post to rec.video.satellite.tvro you can
get a lot of help in scpc. The average SCPC receiver is about
$500.00. For a little over $600 you can get an ICOM R100 which is a
receiver that covers longwave through microwave. It will give you
SCPC, and FM2 on satelite as well as doubling as an excellent full
coverage receiver. It scans too. Bill]

1975. Re: Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4gc1bc$mp6@vixen.cso.uiuc.edu>
Source record: 25523

: [Moderator's Note: One way that music services 'sorta' protect
: themselves from casual sca listeners is to drop the sca carrier
: between musical selections. This triggers a squelch circuit in
: the commercial receivers but blasts forth annoying hash in
: non-squelching radios. I still think that its time to dereg the
: sca... Bill]

I thought the real reason they did that was to provide a cue to in-store machines which play advertisements. Every time the SCA cuts off, a counting device in the in-store machine advances. After every 7 or 8 or 10 (or how many ever) songs, the machine will switch off the Muzak and play a tape announcing the latest special. Perhaps a tape of the assistant manager announcing the blue-light special, or the fact that the week-old ground sirloin is on sale for $2.99 a pound. After the tape runs out, the machine waits for the next SCA dropout to resume the music. It sounds a lot less intrusive to the shoppers if the in-store ads are synchronized with the music like this.

1976. Acc't Rec'vable & Traffic Software for Radio Stations?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dave@scryber.com
Message-ID: <4gc1bc$mp7@vixen.cso.uiuc.edu>
Source record: 25524

I'm looking for software that will handle Acc't Rec'vable and Traffic software for a radio station. I've heard of one from a company called Dart, but I'm looking for something that'll run in Windows and perhaps is a bit less sophisticated.

Thanks for yor help in advance!

-- Dave

1977. Looking for Acc't Rec'v & Traffic Software for Radio Stations

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dave@scryber.com
Message-ID: <4gc1bd$mp8@vixen.cso.uiuc.edu>
Source record: 25525

I'm looking for software that will handle Acc't Rec'vable and Traffic software for a radio station. I've heard of one from a company called Dart, but I'm looking for something that'll run in Windows and perhaps is a bit less sophisticated.

Thanks for yor help in advance!

-- Dave

1978. newsroom software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: cam_mccubbin@mindlink.bc.ca
Message-ID: <4gc1bd$mp9@vixen.cso.uiuc.edu>
Source record: 25526

I'm looking for reasonably priced radio newsroom software that can handle incoming wire services and provide full editing and storage capabilities. Looking at a maximum 6 terminals. I'm aware of the BN I-NES system here in Canada, and the Prompter system (which is tied to hardware I understand.)

Any other suggestions? And what are the hardware requirements for same? (don't need audio editing at the moment, but that would be a bonus)

Thanks in advance,

Campbell McCubbin
JR FM
New Country
Vancouver, BC,
Canada

1979. State of Susquehanna Valley Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: "Ron E. Bleacher" <reb48471@marauder.millersv.edu>
Message-ID: <4gc1be$mpa@vixen.cso.uiuc.edu>
Source record: 25527

In the past several months the Harrisburg-Lancaster-York
Pennsylvania region has seen dramatic changes in the world of radio.
First and foremost has been the sale of several area radio stations. Most
recently, Hall Communications, owners of the area's top-rated WROZ 101.3
FM, "The Rose,"purchased WHTM "92-7 StarView" and relocated the York
radio station to its building in Mount Joy.
This brings the total to three (3) communications companies that now
own two FM stations in the same market, a trend that was unheard of only
a few years ago.
I would like to get some feedback on this. I understand the rules
governing ownership, as mandated by the FCC. But do you think radio has
benefitted from a few companies owning all of the stations in one market?
Do you think it presents a conflict of interest or do you think profit is
the sole driving factor for companies that own more than one station in
the same market?
As a future radio programmer I would be interested in your comments,
especially those from radio insiders.

1980. Re: Syndicated (CD based) Shows

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: STEVEN ORDINETZ <steveord@mci.newscorp.com>
Message-ID: <4gc1bf$mpb@vixen.cso.uiuc.edu>
Source record: 25528

richwood@commspec.com wrote:
>
>RI> 3. Does anyone have any comments about trying to change the PD's (or
>RI>owners) mind about switching to live, local programming?
>
> Why? I still can't understand why a local disk jerky playing music
>recorded in Los Angeles, New York or Nashville and reading liner cards
>offers any more "local" service than a syndicated show. The syndicated
>show generally has more resources, better talent and a more listenable
>sound than the high school kid most stations hire.
>
>Rich
>
>

I think it could have been put more tactfully, but, let's face
it...Sunday morning/night are not exactly prime listening time. Given
the difficulty most stations have finding decent part-time help, it's a
lot more entertaining to have a "canned" show on. And as Rich noted,
these outfits have access to interviews and research that would probably
be beyond most stations.

1981. TALENT WANTED-Radio/TV V.O's w/in house ISDN Layer 2

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: rgeorge@peganet.com
Message-ID: <4gc1bf$mpc@vixen.cso.uiuc.edu>
Source record: 25529

I write and produce radio spots in Florida and recently added ISDN with a CDQ Prima 22o layer 2 codec. I'm looking for outside market talent who have in house ISDN layer 2. I lean tword people who have more of a natural delivery as opposed to someone that sounds like a D.J. Please send demo's to:

Robert George
Robert George Productions
Box 53
Naples, Fl. 33939

1982. FS: Tektronix 496P spectrum analyzer

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: mrg1995@htp.net
Message-ID: <4gc1bf$mpd@vixen.cso.uiuc.edu>
Source record: 25530

```
Reasonable offers only please...
Mike-
(REPLY VIA EMAIL)
```

1983. Re: Cleveland: WWWE traffic reporter dies in plane crash

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: duwait@aol.com
Message-ID: <4gc1bh$mpf@vixen.cso.uiuc.edu>
Source record: 25531

Holly Copter (AKA Patty Harken, Patty Daniels), another Metro Traffic reporter in Cleveland is anything but anonymous.
Heard on stations like WKNR and WNCX, she is almost like another air personality. In fact, listeners have expressed strong opinions about her (i.e. "Stop the cute crosstalk with the on-air jock, and get on with the damn traffic already!)

1984. transmitter reading requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Jed Barton <jed@conan.ids.net>
Message-ID: <4gc1bh$mph@vixen.cso.uiuc.edu>
Source record: 25532

Hey there all in radio land. Name is Jed an on air talent in Rhode Island. I had a question for all of you. We at my station 93.3 WSNE are trying to figure out what the latest rules are reguarding transmitter readings. I am visually impaired and this has been a problem since I've been on the air. I usually have someone else there during the show just for the transmitter. That is all. Unfortunately our remote control can't speak or print out the data. I heard that the FCC was going to pass a law that would make it so that if need be we can go for several hours before taking another reading. If anyone can shed some light on this issue it would be greatly appreciated. Thanks, ---Jed Barton.

+---+
| Jed Barton <jed@conan.ids.net> Emerson College |
| Phone: (617)728-1971 Undergraduate School |
| Amateur call: n1jbc (general class) Boston, Ma 02116 |
| "I may be blind, but my resume tells the whole story." |
+---+

1985. Re: Wichita, Kansas Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: surflight@aol.com
Message-ID: <4gc1bh$mpi@vixen.cso.uiuc.edu>
Source record: 25533

Steve...

Greetings from Long Beach Island New Jersey!

When I was a little shaver (1956-57), I'd visit my Grandma in El Dorado. Long before entering broadcasting, I loved hanging out behind the control room glass at KBTO in beautiful Butler County.

It was wonderful, with open reel AMPEX 501s and the smell of warm 1/4" mag.
What ever happened to KBTO? Air staff from 50s?

Any info would be appreciated. It helped form my love of broadcasting...

Thanks in advance.

Jim De Francesco, News Anchor-Feature Producer
WOBM-FM, Toms River, NJ

1986. Re: WJDM/Radio AAHS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4gc1bj$mpj@vixen.cso.uiuc.edu>
Source record: 25534

On 17 Feb 1996, Bill P wrote, in part:

> The music overnight is a lot different than at other parts of the
> day.. More pop, AC and hit music, woven in with the kids stuff.
> Nights seem to appeal more to the upper end of their target demo. I
> can see a 12 - 15 y/o listening to the night music. Hell I am more
> than twice that age and I listen, but then I am a huge believer in the
> format.
>
> I would rather listen to AAHS than 'another 25 in a row' on some AC or
> rock station. I think that once one gets rid of the emotional
> aversion to "eeek its kids radio" ... and really listens, you will see
> why this format needs to exist.

I listened extensively to WWTC last summer when I was in the US. It reminded of the some of the best of UK commercial radio in the seventies - radio that didn't take itself too seriously. Now that so much British (and American) radio is so self important, how can you expect people to learn how to enjoy listening to the medium? One thing the Radio AAHS format does is letting the next generation know that you can have _fun_ listening to the radio, it isn't just an endless cash-free juke box. I 'learnt' how to listen to the radio through shows like Junior Choice on the BBC, programming that doesn't find a home in todays all-format stations.

And I don't see how anyone can _not_ like a station that has both the 'Sesame Street' theme tune and 'Trouble' by Shampoo on its playlist. :-)

Gavin

1987. WKTU, early AOR - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Stefan Daystrom <75300.3331@CompuServe.COM>
Message-ID: <4gc1bj$mpk@vixen.cso.uiuc.edu>
Source record: 25535

Donna Halper wrote:

> In 1977, WKTU was still listed as an AC station. (I have all the old
> directories from back then...) By 1980, however, they were definitely
> disco.

And by summer 1983, I'd say they'd evolved to a dance-leaning urban. Here's the one WKTU unscoped aircheck I have (and made):

4 Jul 83, WKTU-FM "92 KTU" New York, urban, Rosko, 10:38 am [30m].
Great DJ, good presentation. Rosko interacts rhythmically with the music (in marked contrast to his laid-back announcing style when at WNEW-FM two-plus decades earlier).

> Speaking of old but venerable New York d.j.'s, did any of you
> listen to Scott Muni and Rosko when they did a primitive form of AOR
> back in, let's see, it must have been 1965 or so?

Are you thinking of WOR-FM from fall 1966 on (where they both were at the launch), or someplace else they worked together before that? I wasn't there then <g>, but recently I got an unscoped aircheck from then and here's how I described it in my list:

8 Oct 66, WOR-FM New York, top 40, first day, Scott Muni, 10:34 am (Saturday) [=21m].
Looking back at this now, the laid-back MOR-style presentation seems to forecast Scott's and Rosko's (whose later timeslot is mentioned, plus he's heard here in an ad) future in the soon-to-be-born album rock format.

I dunno if I'd quite call it a primitive form of AOR _music_ wise (they talk a lot about "the hits" and a top 40 survey), but it certainly was heading there _attitude_ wise. The songs on that aircheck: "I Can't Control Myself" (Troggs), "Come On Up" (Troggs), "Black Is Black" (Los Bravos, announced as being #7), "Goin' All The Way" (Squires), "Look Through My Window" (Mamas & Papas), "Johnny Angel" (Shelley Fabares), "If I Were A Carpenter" (Bobby Darin) -- and in a non-contiguous snippet "I Just Don't Know What To Do With Myself" (Dionne Warwick).

Of course, I haven't heard them _past_ their first day, so I can't say what ways they may have changed soon after their debut...

-- Stefan Daystrom, Los Angeles, 75300.3331@compuserve.com

This reply was sent using "NewsCIS", a Usenet Newsgroup Offline Reader

1988. 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4gc1bj$mpm@vixen.cso.uiuc.edu>
Source record: 25536

Someone told me today that the Woodstock '94 album (2 CD's) had "long" recording times.... I was told CD #1 had some 85 minutes of audio... how is this possible??? Don't CD's have a 74 minute max capacity?

Rob Bass

1989. WOWO address?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: clarc24@aol.com
Message-ID: <4gc1bk$mpn@vixen.cso.uiuc.edu>
Source record: 25537

Reply-To: clarc24@aol.com (Clarc24)

Can anyone tell me address and zip code of WOWP ? thanks

1990. WSM fM

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dj2-morr@uwe.ac.uk
Message-ID: <4gc1bl$mpo@vixen.cso.uiuc.edu>
Source record: 25538

Four Seasons Radio will be launching its popular RSL service 'WSM fM' again this year in style. The sea-side town of Weston-super-Mare will never be the same again after its august launch.

Our aim is to provide the public with up-to date local as well as national information, better music and fast presentation.

As a twenty-four hours a day service, you will able to tune in to the best mix of local, national and world-wide music.

We are also hoping to involve people on the internet with programming, making us one of the first RSL stations to be interactive.

For more information or if you would like to be involved let us know.

Dan Morrissey
Assistant Programme Controller
dj2-morr@csd.uwe.ac.uk

1991. FRB & NLGCDC Present Robert Mc'Chesney & Mama O'Shea

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: frbspd@crl.com
Message-ID: <4gca69$sng@vixen.cso.uiuc.edu>
Source record: 25539

****

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****

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Robert McChesney is the author of "Telecommunications, Mass Media
& Democracy: The Battle for the Control of the U.S. Broadcasting,
1928-1935. "If (advertisers) are allowed to continue for another ten
years we shall have the most debased and vulgarized people in the world"
- Upton Sinclair, 1931.

Mama O'Shea - A vision for peoples' radio

Mama O'Shea has been "shouting out" on the radio for many years.
For her follwers in the Bay Area, Mama and radio are synonymous.

Followed With Performances by:

Carol Denney

The Funky Nixons

Proceeds benefit the National Lawyers Guild Committee for Democratic
Communications for the continued support and defense of micro power
broadcasters. For further info: call (510) 464-3041

1992. Media Touch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Jim Pappas <76121.114@CompuServe.COM>
Message-ID: <4gc1b0$moi@vixen.cso.uiuc.edu>
Source record: 25568

I'd like to hear from anybody who is familiar with the "Media Touch" Digital Automation System. I'm trying to help someone with programing questions.

Thanks,

JP

1993. Harrisburg, PA Radio Update

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: "M. Hale" <halem@access.digex.net>
Message-ID: <4gc1a9$mn7@vixen.cso.uiuc.edu>
Source record: 25569

A couple of things from my recent trip to the Harrisburg, PA area:

WRVV (The River 97.3) - AOR/AAA: Afternoon DJ Scott Matthews has left Harrisburg, PA for Dame Media's WRVE in Troy, NY, also a "River" station. The new afternoon voice is Jim Allen. Sounds much like Scott with a little Wolfman Jack mixed in.

WHTF (The Eagle) - Classic Rock: "Solid Rock, Starview 92.7" is gone. Its been replaced by "The Eagle", a mainstream Classic Rock format. Sounds good, although they tend to repeat stuff too often.

WCMB (Hot/Talk 1460) - Hot Talk: Don and Mike are gone. Replaced by some female talk host from CBS whose name I didn't catch. I suspect Don and Mike were somewhat riske for the predoniately conservative Central PA area. However, 1460 continues to carry Liddy and his talk of females, guns, potency, etc, etc. Doesn't seem to make sense.

Fall 1995 arbs are out: 12+ Top 10:
1. WNNK-FM (Top 40)
2. WRKZ-FM (Country)
3. WHP-AM (News/Talk)
4. WTPA-FM (Album Rock)
5. WRVV-FM (AOR/AAA)
6. WWKL-FM (Oldies)
7. WYMJ-FM (AC)
8. WHYL-AM (Adult Standards)
9. WROZ-FM (AC)
10. WQXA-FM (Alternative/Modern Rock)

That's it for now.

See ya-
Mike

1994. Mid-America Radio Watch (19-Feb-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: "Mark S. Roberts" <transvox@crl.com>
Message-ID: <4gc1aa$mnb@vixen.cso.uiuc.edu>
Source record: 25570

Some quick notes on the local scene:
* The mystery of disappearing Spanish-language programming
in Kansas City has been solved. Thanks to KCXL(AM) owner Pete Schartel,
who reports that "Michael G" is playing a mix of Spanish-language hits
and classic tunes at the suburban KC station on Sundays. Last Sunday,
the show was on during the morning.
* The Investigative Listener headed west this weekend to see if any
progress had been made on construction of a new tower for KZTO(FM), once
planned as a Kansas City rimshot on 95.7 MHz. I saw no evidence of
construction. Moreover, a bridge over the Kansas River on Leavenworth
County Route 1, near the proposed KZTO site, is now closed for repairs
until June. KZTO has been off the air for 25 months.
* On the other side of the state, KNJZ(FM) in St. Louis (licensed to
Alton, Illinois) is now KATZ-FM. The call-letter application got caught in the
congressional budgetary tantrum that shut down the FCC and other agencies
late last year.
****
DISCLAIMER: The following contains SPECULATION.
The Jacor purchase of Citicasters, including as it does WDAF(AM) and
KYYS(FM), has me wondering about some things.
Jacor is known for what might be described as an 'in-your-face' style of
management and promotion. That's something you almost never encounter in
Kansas City.
In WDAF, Jacor acquires a rather unusual beast: a full-service country
station. Actually such stations are not so unusual out here on the Great
Plains, but I believe it's the first of its kind for Jacor.
KYYS is rebuilding as a heritage album-rocker that's trying to contend
with the apparent sudden rise of modern rock, lest it become an obsolete
rock station, while facing stiff competition from KQRC(FM).
Of course, Jacor could choose to stay in the market. If it did that, the
best course would be to watch WDAF carefully but not make any sudden moves
with it, while applying intensive effort to curing KYYS' ills.
Or, and I am SPECULATING that this is the more likely outcome: Jacor
could decide to spin off the KC properties.
Face it, Kansas City is a staid market where change comes gradually.
Jacor's style of doing business might not go over well here.
Moreover, there are not a lot of properties up for grabs with which a
duopoly, tripoly, or heptopoly could be formed. (More on that coming up.)
Who might be interested in WDAF and KYYS? More SPECULATION:
* The Milwaukee Journal, whose KQRC is now the king of album rock in KC.
The purchase of KYYS would allow it to reposition KY-102 either to
complement KQRC or take it into a different field of competition
altogether. The Journal also has experience with at least one
news-intensive station (WTMJ in its hometown).

* EZ Communications (KFKF and KBEQ-AM/FM), for whom a purchase of
WDAF would nearly lock up the Kansas City country-music market. What EZ would
do with KYYS would be anyone's guess.
* Bonneville...well, maybe. Acquiring WDAF would give it three of the
city's four best AM signals (KCMO and KMBZ are already in the Bonneville
family), and KYYS attracts an audience somewhat different than
oldies KCMO-FM or soft-rock KLTH. It would be KC's first six-station
combine if that happened.
* Heritage? I don't think this is so likely. WDAF would be its first AM
in the market. However, KYYS, if repositioned, could complement both
70s-rock KCFX and smoooth-jazz KCIY.
****
So who might be up for grabs during duopoly mating season?
Again, more SPECULATION:
* Modern-rock rimshot KISF(FM). There have been rumors about this
station for years, but its signal problems make it a tough sell.
* Silent rimshot KZTO. The new site would give it a good signal in
rich, suburban Johnson County, and maybe a reasonable signal in most of the
Missouri cities in the metro area.
* Classical KXTR(FM). The owner is 77 years old. Unless he cooks up an
arrangement similar to the one that protected WCRB(FM) in Boston,
one would SPECULATE that he is getting plenty of calls from brokers.
* Urban-contemporary KPRS(FM). This one is a maybe; equally likely would
be a decision on its part to acquire other stations to remain
locally-owned, and remain a force among Kansas City's African-American
listeners.
OK, that's enough speculation to get me in trouble for a while.
****
Next week...Houston. Really!
--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

1995. Nashville RadioWatch 2/18/96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: mdonegan@edge.net
Message-ID: <4gc1aa$mnc@vixen.cso.uiuc.edu>
Source record: 25571

Longtime Nashville talk-show host Les Jameson has resurfaced on a low power AM station in nearby Franklin, Tennessee. Les recently underwent heart surgery just days after being canned at WLAC. He returns to WIZO for a midday shift....9 to 11.

WSM-FM morning man Karl Shannon will become a race car driver. Shannon says he and country singer John Michael Montgomery are buying a car they will call "the Dimple Special". Karl says he'll drive it and all proceeds will go to chairty.

Fearing they might not get their severance checks, ousted WYHY-FM (hot ac) morning show hosts Danny and Brian were forced to turn down an appearance on rival WKDF-FM's morning show two days after their firing. Big Dave and The Dook were going to have the recently dumped Danny and Brian broadcast live from a dumpster on Valentine's Day. YHY meantime has put a new face on its hot ac format changing its calls and renaming itself The River...no doubt so its new morning show host Proud Mary can have jingles that sing "Rollin'....Rollin'...Rollin' down the River."

The loss of a country station in New York City has been the talk on Music Row. Is it another sign that country music is on a downslide?

No, says former WSM-FM p-d Kevin O'Neal, now at WXTU/Philadelphia. "Mainstream country will work...but in New York City, where not alot of people are country music p1's, you've got to be hip, hot and very well-produced."

1996. Springfield Missouri RadioWatch (2-19-96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: William Pfeiffer <wdp@airwaves.com>
Message-ID: <4gc1ab$mnd@vixen.cso.uiuc.edu>
Source record: 25572

Greetings radio fans:

It has been quite a while since I have reported on the goings on in my little corner of the world, namely Springfield Missouri, the queen city of the Ozarks (no cracks), and surrounding areas. Actually quite a bit has been happening over the past several months. Here are the highlights of what I have been made privy to in this market.

Please note that I welcome other sources of market data for further (and hopefully more frequent) reports, especially (but not limited to) info on the Branson/Tri-lakes area. Also, note that the order in which I report things is random and in no way reflects an attempt to prioritize the relative importance of these findings.

==========

Rock War$

Grunge/COR KTOZ-FM (Channel Z) purchased, in late 1995, the combo of KZBE (B-95/AOR) and KHTO (Hot 106.7/CHR). The influence was felt almost immediately. Among the first orders of business was to 'dismiss' the current GM Curt Boney. The formats of the two stations also underwent some changes. B-95, which is licensed to, and broadcasts from, Pleasant Hope Mo. (about 15 miles to the north) dropped its 'classic hits' format (which it had been doing in one form or another for several years), and began to add a lot of modern rock to its classic library. It now bills itself as "Springfield's Adult Rock Station". The music is pretty standard AOR with about a 60/40 classic/new mix. It doesn't get into the heavy grunge of its triopoly partner KTOZ-FM, but it definitely leans more in the AAA/COR direction than it did prior to the buyout. Whether it is truly any more 'adult' is a matter of dispute. Formatics certainly have improved, but the music mix is still pretty much the standard AOR fare. KZBE is obviously positioning themselves to do battle with heritage rocker KXUS (US97) which has a similar, but more hard-edged, format of classics and new rock.

CHR Rimshot in flux

KHTO, which uses the positioner-calls of KHOT and broadcasts from Mt. Vernon Mo, about 25 miles west, also felt the hand of Channel-Z. They have killed their dance-oriented CHR format (that had made some serious ratings inroads *against* KTOZ-FM) in favor of a more rock-driven CHR format. They still have some dance in the rotation, and they still do the live dance mix shows from a local nightclub on weekends, but the mix definitely leans more AAA/COR than before the acquisition. In addition (shades of a previous thread) the processing has been reset to a much more

aggressive (read: seriously distorted) level. Channel-Z, while formatically innovative and interesting, has the dubious distinction of having the most overdriven and distorted audio in the market, and apparently the same philosophy is now being used at KHTO. Some have wondered if the format change was made to lessen the devastating effects KHTO was having on KTOZ-FM in the ratings... Who knows. I do know that KHTO now has less of an 'identity' than it did under previous owners and there is 'quite a bit' of crossover, musically, between KHTO, KZBE and KTOZ-FM. If I were programming the tribo, I would keep Channel-Z just as it is (perhaps with less audio clipping), keep KHTO programmed as a rhythmic CHR (where it was doing very well) and develop B-95 into a 'true' adult rocker. I see no point in programming all three stations with so much musical crossover that it robs each of its identity.

[Note: Since writing this, the KHTO processing seems to have been relaxed slightly. The sound is still very bright and loud, but the distortion levels have been reduced substantially. The station now sounds much better than it did before the change, but still falls apart on very loud, guitar-oriented music. Thanks to whoever made the changes.]

==========

'My Country' Split

The Triopoly of KGBX (Mix/AC) KGMY-FM/AM (Hot Country) has undergone some changes as well. The AM side of KGMY has split from the simulcast with its FM and gone satellite AS/MOR via the Unistar AM-ONLY feed. Now called 'Memories 1400', the AM is trying to target the audience of 45 to Death, which is now being served by automated AS/MOR KZPD (The Gentle Beat) and, to a lesser extent, by all-volunteer KTOZ-AM (no relation to KTOZ-FM). The jury is still out as to what level of success they will attain, but the signal does sound quite good in AMAX stereo. However, as with most class-D stations (graveyard channels) the nighttime signal suffers from intense co-channel skip as close as 8 miles from the tower, despite the 1kw. of power. Recently KGMY-AM tuned its transmitter and made other improvements that have helped its nighttime (and daytime) signals, but with 300 or more stations on 1400, all using 1kw ND, there isn't a lot that can be done to improve the night signal. Doug Cannon (DC1051@aol.com) is the 'PD' of Memories 1400 and midday talent on KGMY-FM. (Doug posts here on occasion). We wish Doug and Memories 1400 good luck in the new venture.

KGMY-FM (My Country 100.5, Aurora) continues to give long-time market leader KTTS a run for its ratings with a fresh, current-oriented, music-intensive country format. It has recently started playing '20 in a row' (well not actually 'in a row', just between stopsets). This move is in anticipation of a new country player in this already 'country-saturated' market... More later.

KGBX (105.9) continues to do a great job as the market's only true AC, and at the same time is attracting many listeners from 60's Oldies outlet 105.1, KOSP, by adding a great deal of seventies material to its

rotation. KGBX plays songs from the seventies through the nineties and has, IMHO the finest 'sounding' FM signal on the band in this market.

==========

Market Leader Expands.....

KTTS, the long-time leader in Springfield *may* be launching a bid to directly compete with KGMY-FM by adding a second FM signal and programming (you guessed it) Hot Young Country. As of February first, KTTS (Great Empire Broadcasting) has entered into a JSA (Joint Sales Agreement) with KLTQ (96.5 Sparta). KLTQ used to be country, but has been programming a lackluster Light Rock format for a couple years that has been summarily ignored by virtually everybody. KLTQ has a good signal, though, with 50kw. @ 500' from a mountain-top site halfway between Springfield and Branson, thus placing a very hot signal in Branson that rivals only this market's class-C signals. Rumor is that KTTS will buy this signal once de-regulation is fully in place, or at least LMA it and flip it to a hot country format. Such a move will free KTTS-FM (94.7 100kw@1180') to return to a more traditional Great Empire format more closely resembling its current AM. KTTS-FM has had to skew its music in a more contemporary direction with the presence of KGMY in the market. KTTS's core audience has always been a more mature one than KGMY's and by opening up direct competition to KGMY, the KTTS operation can, once again, return to serving that demographic completely. Wonder what will become of its AM station? All News perhaps?

KTTS has held a number 1 rating in 12+ since 1972 under the GM-ship of Curt Brown, a man respected by all in this market. Much of that #1 standing is not, so much, due to the music KTTS plays, but due to its exemplary and ever-present commitment to public service, news and weather information. KTTS maintains a 24 hour news room and is legend in these parts for that commitment. Even those who HATE country music will listen to KTTS during any type of weather problems. Question is, can this market support yet another country format? There are currently 5 country signals that are city-grade in this area with several others that are near-city grade. I would like to see 96.5 go NAC, but that is not likely under Great Empire. Currently, the sound seems brighter (better processing) and the spot load has gone *way* up. I am not sure, but it sounds like the music mix is a little better too, but frankly I have not spend much time listening to 96.5 until this recent development.

Curt... you reading this? Drop me a line and fill me in.

==========

More pop, less jazz...

The flipping of KGMY-AM to Unistar AM Only seems to have made an impact on KZPD (104.1 Ash Grove). Len Smith (Owner) has increased the number of 40's - 60's pop vocals and decreased the amount of big-band and traditional jazz tracks he plays. This happened almost immediately after Memories 1400 went on the air. Knowing Len's love for the Big Bands, I am

sure this hurt him to do. But we all know that radio *is* a business and he must have felt that this would increase his share. KZPD now has 27kw. (up from 3kw.) @ 325' and puts a decent signal into both Springfield and Branson. With the new musical skew, KZPD is sounding like a cross between Memories 1400 and market-leading EZ/AC KTXR. This leaves KTOZ-AM as the market's only reliable source for Big Band music..

==========

Imus in Springfield

Thanks to Meyers Communications, (owner of KTXR and KWTO AM/FM), Imus is now in the market. Ken Meyers brought Imus in on classic rock KWTO (which cannot seem to decide if they want to call themselves 'The Buzzard' or the longstanding positioner 'Rock 99'). KWTO-FM (98.7 100kw. @600') has played a game of formatic musical-chairs over the past couple of years switching between CHR/Alternative/Progressive and now, straight classic rock. Imus came on board in late 1995. It is unknown to me how well his show is doing, but I do know that it is awful nice to hear it in the market.

==========

Real Rimshots...

Marshfield's KMRF-AM (1510Khz Daytimer) was bought last year by St. Louis-based New Life Evangelists (Larry Rice). Under that new ownership, the station has gone from 250 watts non-DA to 1kw.-DA, aimed at Springfield. The new facility sports two 300' towers and is manned by homeless people who are being housed at the church's shelter which is on the same site as the station. The fellow who does the DJing actually lives in the same building as the station. There is a kitchen, bedroom, and in the living room is the control board, transmitter and library. Very interesting setup. The station is 100% live and local, playing mostly southern gospel. Rice and the NLE also own a string of LPTV station in the area that carry. the churches programs. KMRF *is* a commercial station, however. I wonder if the Labor Department which harassed KTOZ-AM last year is talking to KMRF about the volunteer staff?!?!?!

==========

Mel's Musical Chairs..

Bolivar Missouri - Boliver's KYOO AM/FM and Buffalo's KBFL-FM have switched again. A short history.... Mel Pulley (owner of all three stations) used to own the 105.9 signal, now known as KGBX, which was sold to the Springfield owners some time back and moved to a new site, leaving Pulley with only a 1kw. daytimer on 1200 and a CP for a class-A FM on 93.1. Problem is that there was another class-A CP on 92.9 in Ozark, just south of Springfield. Well to make a long story shorter, Pulley (who is involved in the Branson Music Network) managed to get a CP for a C3 FM at 99.1, gave up his class A at 93.1 and Branson Music Network built a class-C2 on 92.9 in Ozark.

Pulley built the 99.1 signal, which broadcasts from a site considerably north of Bolivar (so far north that even in Bolivar, the signal is less than city grade and drops off very fast moving south toward Springfield) and flipped both the AM and the new FM from Jones Satellite Country to Jones AC, and called the stations 'Cool FM'. At the same time, the 99.9 signal in Buffalo (class-A) was flipped from Jones Oldies to Branson Music Network.

Well last month or so, the AC format on KYOO A/F was killed and the stations are now both back to Jones Satellite Country and the Buffalo signal is back to Jones Oldies.. Go figure. Bolivar is about 30 miles north of Springfield and Buffalo is just east of Boliver.

==========

Talk about saturation...

Branson Music Network, the Branson-based country music satellite service is now heard on 3 signals in the Springfield/Branson area.

92.9 (Ozark) Springfield AND Branson 50kw. @ 500'

107.9 (Lebanon) Spfld to Lakes Of The Ozarks 50kw. @ 500' DA

104.3 (Marshal Ar) Branson and south 100kw. @ 900'

Other than the evening program, hosted by a British Talent named Rick Player, this service is pretty lackluster, calling itself 'Your Brand Of Country' and playing a very forgettable mix of traditional country and some currents. In a market like Springfield, with such high quality players as KTTS and KGMY, it is no wonder that this network has never even made it to the rating books. Most people I talk to, other than broadcasters, don't even know that the signal exists! B.M.N. needs to get an identity, and work it. Right now Player is their only drawing card and even he gets old after a while.

==========

-From Barney to Branson:

Former children's station KIDS (1340 1kw. ND) which was taken dark by its owner last year after operations manager Hershel Hartford left the station, has finally been sold and is back on the air. KIDS now calls itself 'Branson Information Radio' and broadcasts an hour loop of Branson tourism info, commercials for certain attractions and a smattering of marginally entertaining comedy and Branson Lore'. The comedy is provided by Walter Brennan sound-alike who calls himself "Miltom Crabapple". Usually they only play a couple minutes at a time.

All major routes into Branson are littered with billboards urging travelers to tune in for "Official Branson Information". One of their slogans (where have we heard this before?) is "You give us one hour and we'll give you Branson".

The station is operated off of a hard drive which can be updated via modem from its Branson home office. However, there seems to be less than a vigilant effort to keep things current. It is now February 19th and they still have announcements for "The Ozark Christmas", including dates for events in November.... Also, last month there were several announcements for shops selling 'for the holidays'. The station is unattended and its building makes no mention of its current format. Even during the day the signal barely reaches Branson, and at night it barely gets out of Springfield. However the owners are hoping to attract vacationers as they travel past Springfield to get to Branson. There is an 'audio coupon' program that urges listeners to tell all businesses they patronize the following pass-phrase.. "I had fun with Branson Information Radio" for discounts and such.

No word on how successful the operation is, but I would imagine that they might do well with the concept, although it needs work. If I were them, I would consider applying for a transfer of license, or inquire about some sort of synchronous booster station in the Branson area. It is all well and good to attract listeners coming into town, but I would imagine that being able to reach them IN town would be even more attractive to advertisers who, then, would be able to tune in and see what they were buying.

Interesting thing is that a couple of years ago this author had the idea of using otherwise useless AM signals in tourist areas as 'information services' that advertised local events and attractions. Once again, I seem to have been ahead of my time <g>.

==========

That's it for now from the Queen City of the Ozarks. I welcome additions, corrections and more in-depth information. Please email me at wdp@airwaves.com.

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

1997. PUBLISH FOR AIRWAVES, RADIO PRO, AND ST. LOUIS SPORTS ON-LINE

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4gc1ac$mne@vixen.cso.uiuc.edu>
Source record: 25573

BIG CUTS AT KMOX INCREASE
PROFITS IN A BIG WAY

by Scott Simon

ST. LOUIS --- When it is added up, the layoff last week by KMOX radio affected
many people, such as Randy Karraker and John Cooper in sports, Darryl Lloyd and Kevin
Killeen in news, and several off-air personnel.

But the addition represents an approximate 8 to 9 percent increase in KMOX's
projected pre-tax profit for calendar year 1996.

That's the survey of St. Louis broadcasters and financial analysts who took the
weekend to review this unusual move for the "Voice of St. Louis."

Estimated revenue of $18 million dollars in 1995 for KMOX produced a profit of
$6 million according to the non-survey made by observers. The layoffs represented a
savings to the station of about $525,000, which includes salary, benefits, and other
associated costs related to the employment of those individuals.

Not included are the cuts of several per diem talents in the past two months,
such as Gordon Curry, Tripp Frohlichstein, Dave Finkelstein, Harriet Woods, and Vince
Schoemehl. When news reporter Margie Manning left last summer to join the St. Louis
Business Journal, her position was eliminated by attrition.

It won't stop here. Although negotiations have been temporarily stopped in
negotiations between the American Federation and Television and Radio Artists and the
station, when they resume, the station will ask for takebacks. If, and when, a settlement is
reached, KMOX will be a lean, mean, profitable machine for Group W, the new owner of
CBS and KMOX.

Were the cuts a bad move? Analysts at Edward Jones and A.G.
Edwards
recommend a conservative buy of Group W stock and carefully monitor it
through the
year. They say that chances are good there will be a moderate return on
investment.

More profitability could spur Group W to reinvest those profits
into KMOX in
ways we can't see right now. Many critics say it won't happen --
they're the same critics
who said that KMOX would never make the layoffs we witnessed last week.

- 30 -

1998. Alaska Radio Stations

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: sankaty@cris.com
Message-ID: <4gc1ad$mnf@vixen.cso.uiuc.edu>
Source record: 25574

Reply-To: sankaty@cris.com

Where can I get a listing of AM/FM stations in Alaska? Also the network affiliation would be helpful.
Thanks.
--
Sankaty
Central Maryland USA
2044123@mcimail.com
sankaty@cris.com

1999. Re: Top-Rated Atlanta (GA) Radio Talk Show Host Joins LP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4gc1ad$mng@vixen.cso.uiuc.edu>
Source record: 25575

stanmajor@aol.com (StanMajor) wrote:

>BOY...OH BOY. I'M SO EXCITED.....SELF PROMOTER JOINS DEAD END GANG!
>STAN MAJOR
>TALK AMERICA NET

Hey Stan,
I got a great tape of you getting nothing but crank calls at WIOD!
Would you like a copy?

Jay
jmarvin@well.com
*liberty is the crime which
contains all crimes*

2000. ATTN ALUMNI: ACRN's 25th Anniversary!!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jodin@apk.net
Message-ID: <4gc1ad$mnh@vixen.cso.uiuc.edu>
Source record: 25576

Just a pre-press release note to any alumni out there (we know there are plenty) from 99.3 CaFM ACRN at Ohio University - the 25th anniversary is on it's way!!

the little station that could has made it to 25, and is better than ever. If you haven't been back down to OU in a while, here's a reason. The oldest Cable FM station in america (and one of the oldest FM stations) is throwing a birthday party.

Tentative dates are the weekend of April 26th and 27th. We encourage all alumni to come down for the weekend. A dinner reception and concert are planned, as well as all kinds of reminiscing and fun with other "Rock Lobsters".

Contact acrn@oak.cats.ohiou.edu for more info or me (but i'm just a recent grad). Official invites should be on their way for all registered alumni. If you wish to be on the mailing list or know a ACRN alum that might not be, either email or call 614.593.2276.

THIS IS THE BIGGEST EVENT IN THE HISTORY OF ACRN (until we turn 50 :-0) SO DON'T MISS IT!

acrn@oak.cats.ohiou.edu
(614) 593-ACRN

--
--- jodin trocheck ----
--- jodin@apk.net ----
-fi030@cleveland.freenet.edu-
--- ----
--- keep da funk alive ----

2001. Re: Balto-Wash market/Part-time Pay Scale???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: ibcassie@aol.com
Message-ID: <4gc1af$mnj@vixen.cso.uiuc.edu>
Source record: 25577

The pay scale varies enormously depending upon the station...

In Baltimore, for example, WCBM pays around $10 an hour... but you could get about $20 per hour at WWMX for part-time work.

In DC, I think, depending upon whether it's a union shop or not, you get about $17 to $20 per hour.

Hope this helps a little.

Cassie Anderson
Metro Networks

2002. Re: London Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Andy Howard <andy@kiss100.demon.co.uk>
Message-ID: <4gc1af$mnl@vixen.cso.uiuc.edu>
Source record: 25578

In article: <4g7365$gbk@vixen.cso.uiuc.edu> martin.briscoe@zetnet.co.uk (Martin Briscoe) writes:

> >
> > Additionally, three BBC regional networks are located in Scotland,
> Wales and Northern
> > Ireland.
>
> You could argue that there are five regional networks as both
> Scotland and Wales have two regional networks - English and Gaelic/Welsh.

Thanks for the update Martin. I've not been to either for years (that's my excuse and I'm sticking to it).

Are the Gaelic and Welsh full-time services?

--

| Andy Howard EMail andy@kiss100.demon.co.uk |
| My opinions, not my employer's (Jolly nice people though they are). |
| If my employers shared my opinions... Well, frankly I'd be amazed |

2003. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: skcaldwell@aol.com
Message-ID: <4gc1ag$mnm@vixen.cso.uiuc.edu>
Source record: 25579

Your comments on bit-rate reduction are interesting. Working for a broadcaster in Philadelphia, we were testing bit rate problems with different mini-disc units and found a couple things.

For music or voice, you still could not tell much of a difference between the first generation on the MD and the TENTH generation. That was a surprise to us. I realize there can be problems with multiple stages and types of bit rate reduction in any chain.

What have other users found in terms of real world sound quality?

2004. Bob Crane Airchecks Sought

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: steinski <steinski@angel.net>
Message-ID: <4gc1ag$mnn@vixen.cso.uiuc.edu>
Source record: 25580

Hello -

I'm trying to locate airchecks of Bob Crane (yes, the TV Bob Crane from that prison camp sitcom and the murder thing) who apparently was a wild and crazy DJ in Connecticut before he went to the tube.

Any help would be greatly appreciated.

Thank you.

2005. Looking for BOB IRELAND

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: dogfish@freenet.vancouver.bc.ca
Message-ID: <4gc1ah$mnp@vixen.cso.uiuc.edu>
Source record: 25581

For many years, there was a newsreader here in Vancouver by the name of Bob Ireland. Anyone know whatever became of him? He was on CFUN radio for several years, then moved to BCTV for quite a spell. I always thought his delivery was particularly good. I thought he might turn up at CKWX now that they've gone all news, but apparently not. Anyone know where he is now?

2006. Re: Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4gc1ai$mnq@vixen.cso.uiuc.edu>
Source record: 25582

rlonewolf@aol.com (Rlonewolf) wrote:
>
>Hi. Would like to make contact with announcers I went to school with at
>Brown Institute Broadcasting Division in Minneapolis.

What a great idea! Me, too! <g> I graduated in June, 1983 in the "9AB1" class. Instructors included "J.L." (Joel Larson), Tom Stelzner, Tom Honstedt, and Charlie Ankeny. (Even had Roy Finden fill-in for Charlie during TV term!)

How many "Brownies" do we have among us?

-Drew in Sunny Central Florida-

2007. Re: A Chilling Thought...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4gc1ai$mnr@vixen.cso.uiuc.edu>
Source record: 25583

TA> In middays, local talk hosts
TA>on two different stations are creaming Liddy, and Limbaugh
TA>in early afternoons has fallen off his perch and is looking up
TA>at four local shows in various formats with higher AQH and
TA>better demos.

Bob,
All that means is that those particular shows are losing audience after very successful runs. In his heyday Limbaugh creamed almost everyone. The change in his style from entertainer to Republican spokesman is more likely to be the cause of eroding numbers. Liddy is a one-trick pony. How long could we expect the G-Man personna to last without freshening it? We're beginning to see political talk wane across the country. Just wait until all the political ads kick in and we have negative political ads, negative political talk and negative political news. Listeners will be so tired of it by election time that they'll accept anything non-political that gives them a breather.

I'm affiliating Dr. Joy Browne, The Dolans and Joey Reynolds faster than ever before. Laura Schlessinger is on a roll. All are non-political, entertaining alternatives. In many cases they're replacing political talk in prime dayparts.

Good programming is what's important, not where it comes from.

Rich

2008. WWV Clock Card

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: RICH POTYKA <rhx180@email.sps.mot.com>
Message-ID: <4gc1ai$mns@vixen.cso.uiuc.edu>
Source record: 25584

WWV P.C. CLOCK CARD
HELP -- Several years ago a company in silicon valley produced a clock card for PCs. It consisted of a WWV receiver on 10 mhz which decoded the WWV data stream and created a super accurate clock. It would "fly wheel" during fade times. The unit was sold to several users of the Pristine MMCS music manager automation system. Unfortunately the company has gone dark and no distributor carried the units. If anyone has one of these clock cards please email or call (602)413-3823. We sure could use one of these units for our on-air controller. Thanks Rich Potyka CE KRXS-FM

2009. Re: On Stern, Mancow, Consultants and Music

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: larue@ix.netcom.com
Message-ID: <4gc1ak$mnt@vixen.cso.uiuc.edu>
Source record: 25585

richwood@commspec.com wrote:

>RO>Over the weekend I read that the CHANGE in format for 103.5 FM in New York
>RO>was determined by a group of CONSULTANTS called Broadcast Architects of
>RO>Princeton. Seems to back up what you say.

>It backs up nothing, other than the fact that the company felt the need
>to ask people (focus groups) what they'd like to hear. The format was
>"determined" by the company, based on the results of the research they
>did.

>Why would it have been better to have a bunch of middle aged white
>males in starched shirts, strangling ties and proper blue suits decide

[...]

I once worked for a station that got raped by the ridiculous and
laughable advice from the boobs at Broadcast Architecture. If you
think their name is pompous and arrogant, wait until you get a load of
their looney radio theories. The stories I could tell.....

L.

[Moderator's Note: We would all love to hear some of your stories. Bill]

2010. Re: Example Of The Appeal Of The Country Format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: kentaur@aol.com
Message-ID: <4gc1ak$mnu@vixen.cso.uiuc.edu>
Source record: 25586

This from Ron Krause:

<<>If anyone has the lyrics to "IF YOU LOVED ME" by Tracy Lawrence, I
>would greatly appreciate them. This song is so true about a relationship

>I'm in. but I don't have all the words.
>
>Thanks in advance.
>
>Charlene

Tell me something. What other music genre prompts requests like the
above?>>

I check into the alt.rock-n-roll.oldies group fairly often, and I always
find new requests for song lyrics. There is even a newsgroup dedicated
exclusively to this: alt.music.lyrics (very few requests for country
lyrics, by the way).

Don't think for a minute that something like this makes C&W special; it
doesn't.

++
Good, Fast, Cheap - pick any two.
++
Ken Williamson

2011. Re: Example Of The Appeal Of The Country Format

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: gds@best.com
Message-ID: <4gc1al$mnv@vixen.cso.uiuc.edu>
Source record: 25587

In article <4g735v$gb9@vixen.cso.uiuc.edu>,
Ron Krause <ronkr@pipeline.com> wrote:
>On Feb 16, 1996 19:24:11 in <rec.music.country.western>, 'prg28@' wrote:
>>If anyone has the lyrics to "IF YOU LOVED ME" by Tracy Lawrence, I
>>would greatly appreciate them. This song is so true about a relationship
>>I'm in. but I don't have all the words.

>>Thanks in advance.
>>Charlene

>Tell me something. What other music genre prompts requests like the
>above? The answer, I believe, is NONE of the others do.

I don't mean to disrespect your situation wrt the loss of WYNY,
but in my experience, just about every music genre prompts requests
like the above.

>No, country isn't in decline. For some of us, it's becoming a bigger
>part of our lives every day.

Since I think this is a response in part to something I wrote earlier,
I should clarify myself. I have read in some music and radio trade
publications that HNC (hot new country) has peaked, and that some
people feel it is going to decline. A complaint is that there are
too many new artists being pushed into the market to keep up with.
Another complaint is that HNC itself is splitting up into narrower
formats. Given this, plus WYNY's (relatively) low ratings, from a
business standpoint, it's understandable why they switched to a format
that has a better chance of getting good ratings in NYC.

However, this doesn't mean that country music is going away, nor does
it mean that it's losing any of its fan base.

--gregbo

2012. The Supply And Demand Of Country Music In The NY Area

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4gc1al$mo0@vixen.cso.uiuc.edu>
Source record: 25588

On Feb 19, 1996 16:16:12 in <pipeline.entertainment>,
'ronkr@nyc.pipeline.com (Ron Krause)' wrote:

>On Feb 19, 1996 11:16:06 in article <Country Music: March Rally At The
Pony
>Express>, 'ronkr@nyc.pipeline.com (Ron Krause)' wrote:
>
>
>>We are in the final stages of determining the date for the rally at the

>>Pony Express.
>%=<
>--
>Can I ask what you expect to gain?
>
>Do you think media coverage will alter a business decision? After many
>years in corporate culture, I learned that once a decision is made, they
>stick to it.
>
>Or do you expect the Governor to intervene?
>
>Bill Blum

Bill,

What we expect to gain is ANOTHER station that will embrace the Country genre. I know all about business decisions also, and, that's why the posters for this upcoming rally contain the incentive "now we're done complaining! It's Time For ACTION!"

There are over a million of us out here, Bill, and, we are seeking to show our support for Country so that someone who was ranked lower than 20 in the

NY market of 60 stations might think about moving UP in the ratings. That sounds like decent business to me.

The media coverage is not intended to alter Evergreen's business decision. It's intended to show this area that we Country Music listeners are here just waiting for someone to take advantage of our demand. We're simply looking for the supply part of the economic equation.

Thanks for your comments, and, as for the Governor, this isn't a political issue. It's about life having been altered for those of us who have been impacted by the wonderful effects Country has had in our own everyday lives. If you've ever lost something or someone that you love, then you know how the emptiness feels inside each of us.

That's what drives us, Bill. Life.

On Feb 19, 1996 13:57:14 in article <Re: Country Music: March Rally At The Pony Express>, 'dkahane@nyc.pipeline.com (Bill Blum)' wrote:

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2013. Re: Dallas-Ft.Worth Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4gc1am$mo1@vixen.cso.uiuc.edu>
Source record: 25589

Footnote to the Susquehanna arrangement with the Hispanic Coalition -- It's an LMA-to-buy -- so long-term, an acquisition's likely in the cards. Tom Taylor/Inside Radio

2014. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: alipsky@coe.edu
Message-ID: <4gc1an$mo2@vixen.cso.uiuc.edu>
Source record: 25590

In article <4g1dvo$39v@vixen.cso.uiuc.edu>, rueger@netaccess.on.ca (Barry Rueger) wrote:

> Edward Hsu <ehsu@direct.ca> wrote:
>
> > I'd like to know what the professionals think of the possibility
> >of an all dance station in Vancouver, British Columbia, Canada?
>
> Actually, one of the first Canadian licence applications for a station
> doing Dance music was in Vancouver. They were turned down - in part
> (I believe) because none of the CRTC commissioners could figure out
> how "dance" differed from other pop music variations.
>
> The open frequency was given to a country station instead. This was
> about ten years ago.

Correct me if I'm wrong, but what about Z95? They're probably the closest to top-40 radio if I remember correctly...might've changed, but I'm not sure.
Besides, don't radio stations have the right to change format without checking with the CRTC?
Jon

2015. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4gc1an$mo3@vixen.cso.uiuc.edu>
Source record: 25591

In article <4g1dvo$3a0@vixen.cso.uiuc.edu>, jmckay@interlog.com says...
>
>
>Edward Hsu <ehsu@direct.ca> wrote:
>>
>>
>>Hello to fellow radiophiles and dance music fans...
>>
>> I'd like to know what the professionals think of the possibility
>>of an all dance station in Vancouver, British Columbia, Canada? (Dance
>>station, I mean an urban Top 40 station specializing in European Ni-NRG
>>dance, along with some R&B and rap.) A station like Energy 108 in
>>Toronto (CING-FM 107.9, Burlington, Ontario) would fit perfect in the
>>region bounded by Vancouver, Victoria, and also Seattle, WA. I was

Ed... I've explained this to you before.... The market just isn't large enough. Z95.3FM tried it once before and our cume was about half what it is now. If there was a market for Dance don't you think one of the applicant's for the new FM license in Vancouver would have tried it? Well, no one did. Instead we have an application for a modern rock station, when there are already 2 1/2 stations playing rock in Vancouver. (CFOX CFMI and Z counts as 1/2). The audience is a) too young and b) not there.

Don't get me wrong, though. I love the music and, as a listener, I would like to see a more rhythm based CHR on the air as opposed to more big hair rock, but I just don't think there's the potential for success.

catch the buzz... pass it on.
buzz.

2016. Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: jolson@intergate.net
Message-ID: <4gc1an$mo4@vixen.cso.uiuc.edu>
Source record: 25592

I used to love to listen to Dr. Don Rose on KFRC.
Whatever happened to him?
Is he still in broadcasting?

James Olson

2017. (no subject)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: RICH POTYKA <rhx180@email.sps.mot.com>
Message-ID: <4gc1ao$mo5@vixen.cso.uiuc.edu>
Source record: 25593

The "97 EXPRESS" 97.3 mhz Globe AZ
KRXS-FM is now on the air serving central Arizona from it's new transmitter location on Signal Peak near Globe. The format is locally produced with a "Bright AC " flavor with a taste of some classic oldies. Music is all CD or HDD derived in this "tapeless" system. We also feature AP All News Radio for top of the hour news, our 5-6 AM news block and special features from the AP hotline.
Mornings start on the 97 EXPRESS with morning man John Baker and his crew -- Lealani , Mindy, and Captain Crunch. Music follows to help you regain your sanity then its off again with David Brenner at 1 PM.
The 97 EXPRESS can be reached 'phone or FAX at (602) 425-5063 or via my email. If you live in the middle of Arizona from Phoenix to Safford twist the dial or better punch a button to 97.3 mhz an take a ride on the EXPRESS. From Rich Potyka CE & Program Director KRXS (W7DTL)

2018. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: brat@interlog.com
Message-ID: <4gc1ap$mo7@vixen.cso.uiuc.edu>
Source record: 25594

Well, do be forwarned that the tuning scale may be rather out of alignment on some of them. You can apparently fiddle with the bits inside to fix this, but I don't have the documentation.

Bernie

Bernie Rataj brat@interlog.com qth://toronto.on.ca
Member: Ontario DX Association

2019. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4gc1ap$mo8@vixen.cso.uiuc.edu>
Source record: 25595

The GE Superadio is definately worth owning. It gets better reception than one of those $200 Sony "no fade radios" any day on my SUPERADIO with a Radio Shack Archer Amplified antenna, I can routinely pick up FM stations from 200 miles away if the conditions are right. Once, I even picked up KIOAFM out of Des Moines on the radio. I can routinely pick up stations 100 miles away as if they were next door. In short, no radio enthusiast is complete without a SUPERRADIO.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2020. Re: GE Super Radio... Are the still available?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: schuster@panix.com
Message-ID: <4gc1ar$mo9@vixen.cso.uiuc.edu>
Source record: 25596

In article <4g4a7r$ck@vixen.cso.uiuc.edu>, TonyWPST <tonywpst@aol.com> wrote:
>Reply-To: tonywpst@aol.com (TonyWPST)
>
>I'm looking for 2 or 3 GE Super Radio III. (I think GE S.R. 3 is the
>latest...) There used to be someone selling them in the back of Radio
>World. Anyone have a sorce for them?

K-Mart, Wall-Mart, Best Buy, Sears, J&R Music World, The Wiz.......

--
Mike Schuster | schuster@panix.com | 70346.1745@CompuServe.COM
------------------- | schuster@shell.portal.com | schuster@mem.po.com

[Moderator's Note: And with this, can we wrap up the GE SR thread?
Or move it to rec.radio.shortwave? Thanks. Bill]

2021. Re: Sleeping Giant wokeup

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4gc1ar$moa@vixen.cso.uiuc.edu>
Source record: 25597

Hart Larry (74273.1770@CompuServe.COM) writes:
> Hi All:
> As I was scanning the dial this Saturday afternoon,
> I noticed that 103.3 KRUZ is now some kind
> of rock with jingles which are similar
> to KOST. The slogan they are using says:
> "1hundred5thousand wats--the sleeping giant just
> woke up--the new KRUZ103.3."
> Just in the last 2 years or so KRUZ went away from
> beautiful music to sort of a light AC but with
> that same aproach.

KRUZ was one of the last elevator music-- oops, beautiful music hold-outs. They
didn't even start playing vocals until about a year or so ago . . .

(This station is in Santa Barbara, CA)
>

2022. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4gc1ar$mob@vixen.cso.uiuc.edu>
Source record: 25598

On 17 Feb 1996 robert573@dallas.email.net wrote:

> 1. Does ISDN work on fiber optic or copper cable?

Either; it just uses standard telephone technology. Here in the UK, many installations just use a standard copper pair for the local loop, although there is a restriction on the distance this carries digital traffic. The trunk part of the system uses whatever technology standard phone systems are using.

> 2. If a station uses ISDN lines to broadcast from a
> remote location (example, sports remotes) and they
> use an ISDN system, how does it work?

You could write a whole book on this, but basically the set up is this: The main output from whatever audio gear you are using at the remote (backpack tx/rx, three channel mixer, 24 channel remote van, etc) is fed into an Analogue to Digital converter (or codec, ie coder/decoder) which converts the audio into a digital signal. The studio dials up the remote location on an ISDN line equipped with a similar codec. The digits travel through the phone network, get converted back to audio at the studio and can then be used like any other source.

The studio sends the remote a clean feed (mix minus, or whatever else you like to call it) which is basically everything in the programme _except_ the remote. Because of the coding used, ISDN introduces a very perceptible delay in the audio, which is doubled if it is fed back to the remote site, causing serious problems if it's fed to the person on-air.

> 3. Will ISDN eventually replace our current analog
> telephone system as we know it, and if so, when?
> What kind of an impact would ISDN have on data
> transmission, such as computer modems?

ISDN may well replace analogue phones eventually, but not in the very near future. Here in the UK, ISDN lines and call charges are virtually exactly the same as analogue charges, but the actual telephone instruments themselves are many times more expensive. ISDN lines are already having a much greater impact on data transmission; many companies use them as a fairly cheap back-up for leased line data networks.

> 4. Would using ISDN for remote broadcasts be easier
> and more affordable vs. using a "cable" system?
> (example, a station wants to cover sports events
> from a number of local stadiums and gyms.
> The station considers wiring a cable from every
> stadium or gym where the event will occur, and

> run these cables back to the station. Would
> it be cheaper and less complex to use ISDN rather
> than wiring a cable from every single stadium or
> gym?)

Yes it's almost certainly cheaper, _but_ it's not so reliable. Because ISDN is carried over the public telephone network, there is a chance that it might fail in the middle of a broadcast, resulting in some embarrasing dead air. But if the broadcaster pays for a cable, it's his as long as he keeps paying for it and it's permanent nature means that faults during a programme are less likely. Many local stations in the UK use ISDN for full remote broadcasts, but national programmes tend to use cabled systems.

> 5. How reliable is ISDN? Does it have a good, flat
> frequency response range? Does it fail easily
> or is it a trustworthy system?

Frequency response, etc is a function of the codec you use. ISDN itself is as reliable as the public telephone network ie probably about 99.9 per cent or so. It has rapidly moved in the past three years from the cutting edge of new technology to something almost every broadcaster in the UK uses daily, although there can be compatability problems if you don't have exactly the same codec at each end. Also, American ISDN uses a 56k bit rate, whereas other countries use 64k which can be a problem.

Obviously, all the above is very much simplified, but I hope it answers the main points.

Gavin

2023. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-20 00:00:00 UTC
From: pwuthrich@aol.com
Message-ID: <4gc1as$moc@vixen.cso.uiuc.edu>
Source record: 25599

In article <4g1dvg$39h@vixen.cso.uiuc.edu>, Tom Taylor
<totaylor@delphi.com> writes:

>Also puts Jacor into five
>new markets, including Phoenix, Columbus and Sacramento.

Which stations will they control in these markets??

Paul

2024. Re: Why was Lyn Samuels suspended ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: detrolio@pegasus.rutgers.edu
Message-ID: <4ghqls$1b3@vixen.cso.uiuc.edu>
Source record: 25400

naga@ix.netcom.com (L. Ron McDonald) writes:

>A couple of weeks ago, WABC- AM N.Y. radio personality Lyn Samuels
>was suddenly off the air for several days. When she returned, she got
>very angry and hung up on any callers who asked her what happened.

>From the shows I have heard, it does sound like she is more on the
defensive than before, and she does not offer any information about
the days off. The is no mention of why she was gone on the WABC
forum, and the program director did not discuss it either.

>She also said repeatedly, "We don't discuss any other ABC hosts on
>this show any more". Some callers even asked why she had been
>suspended, only to be cut off.

None of the hosts will discuss each other, and there was a time when
Jay and Lynn would bash each other and Bob would be all over her and
Koch, and as a long time listener to the station, it was starting to
get old.

The station could stand some changes, Lynn should get her walking
papers back to WBAI, the Saturday line up after James & Joel should
be trashed, Bernie Ward and the totally lame Armstrong Williams do
zero for the station.

We could also stand to lose Sunday nights, and there should be some
alternate hosts available so Curtis can go home and not fill-in on
every third program.

My two cents on the station today.

--
David De Trolio
----
detrolio@pegasus.rutgers.edu

2025. Re: Shopping for Mini-disks

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Carl Fletcher <cfletch@olivet.edu>
Message-ID: <4ghqls$1b4@vixen.cso.uiuc.edu>
Source record: 25401

afn09595@freenet3.freenet.ufl.edu (Wyatt V. Cox) wrote:
>Reply-To: afn09595@afn.org
>
>Looking for anyone who can point me to a good deal on Sony or
>compatable 60 and 74 minute Mini-disks. Need some significant
>quantities. Please EMAIL.
>--
>Wyatt Cox - People's Radio Network - White Springs, FL 32096
>NEW EMAIL Address - afn09595@afn.org
>Views and opinions not necessarily those of the sponsors, etc....
>...way down upon the Suwannee River....
>
I get my MD's from The Tape Company in Chicago. These guys are great,
next day service, great prices.
The Tape Company, my contact is Frank Vance (708)595-3113 fax 595-0052
Carl Fletcher
WONU

2026. Eastern MO Radio Watch- Dr. Laura S.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4ghqls$1b5@vixen.cso.uiuc.edu>
Source record: 25402

Reply-To: nroman125@aol.com (NROMAN125)

STEVE MOORE & DAN STRAUSS SHOW OUT AT KSD
It appears that my previous reporting was wrong, on Monday, Dr. Laura Schlesinger(excuse the spelling) moves from being on tape delay on WIBV, to being live 1 to 4 on KSD. Moore wants to concentrate more on his PD duties at KSD, while Dan Strauss will play a larger role on Frank O. Pinion's Large Morning Show. No word on what the replacement program for Dr. Laura will be on WIBV, probably a return of Bruce Williams Talknet program from the inaudible signals of WBGZ in Alton. Meanwhile, at EZ, KSD/KYKY GM Karen Caroll says that EZ is looking to aquire more properties in the Saint Louis area. In my scope, I might look for EZ to make a move at aquiring KMOX/ KLOU, giving EZ control of the two best signals in the area.

---Watch for More news on Jacor's KXOK Aquisition, Zimmer's rumored KDBB purchase, WINU Goes Ahhs, and more in the upcoming weeks.

Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417
Z 103 FM 102.9 Low Power broadcastiong for Saint Charles,MO

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2027. Re: RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mfemyer@netzone.com
Message-ID: <4ghqlt$1b6@vixen.cso.uiuc.edu>
Source record: 25403

In article <4fhvjo$k6b@vixen.cso.uiuc.edu>, JXWG75A@prodigy.com (David Sproul) wrote:

> References: <4f9gfl$77h@vixen.cso.uiuc.edu>
>
> I'm still looking for NBC Monitor jingles from '60s-'70s. Hope
> everyone got a 20th Anniversary CD of JAM's history. Excellent production
> for your archives. Dave Sproul WMAL/WRQX Washington

NBC Monitor jingles???
I wouldn't mind having a copy of those, too.
By the way, did you ever get a copy of the Buddy Rich album where they did an extended version of the Monitor Theme? (A 60 second version was played on the network about 20 or so after the hour.)
If not, it's the album "Big Swing Face." It's great!!!

Mike

--
Mike

2028. Where is the money comming from?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ghqlu$1b8@vixen.cso.uiuc.edu>
Source record: 25404

This is a perplexing question for me.

If broadcasters cannot make money in todays climate to the point where they *must* have 3, 4 or even 8 stations to be 'viable', where are the mega-millions of dollars coming from?

I mean if broadcasting companies are so strapped for cash and in such a poor financial state that they *have to* acquire tribos or even quadro's just to stay afloat, then how can they afford the ridiculously inflated prices for anything with a transmitter an a tower?

If they have the tens of millions or more, why not just funnel that into their properties? I (and most of us here) know the answer, but nobody wants to talk about it because everyone's ass is on the line. If you care to enlighten me, please do.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

2029. Morning drive vs. staying alive

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: k103john@aol.com
Message-ID: <4ghqlu$1b9@vixen.cso.uiuc.edu>
Source record: 25405

Reply-To: k103john@aol.com (K103John)

For ten years I've been the morning news guy on an FM in Portland, and while I love the job I think it's killing me. For the second time in ten years I'm deathly ill, with pneumonia, and I'm wondering if anyone has figured out a sleep schedule that enables you to do this shift long term without dropping dead, or worse, leaving the biz. My habit is as follows: Up at 3:30, work from 4 to noon, nap from 1 to 3, dinner at 7, sleep from 9:30 (or 10) till 3:30, and go back jack and do it again. Seems to work on a day to day basis, and maybe my illness is a result of some 18 hour days put in during our recent floods, but that shouldn't be a knockout punch. Are there any morning drive people with similar experiences or ideas??
John Erickson

2030. Thoughts on all-news and talk radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Lori_Stein@nt.com
Message-ID: <4ghqlv$1ba@vixen.cso.uiuc.edu>
Source record: 25406

Recently there's been some speculation in this usenet group about (1) the future of all-news programming in general, and (2) an all-news FM station possibly coming to Dallas. As an avid talk-radio listener-cum-baby boomer, I'd like to add my two cents to the conversation. Specifically:

1. I think that the only way all-news radio might *have* a future is if it can establish a reputation as being one of the few available sources of in-depth, reliable news coverage. Unfortunately, as I see it, both radio and tv today seem bent on providing "sound-bite" news only, with little substance or context to help the audience draw meaningful conclusions about anything....

I call it "Who cares!" radio. No future there, I think.

2. Better than all-news radio, I believe, is news-features-talk. (Yes, this does sound rather like NPR on a good day.) I think stations interested in the continued well-being of news radio should examine NPR's "feature" format, as used in All Things Considered or Weekend Edition. I'd like to see longer segments of news, exploring various topics. Think of it as a sort of "60 Minutes" of the airwaves. In addition to summary news on the hour, a mixture of political reporting, human interest stories, and exploration of the arts and sciences. (I suspect this format, while more appealing to listeners, might not fly so well with advertisers. Oh well, can't help you there.)

Couple this with a few articulate, savvy call-in talk shows, and I think you'd have something viable.

3. Should news and/or talk radio take on the challenge of FM? I for one think the time has come. Fact is, I've met a couple of people --under 30--who have never set their radios to the AM band. (NO, I'M NOT MAKING THIS UP!) There's a huge population of young Americans who are only vaguely aware that other bands exist besides FM. How do you reach this audience if you're not on their wavelength, literally?

4. And just how do you make news-talk palatable to an FM audience, given the numbers of young people listening? I think, in addition to providing more interesting, in-depth coverage of selected news stories, the FM station must carefully cultivate its talk lineup.Keep in mind that younger listeners may *need* to be informed, but they *want* to be entertained. (A sad commentary, perhaps, but I'll leave that discussion for another usenet group.)

Having said that--now, laugh if you will--I think that the Howard Stern show would fit this type of FM news/talk format well. It's entertaining

--well, when it's not being grossly disgusting, of course--and manages to have some informational value, too, thanks in large part to Robin Quivers. My guess is that if you could hook listeners with Stern, *and* you provided solid news coverage, interesting feature stories, and a few other sharp radio personalities, your news/talk station could do well in the FM market.

2031. Re: newsroom software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Cardboard1@aol.com
Message-ID: <4ghqlv$1bb@vixen.cso.uiuc.edu>
Source record: 25407

In a message dated 96-02-20 04:17:11 EST, you write:

>Subject: newsroom software
>From: cam_mccubbin@mindlink.bc.ca (cam mccubbin)
>Organization: MIND LINK! - British Columbia, Canada
>
>
>I'm looking for reasonably priced radio newsroom software that can
>handle incoming wire services and provide full editing and storage
>capabilities. Looking at a maximum 6 terminals. I'm aware of the BN
>I-NES system here in Canada, and the Prompter system (which is tied to
>hardware I understand.)
>
>Any other suggestions? And what are the hardware requirements for
>same? (don't need audio editing at the moment, but that would be a
>bonus)
>
>Thanks in advance,
>
>Campbell McCubbin
>JR FM
>New Country
>Vancouver, BC,
>Canada

Three suggestions...

First, I'm out of the news biz now, but based on what I've been reading I would first check with Avid. They specialize in digital, non-linear editing products, and they recently bought BASYS Automation Systems, who specialize in newsroom computer systems.

Avid Technology, Inc.
One Metropolitan Park W.
Tewksbury, MA 01876

Phone: (800) 949-AVID or (508) 640-6789
Fax: (508) 851-0418

I have worked with NewStar, but only with their old mainframe ENR systems. They did give excellent support service.

Dynatech NewStar
6400 Enterprise Land, Suite 200
Madison, Wis. 53719

Phone: (608) 274-8686
Fax: (608) 273-5876

Check also with Comprompter. Their PC-based system worked great for our 30-terminal staff with CBN News in Virginia Beach & DC.

Comprompter, Inc.
1707 Main St., Suite 113
La Crosse, Wis. 54601

Phone: (608) 785-7766
Fax: (608) 784-5013

Good luck!

George Carden
CCM Communications
Nashville, TN

2032. NOSTALGIA RADIO

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "SUZANNE M. HIGGS" <vintage@serv01.net-link.net>
Message-ID: <4ghqm3$1bg@vixen.cso.uiuc.edu>
Source record: 25408

WE OPERATE A NOSTALGIA STATION BUT HAVE BEEN UNABLE TO FIND ANY TRADE MAGAZINES THAT FEATURE ARTICLES ON THIS FORMAT ON A REGULAR BASIS. DOES ANYBODY KNOW OF ANY?

2033. RADIO PLAYS ARE HERE AGAIN!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ncs@scs.unr.edu
Message-ID: <4ghqm3$1bh@vixen.cso.uiuc.edu>
Source record: 25409

RADIO LAND!!!!!
I have recently gained the opportunity to produce a series of radio plays over a local station in Reno, Nv. Some people might say that radio plays are out dated but such comments are rather narrowminded, blind, unrealistic, and not to mention, unheard of. The sound medium possess a quality which places the listener in a world painted by their own imagination. With today's technology and your talent, this rare opportunity can become a very beneficial experience and possibly very rewarding.
Therefore, I am in need of persons with:
-Acting Experience
-Musical Talent
-Playwrighting Experience &
-Technical Skills (digital editing)
Thank You.

2034. Surviving the primary season

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "DANIEL W. COLE" <dancole@bluefin.net>
Message-ID: <4ghqm4$1bi@vixen.cso.uiuc.edu>
Source record: 25410

As I write this my mind is winding down from the just-completed NH primary. This was my sixth...and most difficult. I would be interested in exchanging ideas and info....and maybe offer a few tips for those of you getting ready for your state primary. Believe me, this one was like no other I've been through.

Dan Cole
Asst ND
WTSN/WRGW

dancole@bluefin.net

2035. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4ghqm6$1bn@vixen.cso.uiuc.edu>
Source record: 25411

On 20 Feb 1996, jolson@intergate.net (James Olson) wrote:

> I used to love to listen to Dr. Don Rose on KFRC.
> Whatever happened to him?
> Is he still in broadcasting?

Dr. Don Rose has retired (due to health reasons, I think) and is living somewhere in the Phoenix, Arizona area. He was a speaker at the "Legends of Radio" panel at the recent Gavin Seminar in Atlanta, which I attended. One of the nicest guys you'd ever want to meet. And I did <grin>

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2036. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: rtnda@aol.com
Message-ID: <4ghqm8$1bo@vixen.cso.uiuc.edu>
Source record: 25412

Dr. Don retired in less than excellent health.
The present morning program on KFRC is quite listenable, he said in all
due modesty.
GHaar

2037. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mdnathan@netcom.com
Message-ID: <4ghqm8$1bp@vixen.cso.uiuc.edu>
Source record: 25413

James Olson (jolson@intergate.net) wrote:

: I used to love to listen to Dr. Don Rose on KFRC.
: Whatever happened to him?
: Is he still in broadcasting?

Many of us received a rare treat as Dr. Don Rose was in Atlanta for the Gavin Convention a couple of weeks back. He spoke on a "Legends Of Radio" panel. Don has not been on the air for a number of years (I believe he said he retired in 88 or 89) and is enjoying quality time with his family. A true gentleman, and a superstar when speaking of morning talent!
--
"And now I know that you will be ok, and that I've got what I want...
...and that's rid of you... ... goodbye."

-- "Break Your Heart" --
-- Barenaked Ladies - 1996 -- mdnathan@netcom.com
-- Born On A Pirate Ship -- It's my world, you try to find it!

2038. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: STJA93A@prodigy.com
Message-ID: <4ghqm9$1bq@vixen.cso.uiuc.edu>
Source record: 25414

Rush went national in July of 1988 with 66 radio stations via "Talkradio 77 WABC" New York

2039. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mward@crl.com
Message-ID: <4ghqm9$1br@vixen.cso.uiuc.edu>
Source record: 25415

In article <4gc1ba$mp4@vixen.cso.uiuc.edu> dk@crl.com (David A. Kaye) writes:

>How do you figure? In 1988 the Big News was shockhost Morton Downey
>Junior, and that was 8 years ago. Rush wasn't on the horizon yet, except
>in Sacramento. I may be mistaken, but I don't recall Rush going national
>until maybe 1989 or 1990.

Though I was neither in Sacramento or with KFBK at the time, I believe Rush went national in the spring or summer of 1988. He was on the air on KFBK between 1984 and 1988, and I believe he did a couple of weeks of shows for KFBK from New York City before flipping the "EIB Network" on.

Incidentally, I believe Rush was either the direct or indirect KFBK replacement for the aforementioned Mr. Downey.

Mike (speaking only for himself - besides, I wasn't here then ;)

2040. Re: Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: bigd@mail.atw.fullfeed.com
Message-ID: <4ghqma$1bs@vixen.cso.uiuc.edu>
Source record: 25416

In article <4g736a$gbu@vixen.cso.uiuc.edu>,
ricklew@aztec.asu.edu (RICK LEWIS) wrote:

> But they are also on the edge of the law, in a way; fortunately, their
>wares have been sold to so few people that it isn't worth it
>for the big providers to go after them legally.

I don't know about the assumption of it being illegal to recieve such
signals. If memory serves me correctly, in the late 70's, Popular Mechanics
had the directions for building an SCA reciever. It was between 1977-1979. I
would love to find that copy.

2041. Re: newsroom software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: rtnda@aol.com
Message-ID: <4ghqmb$1bu@vixen.cso.uiuc.edu>
Source record: 25417

Cam McCubbin is looking for newsroom software.
I suggest you look at Mercury made by News Technology Corp., 201 Castro St., Mountain View, CA 94041. (415) 965-7722, fax (415) 965-1516. It is extremely economical and works very well. I have used it for 5-6 years.
Gil Haar

2042. Re: HELP! Kids radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Cardboard1@aol.com
Message-ID: <4ghqmb$1bv@vixen.cso.uiuc.edu>
Source record: 25418

In article <4g4a88$dc@vixen.cso.uiuc.edu>, tom_kris@chch.planet.org.nz (Kris Vavasour) says:
>I am gathering information on children's interaction with the media
>for my thesis. I am particularly interested in kids radio - I have
>seen the odd post on this subject previously and seem to remember
>something about a kids format station.

Check out "Children's Sonshine Network." It's a 24-hour satellite network that targets children ages 3-12.

Phone: (800) 530-9779 or fax: (616) 942-7078.

George Carden

2043. Howard Stern

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Ron E. Bleacher" <reb48471@marauder.millersv.edu>
Message-ID: <4ghqmd$1c1@vixen.cso.uiuc.edu>
Source record: 25419

Howard Stern debuted Tuesday morning on 105.7 The Edge (WQXA FM) to an audience that had been anticipating his show for weeks. Previously listeners in the area had to rely on poor reception from 94 WYSP in Philadelphia, the closest station carrying the Stern show. Interestingly the Lancaster area, which is covered by WQXA, is considered a very conservative market. Stern's brand of humor, his "shock jock" image makes him an unlikely candidate for these airwaves. I will keep you informed of developments, which are likely to intensify in the coming days, as conservative opponents launch attacks on his show.

2044. Re: Tight Directional Patterns KMPL Sikeston, MO 1520

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: denoid95x@aol.com
Message-ID: <4ghqmi$1c8@vixen.cso.uiuc.edu>
Source record: 25420

Speaking of large arrays, I worked on an 8-tower array in Sikeston, MO yes thats right Sikeston, MO. Its in the bootheel of this forboden part of the country and during the summer it sucks to tune!
Anyway, its 6 towers in line for the night pattern, it boasts 500 watts on 1520. On the day pattern it uses towers 3-4 middle of the six towers with 5000 watts, it used to have a critical pattern but was changed to simplfy the situation.
Its an amazing array at dusk, with sun behind it, quite impressive.
Also whats weird is the Madrid fault line runs perpendicular to the array, tower one sits about 20' lower than the rest of the array.
Right now the owner has not taken care of the site and weeds and large trees grow through the array, great capataince when it rains, throws the array out of wack, we had to rebrze all the radials this past summer, fun for the welder, 120 radials times 8 towers and grounding straps! It was a hot time for him!
I dont want this to drag so I will wrap it up but I know whats it like to work on monster array's. Its a challenge but now I have the AM bug. Love to work on them!

Dion Wilson
Syracuse, NY

2045. Wilkes-Barre/Scranton Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Travis C Sparks <tcsparks@rs01.kings.edu>
Message-ID: <4ghqmj$1c9@vixen.cso.uiuc.edu>
Source record: 25421

Here's a list of what the heck we have here in bucolic W-B/Scranton (61)
+:daytime *:satellite music ^:long dx

88.1 WRGN (SWEET VALLEY) GOOD NEWS 88, RELIGIOUS (also at 100.1)
88.5 WRKC (KING'S COLLEGE) ALTERNATIVE, R&B
89.1 WSFX (LUZERNE CO. COMM. COLLEGE) ALTERNATIVE (also at 105.7)
89.5 WEAR (?) FAMILY RADIO
89.9 WVIA (PITTSTON) NPR, CLASSICAL
90.7 WCLH (WILKES UNIV.) ALTERNATIVE
91.5 WVMW (MARYWOOD COLLEGE) VM-FM; ALTERNATIVE
92.1 WTZR (NANTICOKE) 92.1 Z-ROCK; ROCK
92.9 WMGS (WILKES-BARRE) MAGIC 93; HOT AC
93.7 WDLS (DALLAS) HOT COUNTRY
94.1 ^ WQKX (SUNBURY) 94KX; ROCK-BASED TOP 40
94.3 WSGD (CARBONDALE) COOL 94; OLDIES
94.9 WRTI (TEMPLE UNIV. SIMULCAST) JAZZ
95.7 WKQV (OLYPHANT) SPORTS, IMUS
96.5 ^ WPEL (MONTROSE) RELIGIOUS
97.1 WBHT (MOUNTAIN TOP) HOT 97; TOP 40
97.9 WZMT (HAZLETON) 97.9 THE MOUNTAIN; ROCK
98.5 WKRZ (PITTSTON) TOP 40
99.5 WUSR (UNIV. OF SCRANTON) ROYAL RADIO; ALTERNATIVE, R&B
101.3 WGGY (PITTSTON) FROGGY 101; COUNTRY
101.9^ WAVT (POTTSVILLE) T102; TOP 40
102.3* WWSH (PITTSTON) WISH 102; AC
102.7^ WKSB (WILLIAMSPORT) KISS FM; AC
103.1* WQEQ (HAZLETON) WISH 103; AC
103.5* WKAB (BERWICK) B103.5; OLDIES
104.9 WWDL (SCRANTON) LITE 105; AC
105.1^ WILQ (WILLIAMSPORT) COUNTRY
106.5 WHLM (BLOOMSBURG) MIX 106.5; TOP 40
106.9 WEZX (SCRANTON) ROCK 107; ROCK
107.7 WEMR (TUNKHANNOCK) ROCK
550 ^ WJMW (BLOOMSBURG) HOT TALK 55
590 WARM (SCRANTON) NEWS/TALK
630 * WEJL (SCRANTON) ADULT STDS
730 WNAK (NANTICOKE) ADULT STDS
750 WMXH (TAYLOR) MUSIC MIX 750; ADULT VARIETY
910 WGBI (SCRANTON) NEWS/TALK, WILK NETWORK
980 WILK (WILKES-BARRE) NEWS/TALK, WILK NETWORK
1060 ^ KYW (PHILA.) NEWS/TALK
1070 ^ WKOK (SUNBURY) AC (also at 107.3 FM)
1240 * WBAX (WILKES-BARRE) ADULT STDS.
1300 WXPX (HAZLETON) NEWS/TALK, WILK NETWORK

1400 WICK (SCRANTON) EASY LISTENING'
1410 ^ WLSH (LANSFORD) ADULT STDS.
1440 ^ WCDL (CARBONDALE) ADULT STDS.
1460 * WEMR (TUNKHANNOCK) COUNTRY
1490 WAZL (HAZLETON) NEWS/TALK
1550 WARD (PITTSTON) NEWS/TALK FROM BLOOMBERG, HOME SHOPPING

POCONOS
91.1 WRTY (MT. POCONO) TEMPLE UNIV. JAZZ
93.5 WSBG (STROUDSBURG) POWER 93.5; TOP 40
106.3 WHCY (BLAIRSTOWN NJ) HOT COUNTRY
107.1 WRNJ (HACKETTSTOWN NJ) COUNTRY
107.9 WKRF (TOBYHANNA) TOP 40
840 WVPO (STROUDSBURG) AC
960 WPMR (MT POCONO) NEWS/TALK, WILK NETWORK

OTHER LONG DX
95.1 WZZO (ALLENTOWN) ROCK
95.3 WISL (SHAMOKIN) OLDIES
95.5 WRAK (WILLIAMSPORT) NEWS/TALK
95.9 WKXP (BENTON) COUNTRY
96.7 WPGM (DANVILLE) RELIGIOUS
98.1 WHWK (BINGHAMTON NY) THE HAWK; COUNTRY
99.1 WAAL (BING NY) THE WHALE; ROCK
99.3 WZXR (WILLIAMSPORT) ROCK 99.3
99.7 WSPI (SHAMOKIN) AC
99.9 WODE (EASTON) OLDIES
100.7 WFMZ (ALLENTOWN) AC
100.9 WVLY (MILTON) THE VALLEY; AC
103.7 WNNJ (NEWTON NJ) TOP 40
104.1 WAEB (ALLENTOWN) B104; TOP 40
105.3 WYCY (HAWLEY) AC
105.5 WMGH (TAMAQUA) MAGIC 105.5; HOT AC
105.7 WMRV (ENDICOTT NY) STAR 105.7; TOP 40
107.3 WKOK (SUNBURY) AC
660 WFAN (NYC)
670 WIEZ (LEWISTON) NEWS/TALK
710 WOR (NYC)
770 WABC (NYC)
790 WAEB (ALLENTOWN) NEWS/TALK
810 WGY (ALBANY) NEWS/TALK
880 WCBS (NYC)
930 WCNR (BLOOMSBURG) CNR CLASSIC RADIO; OLDIES
1010 WINS (NYC)
1100 WGPA (BETHLEHEM) OLDIES
1130 WBBR (NYC)
1160 WYNS (LEHIGHTON) OLDIES
1210 WGMP (PHILA)
1280 WSQV (BERWICK) COUNTRY
1380 WMLP (MILTON) NEWS/TALK
1510 W... (LEBANON) COUNTRY

ANY ?'S OR COMMENTS, E-MAIL ME: TCSPARKS@RS01.KINGS.EDU

THANX, TRAVIS SPARKS
WICK-AM/WWDL-FM

2046. Re: WOWO address?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: fjrplj@aol.com
Message-ID: <4ghqmj$1ca@vixen.cso.uiuc.edu>
Source record: 25422

I think it is 2915 Maples Road
Ft.Wayne, Indiana 46816

2047. Re: WOWO address?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: sebert@bgnet.bgsu.edu
Message-ID: <4ghqmk$1cb@vixen.cso.uiuc.edu>
Source record: 25423

clarc24@aol.com (Clarc24) wrote:

>Reply-To: clarc24@aol.com (Clarc24)

>Can anyone tell me address and zip code of WOWP ? thanks

I don't have it here but if you could call 1-800-333-1190 and ask them.

Kim Sebert Bowling Green Ohio

[Moderator's Note: Yep, or they could just call directory assistance... Bill]

2048. Re: WOWO address?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Cardboard1@aol.com
Message-ID: <4ghqmk$1cc@vixen.cso.uiuc.edu>
Source record: 25424

>Can anyone tell me address and zip code of WOWO? thanks

WOWO-AM
203 W. Wayne
Ft. Wayne, IN 46802

2049. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4ghqlm$1ao@vixen.cso.uiuc.edu>
Source record: 25450

jay marvin wrote:
>
> Tom Taylor <totaylor@delphi.com> wrote:
>
> >H-U-G-E group deal -- Worth as much as $774 million simoleons. Jacor buys
> >fellow Cincy-based group owner Citicasters with its 19 radio stations and two
> >TV stations. .. Also puts Jacor into five
> >new markets, including Phoenix, Columbus and Sacramento. Beefs up
> >
>
> Tom,
> What station or stations in Phoenix? I've always wanted to return to
> Jacor and I've always wanted to go to Phoenix! Any of the stations
> talk?

Jay: The stations are KSLX AM/FM(1440/100.7) Both are currently classic rock...the AM(a daytimer)simulcasts the FM. However, Jacor has announced its intention to buy more stations in this market...
Michael

2050. Paul W. Smith to be J.P.'s replacement at WJR

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Michael R. Lewis" <lewismik@metronet.lib.mi.us>
Message-ID: <4ghqln$1aq@vixen.cso.uiuc.edu>
Source record: 25451

Reply-To: "Michael R. Lewis" <lewismik@metronet.lib.mi.us>

The day after Warren Pierce did a most exceptional job of fill-in hosting the morning program at WJR 760 Detroit, the station announced that Paul W. Smith will be the permanent replacement for the late-J.P. McCarthy. McCarthy died of a blood disorder last summer after a 30+ year stint as the morning host of the clear channel AM.

Speculation had been furious that Dick Purtan of WKQI 95.5FM would get the position, as the station was making major departures from its past stature and image with the recent additions of long-time rock-jock Ken Calvert and sports writer Mitch Albom to their daytime lineup.

Adding to the speculation that Purtan might be the chosen one, was his recent court battles to be released from his contract at WKQI. The station has been sold and swapped-out several times during his tenure at the station and a couple times during the term of his current contract. Purtan, himself, was also a one-time owner of the station.

Further speculation and even an endorsement of his talents from the Mayor of Detroit, Dennis Archer, would have led listeners to believe yesterday, that Warren Pierce would be the one to get the position. Pierce worked at WJR for 18 years until 2 1/2 years ago when he was let go without any obvious reason. This puzzled Pierce at the time. Although outsiders saw that there was decline in the quality of programming that WJR was intending to offer. Staff was being cut on a variety of fronts. Pierce had done middays at WJR and was the fill-in frequently for McCarthy during those years. He was considered by many to be the heir apparent to the morning program, should J.P. ever retire. Pierce has a long history in Detroit radio, going back to the late 60's. He is also a native Detroiter.

Archer was hosted by Pierce in a weekly "Ask the Mayor" segment and poured accolades on Pierce, in part due to another recent and questionable firing that Pierce suffered at WJBK-TV2 Detroit.

All of this adds to the surprise of the announcement of Paul W. Smith as the morning host. Smith currently does mornings at a WWDB in Philadelphia and does the midday "Focus" program on WJR via a link from that station. Smith has worked at WJR since 1982, on and off. At times while holding down fulltime shifts at stations in Toledo, Ohio. Smith hails from the Michigan-Ohio border area around Lambertville, according to Joel Alexander, WJR's Traffic Copter reporter. Alexander had been doing afternoon-drive until the hiring of Mitch Albom, the Detroit Free Press sports writer. Albom broke ranks with his union (which is one of several that have been on strike against the JOA'd Detroit newspapers since mid-July, 1995) and returned to writing for that newspaper.

Alexander's traffic reports are carried mornings on WJR and WXYZ-TV7 during their morning news block.

No mention was made as to the future plans for Jim Barrett, who has been the fill-in since the day that J.P. left with his illness. Barrett is also the Promotion director at the WJR.

Announced on WJR News: WJR's GM-Mike Feezy says that no starting date has been set for Paul W. Smith as morning host.

Michael R. Lewis <lewismik@metronet.lib.mi.us>

Radio/TV Dial Pages http://nether.net/~mikel/radio.html

-30-

2051. Re: KFRE-940 (Fresno) all news

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ghqlo$1ar@vixen.cso.uiuc.edu>
Source record: 25452

Charles Hobbs wrote the quoted material below:

" I was listening to KFRE's new all news format today. It seems to be mostly
" AP network news, with a few local programs here and there. . .

Another giant falls. KFRE packs a tremendous signal from Fresno up and
down the Coast. I used to listen in the days of country music when people
like Pat Kelly used to DJ there. Things like the fruit frost reports, the
highway closings, and other Central Valley-related info gave me a feeling
of comfort. Live local DJs gave KFRE a personality. In fact, if it
weren't for KFRE I wouldn't have visited Fresno -- I had wanted to see the
town I'd heard so much about.

--
(c) 1996 The USA, "land of the free," jails more of its
David Kaye citizens than any other country on earth.

2052. Re: HELP! Kids radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4ghqlo$1as@vixen.cso.uiuc.edu>
Source record: 25453

Wjdm, the New York City area radio aahs outlet does do local weather drop-ins. I can only hear them at night, but they seem to be there regularly, at least once an hour.

2053. Re: 1660 info and a question...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: GBCE54D@prodigy.com
Message-ID: <4ghqlp$1av@vixen.cso.uiuc.edu>
Source record: 25454

Radio AAHS comes i pretty good here in Ohio...and after listening a while, it is a refreshing format. I didn't think I would like kids radio, but its the only thing that sounds different on the dial.

A welcome change from depressing, downbeat, over-consulted and focus grouped adult radio.

2054. Layoffs-bad for radio, costing audience

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ghqlq$1b0@vixen.cso.uiuc.edu>
Source record: 25455

Looking at the layoffs at even extremely profitable
stations like KMOX, I worry about the business as a whole.
When you trim back people whose contributions are im-
mediate, tangible and audible to the listener, what you
do, quite simply, is cut the quality of the on-air product in
ways that listeners can pick up immediately. This hurts
the entire business, and not just in the area of quality, but
also right in the wallet.
Why? Look beneath the usual stories about AQH share
that we discuss in every Arbitron. You will find that sta-
tions which cut back on local programming and local ser-
vice enjoy a temporary profit bounce, but a longer-term
loss in share and eventually in revenue. But it gets worse.
As more and more stations cut costs, trimming first news
and later entertainment programming and depending more
on satellite, a very important but little-reported phenom-
enon is happening. The total number of people listening to
ALL radio stations in most top-50 markets is shrinking,
even as almost all of them are growing in 12+ population.
Factor in the growth in listening to non-commercial sta-
tions in most markets and you see that the audience for
commercial radio has fallen still faster. This is bad news.
It means less total advertiser dollars for ALL radio sta-
tions to share, and inevitably less revenue for even the
most successful in holding their audience. In my own mar-
ket, we're seeing a 2 to 5 percent drop in total radio lis-
tenership in each key demo over the last five years, worse
if you factor out the cume and AQH growth of the non-com-
mercial public stations, even though all the demos have
grown in size...that means large numbers of people are now
finding NOTHING worth listening to, and turning off the radio
completely in favor of their CDs and cassettes, their books,
their computers or their TV. (And don't forget direct digital
satellites are around the corner...if you're canned for a lot
of your day, your audience will have no reason AT ALL to
prefer you over such services.) And the lost listeners are more
likely to be upscale, better educated and more prosperous---
just the demos we want.
If we keep diluting the quality of the product just
to throw a few more dollars on the bottom line, we are sure
to end up accelerating this trend. We will cause a lot of the
people we hope will be our future core audience, to reject
radio completely as having little or nothing to offer them.
It is already happening. If we let it go on much longer, we will

be marginalizing ourselves as a medium, and a business, in a way that competition from film and television never could. What I fear most, is that once that audience is gone---is there ANY way we can ever get them back? The answer is NO, unless we re-invest in the quality of the product we are offering NOW. Five years from now, when we're reaching 20 or 25 percent fewer people, the younger demos are missing completely, and the direct digital satellite services are up and running, will be too late.
Station managers, think twice before you blow out your air staff and hook up the satellite. Ask yourself this...am I saving a little money now, but throwing away the main reason I gave people for turning on my station instead of the CD deck or cassette? And will that come to haunt me very soon when advertisers decide I can't reach their target customers any more? The numbers indicate this has already started to happen, and that total revenues in many markets are frozen or declining. Why are station managers continuing to do the one thing that's going to cost them even more listeners, and soon afterward, more revenue?

Bob Smith, middays WXXI-AM 1370 Rochester NY

2055. RE: "Local Music"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: EDD HARNAS <TENNTHACRE@msn.com>
Message-ID: <4ghqlq$1b1@vixen.cso.uiuc.edu>
Source record: 25456

the local music show in Syracuse is on WAQX not K rock as was written. the show hosted by Dave Frissina has been on for many years and plays nothing but local music every sunday... thanks

Thanks for the correction. I visit the Syracuse area periodically and I try to get in as much listening as I can. But sometimes I tend to forget exactly where I heard something. The last time I heard the local show, it tended toward "metal" which I usually associate with K-Rock.

Edd

2056. Even London, England Has A Country Station

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4ghqlq$1b2@vixen.cso.uiuc.edu>
Source record: 25457

I Received this e-mail from a London Country Music Fan...

I can sympathize with New York not having a country station. Here in England, there is a country station in London but nowhere else. Fortunately

London is my home but here at university, I get nothing. I have to rely on

friends sending me tapes of radio broadcasts and my CD collection which is

not very substantial.

By the way, I think Collin Raye has to be the best in country at the moment.

DAVID WOODWARD

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2057. Re: Please Offer Some Advice/Info On No-Compete Clause

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: markndark@aol.com
Message-ID: <4ghqm0$1bc@vixen.cso.uiuc.edu>
Source record: 25458

What I hear is that you should read the clause and do not sign it if seems unreasonable. Don't be afraid to negotiate. If they say you can't work in the market for a year after you leave. Come back and say "How about three months?" You might also say, "I'll agree to a 6 month non-compete but only if you can get me $10,000 more...and if YOU fire me...the non-compete is no longer binding."

If you have trouple understanding the deal, if this is a big money gig, it might be worth it to get an attorney to help you out (shop around).

Also, don't forget that you're usually dealing with a salesman...and salesmen love to negotiate...and want very much to get the deal DONE. It may be to your advantage to politely slow things down if they are not going your way.

Mark Shands
Portland, Oregon

2058. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: doneal@tcac.com
Message-ID: <4ghqm1$1bd@vixen.cso.uiuc.edu>
Source record: 25459

In article <4g7366$gbm@vixen.cso.uiuc.edu>, weather@cybercomm.net says...
>
>
>
>I'd like to know other people's experiences with no-compete clauses.
>
>I've been offered a job/contract at a New York City radio station...but one
>of the clauses in the contract is a national no-compete clause which
>prohibits the use of my name/image/voice in any other market while working
>with this station. They're not offering me enough money to take this
>offer..especially when I wouldn't be allowed to work outside of NYC. (My
>guess is the station is interested in pursuing a syndicated route with me..or
>to "buy out" my presence in other markets.)
>
>In college, one of my broadcasting professors told me that no-compete clauses
>are illegal; that state and federal laws prohibit any company/individual from
>restricting the income of another individual.
>
>But I also understand that a station would want a competitive edge over
>another station by restricting a talent to a particular market. And I also
>understand the competitive edge of restricting a talent to work in a
>particular market within a period of time after such a talent leaves the market.
>
>What I'd like to know is:
>
>-Are no-compete clauses legal and binding?
From personal experience I know that; in Texas, they are not binding. Texas has a "right to work" law that would defeat it. My attorney advised me that this contract could be overcome even without this law. This is not to say that you won't be sued anyway. Anyone can sue anyone else for almost any reason and the only winners are the lawyers!

>-Can a station restrict you from working in other markets if they don't use you in those markets?
Highly unlikely. Aside from salary, how do they plan to compensate you for signing such a contract? Without compensation this is a very one-sided contract.

>-Can a station restrict you from not-going to a competing station in the same market once you quit/leave/get fired from a station?
Why would they even want to... unless you are Howard Stern!

>I'm also curious to hear about other experiences you have had (or heard about) with no-compete clauses in the radio 'biz.

These contracts are more of a scare-tactic than anything. If you are not compensated handsomelly for signing it, it is almost useless! I was warned by the station I left not to work in the market... I did anyway. They harassed me with several phone calls over a month or so threatening legal action. It never happened! I had to set my ego aside and ask "how much am I really worth to that station"? Is it worth thier time and money in a lawsuit to keep me off a competing station? The answer was a big NO! Your situation may be different. If you become exremely successful and start pulling down some BIG numbers... start worrying! Otherwise, I would sign it and not give another thought.

Dave O'Neal

2059. Re: Please Offer Some Advice/Info On No-Compete Clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: dk@crl.com
Message-ID: <4ghqm1$1be@vixen.cso.uiuc.edu>
Source record: 25460

David A. Kaye wrote the quoted material below:

" " -Can a station restrict you from not-going to a competing station in the same
" " market once you quit/leave/get fired from a station?

I should clarify myself on what I said earlier. Yes, they can hold you to a contract if you quit a station, but the contract has to be reasonable. They can't prevent you from earning a living, but if you were compensated for the exclusivity clause (such as higher pay than someone who didn't have such a clause), I don't see how there's much way to fight it, unless they did something unreasonable and prevented you from working over a large territory, such as statewide.

Otherwise, if you are fired or laid off from a station, it's unlikely they'd be able to get a non-compete to stick.

I've signed 3 non-compete clauses in businesses I've sold; while not the same thing, these are similar. I was prevented from engaging in the same business within X number of miles of the business I sold. In each case the dollar value of the non-compete clause was spelled out. In one instance, not only could I not engage in the same business, but I couldn't work for a company doing business in the same city. Again, the value of this non-compete was spelled out.

--
(c) 1996 The Chinese translation of the movie "Shawshank
David Kaye Redemption" comes out "Excitement 1995"

2060. Non-compete clauses

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ghqm1$1bf@vixen.cso.uiuc.edu>
Source record: 25461

A word of advice to the gentleman contemplating a
contract with a non-compete clause...
In NY State (where I've seen a number of broadcasters'
careers affected by them, and I've signed one or two my-
self) it depends on the terms of the clause as to whether
it will be enforced. If the clear intent is simply to stop
you from jumping to the competition mid-contract, it's
definitely enforceable, and frankly, it should be. As long as
a deal is reasonable, it SHOULD be enforceable. But in prac-
tice there are some limits. If they fire you, they cannot pre-
vent you from finding work in your field right away unless
they compensate you for it by paying you full salary for
the duration...otherwise you'll be declared a free agent.
And they will also have a difficult time enforcing any clause
preventing you from doing something that is clearly non-
competitive, like voiceovers for another market outside
your home station's signal range, or work in another medium
entirely (like TV, video, film, multimedia or a print column).
They could conceivably limit your outside work to endeavors
that won't reflect unfavorably on the station you work for
(in practical terms, reserving the right to bar you from doing
something like appearing in a porno movie) and as long as
such a clause is interpreted reasonably, that's enforceable
as well. But in practice that won't be likely to limit you.
The one big drawback, of course, is that you may need to
go to the hassle of hiring lawyers and having your rights
enforced in court...so what you want to do is negotiate a
fair contract that protects your employer's exclusive rights
to your talents against all direct competition, but clarifies
your legal rights to moonlight in non-competitive endeavors.
Your employer has every right to expect you not to compete
with him. He doesn't have (and will rarely try to claim) the
right to control what you do off the job as long as it doesn't
interfere with what you do for him. And he certainly shouldn't
be able to restrict your movements if he decides he doesn't
need you any more, no court will accept that.
Bob Smith, middays WXXI-AM 1370 Rochester NY

2061. Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4ghqm4$1bj@vixen.cso.uiuc.edu>
Source record: 25462

Steve <slwork@netcom.com (Steve Work)> wrote:
> : > Can someone please comment on this? I thought that when there are two
> : > competing statons on the same format they have some sort of unwritten
> : > agreement to synchronize their commercials. They don't want the listener
> : > being able to just hear a commercial, punch a button, and go right back
> : > to their favorite music.

Julian replied:
> : Just plain not true. Most program directors and general managers I
> : know do not look good in handcuffs.

Steve replied:
> Are you saying this is illegal, for competing stations to run their
> commercials at the same time?

The issue is not whether the stopsets happen to occur at the same
time. The issue is whether the stations involved have made an
agreement to schedule the stopsets in that way. While the former is
clearly not illegal, the latter raises flags in my mind which I leave
to those more learned in the law than I to define.

If I were offered such an agreement by a station with which I
competed, I would be on the phone to my lawyer in a flash.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

2062. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: wriite@soho.ios.com
Message-ID: <4ghqm5$1bk@vixen.cso.uiuc.edu>
Source record: 25463

: I believe that studies were done on how many people tune out after the
: first, second, etc., commerical in a stopset. I believe something like
: only 31% are still listening by the time the second commercial begins.

Yes, studies were done. Here is one. (By Avery Abernathy, Assistant Professor of Marketing, Auburn; Taken from the 1991 Journal of Advertising Research.)

This study was done in Columbia, SC, using stations WCOS, WMFX, WWDM, WTCB, WSCQ and 3 other stations. Based upon the assumption of a 100% program listening level:

47% will hear the 1st commercial whole
31% will hear the 2nd
16% will hear the 3rd
5% will hear the 4th
3% will hear the 5th
1% from here-on

The study goes on to say that an advertiser would get more ad value by buying a fixed first-position slot for a premium.

Bryan Farrish

--
Wriite Radio
818-905-8038
Los Angeles, CA
wriite@soho.ios.com
http://soho.ios.com/~wriite/adsng.html

2063. Re: Looking for RCA 86A or RCA 6

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: byrdman@ripco.com
Message-ID: <4ghqm6$1bl@vixen.cso.uiuc.edu>
Source record: 25464

107 KIK FM (kikfm@nucleus.com) wrote:

: I am looking to purchase an old limiter manufactured by RCA model 86A
: or RCA 6
: If you have one or know the whereabout of such a unit,I would appreciate
: hearing from you on it's availability and price.
: Thanks
: Wade Winsink
: email at kikfm@nucleus.com

I think we may have sold ours, but I'm not 100% sure.
I'll check tuesday for you. It is/was the 86A. Black Rack Panel with a peak
lamp, plus a modulation meter. Hmm. I could swear the 86A was a modulation
monitor, not a limiter.
--

Mark Byrd
WCRW Chicago 1240 AM
byrdman@ripco.com

2064. Re: transmitter reading requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4ghqm6$1bm@vixen.cso.uiuc.edu>
Source record: 25465

We at my station 93.3 WSNE are
>trying to figure out what the latest rules are reguarding transmitter
>readings. I heard that the FCC was going to pass
>a law that would make it so that if need be we can go for several hours
>before taking another reading. If anyone can shed some light on this
>issue it would be greatly appreciated. Thanks, ---Jed Barton.

I am under the impression that (like many other FCC rules) the rule is that you must take reading as often as need to show "reasonable" control of transmitter settings. Many stations read every three hours, some read meters once during every shift. Our's only reads the meters once a day. However, we do have a remote control that constantly monitors transmitter tolerances. I really don't know how far a station could push this.

Scott Lewison, GM, KTPR-FM

America's Favorite Public Radio Station (well it's my favorite.)

2065. AM Stereo

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mnman@aol.com
Message-ID: <4ghqmb$1c0@vixen.cso.uiuc.edu>
Source record: 25466

Reply-To: mnman@aol.com (MN Man)

I just bought the Sony AM STEREO Walkman, model number SRF-42. Is there a listing of AM Stereo stations published?

I live in the Minneapolis area. Does any one know which stations broadcast in AM Stereo?

2066. Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: gillen@iconz.co.nz
Message-ID: <4ghqmd$1c2@vixen.cso.uiuc.edu>
Source record: 25467

I am a audio engineer at a radio network. We are to be rebuilding are production studios. A plan that has ben presented by management is to put the recording engineer "me" and the talent voicing the spots or interviewer and guests in the same room. This would mean using headphones most of the day.

Has any one heard of such a thing? Is any one doing this? I hope this does not happen. I don't wont to use cans all day.

Regards

Scott
gillen@iconz.co.nz
http://iconz.co.nz/~gillen

2067. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4ghqmd$1c3@vixen.cso.uiuc.edu>
Source record: 25468

On Feb 20, 1996 08:38:49 in article <Re: Is GE Super Radio worth it>,
'brat@interlog.com (Bernie Rataj)' wrote:

>
>Well, do be forwarned that the tuning scale may be rather out of alignment
on
>some of them. You can apparently fiddle with the bits inside to fix this,
but
>I don't have the documentation.
>
>Bernie
>

Correct. I just bought one this past weekend. The FM scale appears to be
okay but the AM scale is WAY out of alignment! I have to tune the dial to
900 to get 1070 on the AM band. That is annoying, but, the reception is
good. At night, I tune to 1400 to get 1520 AM from Buffalo. Sure would be
great is Super Radio IV had presets!

Ron
>
>---
>Bernie Rataj brat@interlog.com qth://toronto.on.ca
>Member: Ontario DX Association
>---
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2068. Super Power 1020 now 1025kHz

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: icsl@darkstar.rsa.lib.il.us
Message-ID: <4ghqme$1c4@vixen.cso.uiuc.edu>
Source record: 25469

Caribbean Christian Radio, Super Power 1020, has been heard Feb.16,17 and 20 on 1025KhZ with religious programming. It no longer interferes with KDKA if your receiver is selective enough. Content-wise it is not very interesting unless you go in for hellfire preaching, but if you want to catch a station in the Turks and Cais

2069. Re: State of Susquehanna Valley Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ghqmf$1c5@vixen.cso.uiuc.edu>
Source record: 25470

In article <4gc1be$mpa@vixen.cso.uiuc.edu>, "Ron E. Bleacher"
<reb48471@marauder.millersv.edu> writes:

> I understand the rules
>governing ownership, as mandated by the FCC. But do you think radio has
>benefitted from a few companies owning all of the stations in one market?

>Do you think it presents a conflict of interest or do you think profit is

>the sole driving factor for companies that own more than one station in
>the same market?

I reply as someone who works for a company that currently operates two
FM's, an AM, and a TV in the same market.

I, too, am uneasy about the new rules. But I also know that before they
were enacted, two thirds of radio stations were losing money. I've said
it before--the ideal solution would be to let the failing stations go dark
and delete the allocations, because there are just too damn many stations
on the air.
But the powers-that-be decided more stations are better. So be it. The
only way that can happen, is for the government to subsidize them, or for
private owners to be able to double and triple up to cut down on overhead.
Because folks, the revenue is not there to support all these stations
operated independently. Understand this, because it is fundamental. The
money is _not there_. In fact, as recently as two years ago, this market
had three--count'em, three--dark FM's. Two are back on air in duopolies,
the third is in an LMA with an AM. We still have one dark AM, and an AM
CP that is unlikely ever to be built.

Since the government isn't about to subsidize the stations, the only
solution left is consolidation. Otherwise, stations go belly-up.

No, I don't like it much. Change is uncomfortable. But I've worked at
one station that went broke and went dark, and believe me, it's an
experience I wish never to repeat.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2070. Re: Tight Directional Patterns (was: Re: Detroit 1500 array)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ATEC15X@email.mot.com
Message-ID: <4ghqmh$1c6@vixen.cso.uiuc.edu>
Source record: 25471

In article <4gc1bh$mpe@vixen.cso.uiuc.edu>, alcassel@crl.com (Alan L. Cassel) wrote:

> I think honorable mention has to go to WCNN 680 (50 KW daytime/10KW
> nighttime), with their 8-tower array. I used to live about 10 miles to
> the west of their towers, and when they switched to their nighttime
> array, I couldn't hear them at all. WPTF, a 50 KW station in North
> Carolina about 300 miles away (and directed to the south, I understand!)
> would boom in, instead. The real problem at my location, however, was a
> null that I always understood as protecting not WPTF, but rather a
> station in Memphis, and ultimately, KNBR in San Francisco.

I don't think you need an 8-tower array to get this effect. Back in the 50's, there was a 3 tower array in the town where I lived. There were areas to the side of the array where you couldn't hear much. At night a major portion of the suburban areas were not covered very well. They did change the array in the 60's, which helped the problem. There is a 50 kW station here in the Chicago area with a 4 tower nighttime array. I used to live in their null, about 10 miles away, and you couldn't hear them at night at all. I haven't tuned them in, in 6 or 7 years, so I don't know if this is still the case. I suspect that you could have this kind of problem with a two tower array, you don't need 8 towers to get deep nulls. A lot of towers just give you more nulls, and/or broader nulls.

Regards,

John Byrns

2071. Complicated AM directional patterns

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: cbmbest@ix.netcom.com
Message-ID: <4ghqmh$1c7@vixen.cso.uiuc.edu>
Source record: 25472

The most complicated setup I ever heard of was described to me a number of years ago by Bob Jones, consulting engineer.

He said that he had designed a setup for the Normal Illinois area that used 6 towers in the daytime and 6 towers at night, running 250 watts on both patterns. The problem was that the two arrays were across town from each other at separate sites. Has anybody ever had first hand knowledge of that one?

Ray Dennis

[Moderator's Note: I know nothing about any directional AM in Nromal/Bloomington. But if anyone could make it work, Bob Jones can. Does anyone know what station this is/was? Bill]

2072. CW Program/Music Director Seeks Top 100 Market

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: alanpoe@citynet.net
Message-ID: <4ghqon$1ku@vixen.cso.uiuc.edu>
Source record: 25473

Experienced country PD with excellent track record,
versed in digital, seeks new programming challenge in
Top 100 market. Will consider any region.

Lisa Levy
(207) 626-2704

or email to: alanpoe@citynet.net

2073. East MO Radio Watch 2-20-96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4ghql2$19i@vixen.cso.uiuc.edu>
Source record: 25474

Reply-To: nroman125@aol.com (NROMAN125)

More on KXOK- JACOR
Rumor is that the sale of KXOK to Jacor is now practically a lock. Reported price for KXOK is $7.2 Million. Expect an anouncement within the week. This will end the reign of the Frichling Dynasty-- Undoubtably the worst owners in radio. I would be looking for a drastic format change, as I have previously speculated, and I would be looking for some repositioning of their Z-100 FM- Probably to a strict format of Blues & R+B Oldies, with the same on air staff.

EZ Buzz

Latest reports have KSD sportscaster Steve Schlanger as the new Midday cohost.

Is Anyone else really annoyed by the overpromotion of KSD-FM touting their new rehashed classic rock format? This isn't the first time that the station has switched to AOR, but each of the previous times, they have had a steady drift back to classic rock. And JC Cororan has already proven that he isn't the ratings winner that he once was at KSHE, and at the old KS-94. I belive that before the end of the year the format will fizzle, and the station will undergo radical format changes. Someone could easily move in and take over KPNT's audience with alternative programing, with KPNTs signal as weak as it is. I think that EZs biggest problem with KSD is that they need to look for a better PD. This new guy Jay Philpot came from WYMG- Sprngfield, a station that most of the time he was there was a simulcast of another station(Was it WLUP?I don't remember).
Mike Batchelor
Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417
Z 103 FM 102.9 Low Power broadcastiong for Saint Charles,MO

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2074. Alaska stations in Fairbanks/Anchorage

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Holmes <aholmes@ultrix.ramapo.edu>
Message-ID: <4ghql2$19j@vixen.cso.uiuc.edu>
Source record: 25475

If timing is everything then I believe in ghosts!
I would like to know what stations welcome visitors in the bright days of August. I will be on vacation the second half of August from Anchorage to Denali to Fairbanks and Gates of the Artic. IF anyone out there works up there let me know. Would be happy to bring tapes of the NYC stations up with me!

Adolph "Capt Video" Holmes
aholmes@ramapo.edu
note address change
voice 201-529-7403

2075. Re: Why are stations going alternative???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: gregcolin@aol.com
Message-ID: <4ghql3$19k@vixen.cso.uiuc.edu>
Source record: 25476

Just for FYI KHKS, KISS 106.1 FM (CHR), Dallas is #1 in the Dallas/Ft. Worth ADI 12+. If this format can dominate in a market previously dominated by giants like KVIL (AC) and KSCS (country) it can live anywhere! Hats off to the people at KISS FM!
Greg

2076. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ghql4$19l@vixen.cso.uiuc.edu>
Source record: 25477

In article <4gc1ag$mnm@vixen.cso.uiuc.edu>, skcaldwell@aol.com
(SKCaldwell) writes:

> Working for a
>broadcaster in Philadelphia, we were testing bit rate problems with
>different mini-disc units and found a couple things.
>
>For music or voice, you still could not tell much of a difference between
>the first generation on the MD and the TENTH generation. That was a
>surprise to us. I realize there can be problems with multiple stages and
>types of bit rate reduction in any chain.
>
>What have other users found in terms of real world sound quality?

IMHO, mini-discs really don't cut it for music. But I'm thinking about
using them for news, when my TC-D5M's need replacing. Sony has a new unit
that was written up in the latest issue of Pro Audio Review--the MZ-B3.
Does anybody have any first-hand knowledge about this unit? Suggestions?

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2077. Re: BREAKFAST WITH BLUE EYES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: sands1@ix.netcom.com
Message-ID: <4ghql4$19m@vixen.cso.uiuc.edu>
Source record: 25478

Hi All,

It was suggested by someone on the SINATRA list I post this here: I have been featuring Sinatra on the radio since 1955...at the moment I am on WAMB in Nashville, the only BIG BAND/GREAT SINGER'S station in the market...because of the heavy sports schedule, I created BREAKFAST WITH BLUE EYES to run one hour, Saturday morning at 9am so I could get a "fixed" time and day...I can sell this show for an incredible CPM...I am looking for somebody in advertising, with national client located in Nashville or metro area...full station details, air-check, etc. on request...thanks...sandy singer

2078. 'The Book'

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Todd Hartle <thartle@mindspring.com>
Message-ID: <4ghql7$19p@vixen.cso.uiuc.edu>
Source record: 25479

Trying to find information about 'The Book'; which is supposedly some sort of book about radio market shares and such.

2079. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ghql7$19q@vixen.cso.uiuc.edu>
Source record: 25480

In article <4gc1bj$mpm@vixen.cso.uiuc.edu>, robert573@dallas.email.net writes:

>Someone told me today that the Woodstock '94 album (2 CD's) had "long"
>recording times.... I was told CD #1 had some 85 minutes of audio... how
>is this possible??? Don't CD's have a 74 minute max capacity?
>
>Rob Bass

I just pulled three CD's from my collection, all issued by the BBC. One is of Beethoven piano sonatas performed by Edith Vogel, with a playing time of 77:23. Another is of Beethoven and Dvorak piano trios, with a playing time of 78:08. The third is of Walton's Symphony #1 and Takemitsu's "From me flows what you call Time," both live recordings, with a total playing time of 77:01. So much for the 74 minute capacity. But I don't know about 85 minutes.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2080. Re: A Chilling Thought...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: hoeffel@aol.com
Message-ID: <4ghql7$19r@vixen.cso.uiuc.edu>
Source record: 25481

>why wouldn't ACME simply become its own exclusive satellite
>service...with its format, its music and its jocks? And why wouldn't
>every other company with dozens of stations do the same?

Because it doesn't always work. In the 40s and 50s, local stations from coast to coast carried prime time programming from the "big 3" radio nets. Why did they stop? I remember AM stations in the 60s carring a weekend long network format called Monitor. What happened to that?

Radio used to contain a lot more syndicated programming than it does today. Look at the telecom bill this way... if a company owns 4 FMs in a market, they're a lot more likely to experiment with the format of the 4th one if the other three are established and successful.

None of us know how this will turn out, but I think that the naysayers are failing to acknowledge the possible upside. Has duopoly created more diversity, or less? I believe that the answer would be more.

Hoeffel

2081. Re: The Supply And Demand Of Country Music In The NY Area

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: natebarg@cencom.net
Message-ID: <4ghql9$19s@vixen.cso.uiuc.edu>
Source record: 25482

ronkr@pipeline.com (Ron Krause) wrote:

>What we expect to gain is ANOTHER station that will embrace the Country
>genre. I know all about business decisions also, and, that's why the
>posters for this upcoming rally contain the incentive "now we're done
>complaining! It's Time For ACTION!"
>

Ron,

I'm sympathetic to your cause, although from another angle. Being a Rock 'n Roll music fan, I was dismayed as good rock station after another abandonned the format and switched to Country. For some the change has been permanent and others have since switched formats, becoming a virtual chameleon. I guess those stations' management believed they could cash in on a new opportunity. What seemed to happen was a complete saturation of the market (even for out here in the plains states where there is literally a country station on every corner!) and lowering of the market share and profits for everyone. Of course the savy stations have since found a niche and are exploiting it, while the stations that stayed with the rock format likely saw their audience numbers increase some and may be retaining their share. (I do not work in the biz, so I'm just guessing.)

My point is, don't give up! If your prefered music choice goes off the airwaves, then you'll be forced to do what I do, buy and listen to CDs. At some point what you like today will surface as "classic" and you'll really get to feel old! I don't know whether you read Popular Communications, but former editor Tom Knietel has addressed this issue several times. It's not easy to lose an old friend, especially when it seems you have let it be a part of your everyday life for a long time. I guess it's the nature of the biz.

Good luck finding some one else to pick up the format in the Big Apple.

- Nate

2082. Country music radio in New York City

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: BruceS8852@aol.com
Message-ID: <4ghql9$19t@vixen.cso.uiuc.edu>
Source record: 25483

An article in the Long Island Newsday of 2/20/96 paints a pretty bleak outlook for country music in new York City. The author, Ed Arnold, states Randy Bongarten, the general manager of WAXQ denied that the station will change formats since "we had our best year [financially] Steve Weed, program director of WMXV (Hi Tripp) also denied a format change saying that "This business is populated by a bunch of little old grannies who like to gossip" (He said it, not me :))

The article also reported that Long Island station WDRE, WBLI and WKJY also denied changing formats to country.

On the other hand college stations (WFDU, WFUV, and WKCR) have added country music to their mix.

Bruce Slutsky
BruceS8852@aol.com (home)
DFRY71A@prodigy.com (home)
slutsky@tesla.njit.edu (work)

2083. NEED INFORMATION ON WNDB, DAYTONA BEACH, FLORIDA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4ghqle$1a5@vixen.cso.uiuc.edu>
Source record: 25484
Cross-posted to: alt.radio.talk,rec.radio.broadcasting

A friend of mine, who is not in touch with the internet, needs some information about WNDB-AM, DAYTONA BEACH FLORIDA.

Wants to know what kind of station it is, reputation, etc.

E-mail responses to SSimon9@ix.netcom.com

2084. COUNTRY DJ LOOKING FOR WORK ANYWHERE

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: slave4u314@aol.com
Message-ID: <4ghql9$19u@vixen.cso.uiuc.edu>
Source record: 25485

Reply-To: slave4u314@aol.com (Slave4u314)

hi my name is robert pfursich but go by the name of bob alan. i have 7 years of experience in broadcasting. age 46. have been out of the business for awhile but am looking to get back into it. willing to work full or part time. will even consider doing sales until a position opens up.

2085. Re: All News FM coming to Dallas market???

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mikek@intex.net
Message-ID: <4ghql9$19v@vixen.cso.uiuc.edu>
Source record: 25486

As of this posting, the new NEWS station is still a mystery.
In my attempts to track down the station to send our latest (just
completed late last week) NEWS station id package, yesterday I called
KSNN program director Dan Pearman. He firmly stands by the fact they
are staying country and heard it could be the MIX or the ARROW.
Also knowing program directors may be working with some other production
company or may not actually know he is about to be axed, today I called
KSNN station manager Scott Chase. He too has been flooded with calls
regarding the rumor and said his station is NOT changing formats.
I work with stations everyday across the country that are making format
or personnel changes and the information is kept in confidence. When
soliciting for business in cases such as this it sometimes hard to
determine if the station is telling the truth or not.
The higher ups at the TEXAS STATE NETWORK and KRLD/Dallas (also victims
of losing news personnel to the new station) said they believe it to
be KSSN. Something like this will come to light very soon.

In article <4frg9s$a23@vixen.cso.uiuc.edu>, totaylor@delphi.com says...
>
>
>Ah, you have very good ears, sir. We hear that five-year KTRH, Houston
>programmer Peter Gardner resigned about 10 days ago and is headed back
to
>Dallas for
>an undisclosed venture. I'm guessing it's with CBS. Tom Taylor/Inside
Radio
>

2086. Dallas/Ft. Worth All News Radio Hopes

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4ghqlb$1a0@vixen.cso.uiuc.edu>
Source record: 25487

I hope beyond all hope that the as-yet-un-named news/talk FM station will be an all news format (al-la KCBS, San Francisco) rather than a "News during Drive, talk otherwise" station. I am ashamed that the fouth largest radio market (by advertising $) does not have an all-news station.

However, if the owners insist on "news only during Drive", please let it be serious news. By this I mean "News, News, Sports, Weather, Trafic, feature, News, News..." Contrast this to KRLD/WBAP's "Birthday, Traffic, How ya'doninginthetrafichelicopterHal, news, comedy, entertainment, traffic, buisness headline,sports" current news format.

Am I asking too much?

Alan Balthrop
KC5PDJ-Richardson, Texas
balthrop@airmail.net
"Allways do right. It will gratify some, and astonish the rest!"

2087. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4ghqlc$1a1@vixen.cso.uiuc.edu>
Source record: 25488

In article <4frg9a$a0l@vixen.cso.uiuc.edu>, Edward Hsu <ehsu@direct.ca>
writes:

> I'd like to know what the professionals think of the possibility
>of an all dance station in Vancouver, British Columbia, Canada? (Dance
>station, I mean an urban Top 40 station specializing in European Ni-NRG
>dance, along with some R&B and rap.)

Every once and a while when the conditions are right, I can hear Z95.3
from Vancouver, here in Seattle. Every time I have listened to the
station, it seemed to be leaning heavy in the dance direction.

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

2088. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: jgbennie@freenet.vancouver.bc.ca
Message-ID: <4ghqlc$1a2@vixen.cso.uiuc.edu>
Source record: 25489

Andi Lipsky (alipsky@coe.edu) wrote:

: Correct me if I'm wrong, but what about Z95? They're probably the closest
: to top-40 radio if I remember correctly...might've changed, but I'm not
: sure.

Z's about the closest you'll get to a dance format as you'll
find on the air here, but they don't playlist it exclusively.

: Besides, don't radio stations have the right to change format without
: checking with the CRTC?

A.M., yeah. FM regs have been loosened, but you're still fairly
restricted when it comes to music. If something like hit/non-hit
ratio was mucked around with, I don't think the Commission would
take it lightly.

Jim Bennie
(the one who *didn't* leave)
CJJR Vancouver

--

2089. Re: Dance music radio in Vancouver, BC?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: rueger@netaccess.on.ca
Message-ID: <4ghqlc$1a3@vixen.cso.uiuc.edu>
Source record: 25490

alipsky@coe.edu (Andi Lipsky) wrote:

>Besides, don't radio stations have the right to change format without
>checking with the CRTC?
>Jon

That's pretty recent. Ten or so years ago they were strictly
controlled. Go down to the CRTC and dig out a mid eighties licence
and check out the mind-numbing detail that had to be provided - like
how many minutes per week were devoted to discussions of crafts!

B.

National Campus and Community Radio Conference
June 17 - 22....Hamilton, Ontario

Friends of Hamilton Wentworth Community Radio
107 Victoria Avenue, Hamilton, Ont. L8N 2S9
http://netaccess.on.ca/~friends/index.html
email friends@netaccess.on.ca
(905) 525-6699 (905) 523-5345 fax

2090. I've been to the Future

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4ghqlg$1ac@vixen.cso.uiuc.edu>
Source record: 25491

I journeyed fifty-years into the future: here's what I saw:

Like the Stallone movie, all restaurants are Taco Bell

All media is controlled by "Clear JaCox," a media giant
formed when Clear Channel bought and combined Jacor and
Cox Communications.

I hope it was just a night mare.

Chris Carmichael
sdradio@sd.znet.com

[Moderator's Note: They wont all be Taco Bell, but they WILL all be corporate chain shops, that's for sure. Mom and Pop (by this I include smaller companies as well) are just plain doomed. The lure of selling out for 3 - 5 times the market value (or more) is just too great. Plus the price inflation has placed anything of any value out of the reach of all but the mega-conglomerates. There will be no place left to 'break in' to the biz, but no matter... tomorrow radio isnt interested in creativity. They want replacable '10-in-a-row' voices so that when the whole thing goes automated, the listeners wont even notice. It was not a nightmare, Chris, it was a premonition. Bill]

2091. Gardening programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Douglas St. Clair" <plntcare@aksi.net>
Message-ID: <4ghqlh$1ad@vixen.cso.uiuc.edu>
Source record: 25492

I am looking for information on any gardening programs being aired in the US or Canada need the station name , host address either email or snail mail. Any help would be apprerciated Thank You, Douglas St.Clair

2092. The Whereabouts of Jim Harriott

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Harriott, Jim" <jharriot@usia.gov>
Message-ID: <4ghqlh$1ae@vixen.cso.uiuc.edu>
Source record: 25493

I am the person whom you seek. A colleague here brought your inquiry to my attention.
I worked at WMCA Radio in New York in the early 60s (hosting a program called "Harriott's Hideaway") and left for ABC Radio in '63 (along with a young fella named Koppel. I guess you know what happened to him).
I'm currently working as a Producer/Host here at USIA (WORLDNET TV) in Washington, D.C.
Let me hear from you.
Regards,
Jim Harriott
jharriot@usia.gov

2093. Re: Harris, Back On In DC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: makulaff@aol.com
Message-ID: <4ghqli$1ag@vixen.cso.uiuc.edu>
Source record: 25494

Paul,

Welcome back. Hope things work out for ya at Arrow.

Bert!
"Diamond in the Morning"
MIX 107.3FM

2094. KMPC LA - JIM HEALY clips

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mttwhite@voicenet.com
Message-ID: <4ghqlj$1ah@vixen.cso.uiuc.edu>
Source record: 25495

for those of you in LA who remember/miss Jim Healy, i've begun posting his best known sounds on my web site.

www.voicenet.com/~mttwhite

who goofed i've got to know,

matt

2095. Did anyone see Don Imas on C-SPAN?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Paulette.Quick@news.doit.wisc.edu, N9OUH <plquick@facstaff.wisc.edu>
Message-ID: <4ghqlj$1aj@vixen.cso.uiuc.edu>
Source record: 25496

This morning, Wednesday, Feb. 21, C-SPAN spent a few hours broadcasting the Don Imas program on location in New Hampshire. Did any of you see that program on C-SPAN?

[Moderator's Note: Sure wish someone would have mentioned this BEFORE he was on. Bill]

2096. ISDN for broadcasters book.....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: gavmcc@aol.com
Message-ID: <4ghqlj$1ak@vixen.cso.uiuc.edu>
Source record: 25497

There is a great book on ISDN. It has been put together by Mike Bursin at Metro Radio, Newcastle England. He is the expert on ISDN broadcast applications. You can phone him at 0191420 30 40. Usually works 9-5 (English time)

2097. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: cccoms@radix.net
Message-ID: <4ghqll$1al@vixen.cso.uiuc.edu>
Source record: 25498

In article <4gc1ar$mob@vixen.cso.uiuc.edu>, Gavin <gr@coventry.ac.uk> wrote:

> Also, American ISDN uses
> a 56k bit rate, whereas other countries use 64k which can be a problem.
>

Fortunately, more and more of the US ISDN is 64kbps clean so this is a
diminishing problem.

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2098. Re: Questions about ISDN... thank you!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4ghqll$1am@vixen.cso.uiuc.edu>
Source record: 25499

I just wanted to take a second to thank everyone who responded (both in e-mail and here in RRB) to my questions about ISDN... also thanks to those who gave me web page sites with info about ISDN... Everyone's help has been a very valueable learning experience!

thnak you all!!!

Rob Bass

2099. Dallas-Ft. Worth Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Tom Desmond <wsu@mimi.itg.ti.com>
Message-ID: <4ghql1$19g@vixen.cso.uiuc.edu>
Source record: 25540

More on our rumoured new FM news-talk station in Tuesday's (2/20) Dallas Morning News. Existing AM N/T outlet KRLD is apparently already feeling the pain. An excerpted version of the article follows:

Officials at KRLD (1080) were granted a temporary restraining order Monday intended to keep a new, as-yet-unnamed FM news/talk station in Dallas from hiring away more KRLD employees.
KRLD has lost five staffers--noon co-anchor Brad Wheelis, sports reporter Roger Emrich, assistant editor Kirsten Frederick and reporter Diann Hodges--to the station, a bit of corporate raiding that general manager Jerry Bobo called unprecedented in the...market....
Initial reports indicated the new station would replace either KRRW (97.9) or KSNN (94.9). Many radio insiders now believe [Infinity owned] KSNN will be the site of the new station.
Still, its identity remains such a closely guarded secret that KRLD was unable to name the new station or its owner in its petition for the restraining order. Instead, the order names two former KRLD employees...Peter Gardner and Cameron Fairchild....
KRLD...accuses Mr. Fairchild and Mr. Gardner of having "evil motives" because of Mr. Fairchild's termination from the station in October 1994...

[end of quoted material]

Tom Desmond

2100. Fort Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4ghql1$19h@vixen.cso.uiuc.edu>
Source record: 25541

Fort Wayne. Radio News. Here goes. (No, I'm not applying for the newswriting position at any local radio station)

* Phlash Phelps has been located. After being Phlash-Phired from 95 in Charleston, SC, he's showing up at WPXY Rochester. He was in Fort Wayne on Friday afternoon, and on air at B106 (his old gig). I have about :30 of it unscoped. Pretty funny stuff. He's going to be doing evenings at PXY, I believe (according to what HE said, so don't blame me, Clarke!)

* John O'Rourke is back in town. The former PD at B106 is doing some community involvement work outside of radio.

* Chris Tyler is doing middays at WMEE, he's the one of the former duo knows as "Tyler and Toni in the Morning"

* WGL-AM/FM is changing its morning format to feature different hosts and guests each day. More info when I find out something.

I guess that's about all...more info as I get it.

Blaine
(not in radio)
Fort Wayne, IN
thompsob@cvax.ipfw.indiana.edu

2101. Sale of WVBR?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4ghqmm$1cd@vixen.cso.uiuc.edu>
Source record: 25542
Cross-posted to: rec.radio.broadcasting,alt.radio.college

Does anyone know if the rumor regarding WVBR-FM in Ithaca, NY is true?
I'd heard that it was for sale. I believe it's owned now by Cornell
Community Radio, and while it is not an official Cornell U. station, its
staff is almost wholly CU students.

Any and all information would be much appreciated. Sorry for the crosspost.

Thanks much,
Sam

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,
--They Might Be Giants | RED DWARF

2102. Re: Bob Crane Airchecks Sought

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: mfemyer@netzone.com
Message-ID: <4ghql5$19n@vixen.cso.uiuc.edu>
Source record: 25543

In article <4gc1ag$mnn@vixen.cso.uiuc.edu>, steinski <steinski@angel.net> wrote:

> Hello -
>
> I'm trying to locate airchecks of Bob Crane (yes, the TV Bob Crane from that
> prison camp sitcom and the murder thing) who apparently was a wild and
> crazy DJ in Connecticut before he went to the tube.
>
> Any help would be greatly appreciated.
>
> Thank you.

Yes, and he also did mornings at KNX, Los Angeles, while he was doing
the Donna Reed Show. He was supposed to have a drum set in the studio on
which he could play along with commercials or at any time he wanted.
Needless to say, this was BEFORE KNX was all news. :-)
Mike

--
Mike

2103. Re: Bob Crane Airchecks Sought

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ghql6$19o@vixen.cso.uiuc.edu>
Source record: 25544

Hi...
Don't have any airchecks of Crane but I may be able to
point you in a helpful direction, and throw in a little radio
history as well.
Crane started out about 1950 at a Hornell, NY daytimer
(WLEA-AM), which apparently has not found any tapes or
transcriptions of his earliest shows. He quickly moved to
WICC in Bridgeport, CT, which is still around and may even
have some dubs of his old shows there from about 1951
to 1957. Late in 1957 he moved out to KNX, the CBS O&O
in Los Angeles, to do a personality talk-intensive morning
show out there. (Some say his act was a lot like Don Imus,
very heavy on the humor and satire and very entertaining,
though not so political. I've heard a few tapes of his old
shows, and I agree. He was a brilliant air talent, excellent
ad-libber and had some fine produced bits as well.) He stayed
on KNX until about a year or two into the run of Hogan's
Heroes, doing his last show around 1967 when the weekly
series was a big hit and the grind got to be too much for
him to stay on the air with a 4 hour daily morning show.
Change was already in the air at KNX, they were going in the
direction of personality talk (where the initial plan was to
build the format around Crane and just shut off the turntables).
They were years ahead of their time in seeing the growth of
talk as a dominant AM format, at a time when KABC had that
franchise virtually to itself (and was already making big $$$)
and Crane would doubtless have been a major early success
in that format---maybe advancing it locally and nationally,
years sooner than it ultimately did. (And who knows; if he'd
stayed on the air instead of putting all his eggs in the TV and
acting basket, he might even be alive now, and a bigger nat-
ional act than Limbaugh. He certainly was funnier and more
creative.) But with Crane gone, and his replacement a quick
failure, they shifted strategy and went to a version of the
same all-news format already on the air in New York. CBS out
in LA may have airchecks of some of his old radio shows
as well...You may get a sense of what talk radio might have
been.
Bob Smith, middays WXXI-AM 1370 Rochester NY

2104. Re: Detroit 1500 array

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: jsr@dexter.mi.org
Message-ID: <4ghqle$1a6@vixen.cso.uiuc.edu>
Source record: 25545

In article <4g736e$gc5@vixen.cso.uiuc.edu>, Talk1370 <talk1370@aol.com> wrote:
>That has to be, even with 3 fewer towers, one of the tightest
>directional patterns in the country. I've heard only the Detroit

WKNR's 6-tower array was pretty tight too. I'm not a Detroiter, but I can remember driving down Michigan Avenue from Dearborn to Detroit. There was a two block section of the road where WKNR went from "blowing the radio out of your dash" to inaudible. In downtown Detroit you could look down the river and clearly see the tower lights blinking away but there was no WKNR on the dial.

When I was in college (early 70's) I got a tour of the WDEE 12-tower system in Allen Park. I had absolutely no idea what it was...I just stumbled across it by accident. But it was too fanatastic to ignore. I drove up to the gate, rang the bell, and the electric gate opened. I drove in, and the gate closed behind me. At this point, I was thinking, "What have I done?" For all I knew, it was some super-secret government installation and I was going to spend the rest of my life attached to electrodes. Anyway, the keepers were very friendly and frankly excited to have a visitor, especially one who was as impressed with the place as I was.

They had an X-Y scope display for modulation and the engineer in charge was so determined to demonstrate it that he cranked up the modulation A LOT. After what seemed like days, he said, "Well I guess overmodulating 50000 watts in the middle of Detroit isn't a good idea." I wonder if he noticed the look on my face at that point.

They had two transmitters. The daytime transmitter was an RCA 50K Ampliphase, and the night transmitter was a 10K RCA (plate modulated, I think). It seems to me that there were two separate phasors, but I can't remember for sure.
--
Jay Rouman (jsr@dexter.mi.org jsr@umcc.umich.edu NIC Handle: JSR)
System Administrator, Education Central (jsr@edcen.ehhs.cmich.edu)

2105. free audio post editing!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: dwaynen@io.org
Message-ID: <4ghqle$1a9@vixen.cso.uiuc.edu>
Source record: 25546

Hello, I have a complete PRISMA studio and am willing to do some
supervised audio post work for free in the Toronto ON Canada area!

I have a complete recording studio:

* Audio Primsa system with Aux Box, Translator running a 16mb DX4
system using ADAT as converters. Have a house sync generator
* on the recording side I have ADAT Suite with BRC and Meter Bridge,
Tube preamps, high end compressor, large & small condensor mics, ESI32
sampler with 8MB, guitars, Basses, Patchbays Blah blah blah.
* Mixers: Yamaha O1, ART 2408 (Kinda like a mackie)

Experience:
Song writer, Engineer, business experience, Soundtrax writer.

I Understand all aspects of audio post and digital audio just want
some hands on
with a film. I am interested in getting credits.

My name is Dwayne Newman.
home number is (416) 256-7451, or send me E-Mail
dwaynen@io.org

Thanks very much

2106. Latest on Free Radio Berkeley's court fight

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: Stephen Dunifer <frbspd@crl.com>
Message-ID: <4ghqlf$1aa@vixen.cso.uiuc.edu>
Source record: 25547

****

MEDIA RELEASE FROM FREE RADIO BERKELEY

FOR IMMEDIATE RELEASE: MONDAY, JANUARY 29, 1996

NOTE: HEARING IS NOW SET FOR FRIDAY, MARCH 15

****

FCC and NAB Join Forces to Silence Free Radio Berkeley

One week after filing a motion in Federal Court asking for an injunction to stop Free Radio Berkeley (FRB) from broadcasting, the Federal Communications Commission (FCC) has been joined by the National Association of Broadcasters (NAB) in its effort to stop the growth of the micro radio movement across the United States. By filing a "friend of the court" ("amicus") brief the NAB now stands in support of the FCC motion to enjoin Free Radio Berkeley.

Free Radio Berkeley has remained a First Amendment thorn in the side of the FCC since its ... FIRST broadcast on April 11, 1993. Since the FCC's motion for a preliminary injunction was denied by a Federal District Court on January 20, 1995 the micro radio movement has continued to grow, giving the people of this country access, almost for the first time to the air waves. This joint action by the FCC and NAB sets the stage for another First Amendment confrontation. The case will be heard in District Court in Oakland, California on Friday, March 15, 1996 in Courtroom #2, at the Federal Building, 13th and Clay streets. A free speech support demonstration will start at 9:00 AM, the hearing begins at 10:30 AM.

Since the beginning of this legal battle the FCC has steadfastly refused to recognize the merits and constitutional issues raised by Free Radio Berkeley. Now they seek to have Free Radio Berkeley and Stephen Dunifer permanently barred from the airwaves without ever letting a court even consider our substantive constitutional arguments.
.
Luke Hiken, Dunifer's attorney, filed a responding brief on behalf of Free Radio Berkeley on Friday, December 22. It was accompanied by a supporting brief filed by the National Lawyers Guild's Committee on Democratic Communications (NLGCDC) on behalf of itself and the Media Alliance and the Women's International News Gathering Service (WINGS). Another amicus brief will be filed on behalf of Free Radio Berkeley listeners, community organizations, and other micropower free radio stations.

Speaking for the National Lawyers Guild Committee on Democratic Communications, Attorney Alan Korn commented,

"In spite of the Communications Act's requirement that the FCC regulate the airwaves "in the public interest," and that they ensure the best use of new technologies, the FCC refuses to promote citizen access, arguing instead that it is more "efficient" to allow corporations and the Rupert Murdochs of the world to control the airwaves. Meanwhile, merger mania in the broadcast industry continues unabated. At no time in our history have so many broadcast stationns been controlled by so few. Entire communities, cultures and ideas are now systematically excluded from the airwaves. It is only by reclaiming the airwaves by direct grassroots action that the American public can regain its voice and begin to engage in true self expression, which is the essence of self-government. This is why the National Lawyers Guild Committee on Democratic Communications is committed to fight for the legal rights of Stephen Dunifer and Free Radio Berkeley".

Speaking for Free Radio Berkeley and as the named defendant, Stephen Dunifer said:

"With the outrageous claim that the Federal Court has jurisdiction to issue an injunction against me, but does not have jurisdication to hear my challenge to the constitutionality of the FCC's rules barring low power radio, the FCC is attempting to shield itself from judicial scrutiny and deprive me of my First Amendment rights and due process. Who are they to determine what is in the public interest when their own chairman, Reed Hundt has stated that 'the FCC 's current implementation of the public interest mandate is intellectually indefensible' ? Free Radio Berkeley and all the other micropower broadcasters will not be silenced by this by this self-serving cabal of corporate broadcast media interests and their lackey, the FCC. As the guardian of the airwaves as a public trust, the FCC is guilty of desertion, reckless endangerment and dereliction of duty. What are they going to do to stop this movement - make the possession of a transistor a felony offense ?"

Allen Hopper, another member of the legal team stated. "

The FCC's audacity is amazing. They themselves have gone into federal district court, and have invoked the jurisdiction of the court to ask for their injunction against FRB. Now they argue that the court doesn't have jurisdiction to determine whether the regulations their injunction request is based upon are constitutional. They are essentially telling Judge Wilken that she has jurisdiction, but if and only if she agrees to grant their injunction. Otherwise, says the FCC, "no jurisdiction." The FCC's audacity is even more incredible when you look back to their position before the 9th Circuit Court of Appeals in the case of Dougan v. FCC, where Bill Dougan challenged the FCC's regulations in the Court of Appeals; the very court the FCC now argues has "exclusive jurisdiction" to hear challenges to their regulations. In Dougan, the FCC argued to the court that "Jurisdiction to decide Dougan's arguments is vested in [the] United States District Court." The FCC's blatant attempts at forum shopping, and at evading judicial review of their unconstitutional ban on

micro radio, should and will be rejected by the Court. We believe that the Court will deny the FCC's request for summary judgment, and we are ready for a trial on the merits, at which we will prove that the FCC's ban of micro radio is not in the public interest, and violates the First Amendment.
"Seeing the NAB filing an amicus brief supporting the FCC reminds me of the argument that the FCC made when the NLG's CDC filed its amicus brief: that the court should refuse the brief because the CDC and FRB attorney Luke Hiken are "one and the same, interchangeable." That charge is much more accurate when applied to the NAB (the lobbying arm of the corporate media cabal) and the FCC; they really are two heads of the same monster."

Copies of all legal documents are available upon request.

For further information contact:
Luke Hiken, Attorney at Law (415) 705-6460
Stephen Dunifer, Free Radio Berkeley (510) 644-3779
NLG Committee on Democratic Communications (415) 648-8450

2107. Is freeform a viable commercial format? Or am I crazy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: steinski <steinski@angel.net>
Message-ID: <4ghqlg$1ab@vixen.cso.uiuc.edu>
Source record: 25548

I suppose I'm a dreamer by nature (as well as a freeform DJ in NY), but I was wondering if I'm the only person in the world who thinks there's a demographic who'd like to hear freeform on a commercial basis.

Since I'm also a woefully uninformed dreamer, can anyone tell me if there's such a station already in existence?

Thanks

2108. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-22 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4ghqll$1an@vixen.cso.uiuc.edu>
Source record: 25549

In article <4gc1as$moc@vixen.cso.uiuc.edu>, pwuthrich@aol.com (PWuthrich) wrote:

> In article <4g1dvg$39h@vixen.cso.uiuc.edu>, Tom Taylor
> <totaylor@delphi.com> writes:
>
> >Also puts Jacor into five
> >new markets, including Phoenix, Columbus and Sacramento.
>
>
> Which stations will they control in these markets??
>
>
> Paul

Citicasters owns (owned?) KSLX/KOPA Phoenix, KSEG/KRXQ Sacremento, and
WTVN/WLVQ/WHOK/WLLD/WLOH Columbus, so they're all going to be Jacor.

Hope this helps!

todd
aka Party Boy Floyd/WLLD Wild Country 98.9

2109. Re: Tight Directional Patterns (was: Re: Detroit 1500 array)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: wallyaudio@aol.com
Message-ID: <4gkgqk$11b@vixen.cso.uiuc.edu>
Source record: 25425

Going back to my old National Radio Club night DA book, 1130 in the midwest is Tight!. KDFX-1190 (ex. KGBS-KUII-KLIF) has a pretty tight night pattern too. In the populated far north Dallas area they are poor to fair, but due west along I-30 they dominate. The interesting thing about their pattern is what happens behind (i.e. to the east) of their site....it is the loudest conglomeration of hash known to mankind....totally unlistenable, even when you can see the 12 towers blinking away like sentrys in the night. Once past the site, which is located just south of Rockwall, Texas and Interstate 30, it's fine. Also, there is very little signal south of Dallas of course to protect WOAI. An aside....at the NAB two years ago a company called Dataworld offered a very complete book of AM station maps with the directional antennas plotted. Neat to look at.....and around $250 in cost. They had a similar book with FM plots for about the same price.

Wally Wawro
WFAA-TV
Dallas, TX.
radio broadcasting

2110. Re: ISDN for broadcasters book.....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Simon Rushton <simonr@ppushers.demon.co.uk>
Message-ID: <4gkgqh$117@vixen.cso.uiuc.edu>
Source record: 25426

In article: <4ghqlj$1ak@vixen.cso.uiuc.edu> gavmcc@aol.com (GAVMCC) writes:
>
> There is a great book on ISDN. It has been put together by Mike B<e>rsin at
> Metro Radio, Newcastle England. He is the expert on ISDN broadcast
> applications. You can phone him at 0191420 30 40. Usually works 9-5
> (English time)
>

I think this was actually put together by Ian Britton (Commercial Producer
Extraordinaire) of the same location. Also check out Ians Web Site..

around the area
http://www.sms.co.uk/

--

Simon Rushton EMail simonr@ppushers.demon.co.uk

2111. help us buy a new mixer

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Krzr Radio <krzr@comp.uark.edu>
Message-ID: <4gkgqj$118@vixen.cso.uiuc.edu>
Source record: 25427
Cross-posted to: rec.radio.swap,rec.radio.broadcasting,rec.radio.info,rec.radio.amateur.misc

hello, we are in the market for a new mixer. we are wanting FM Stereo quality, 6-8 channels if possible. we have from $2000-$2800 to spend, maybe a little more. please email us at krzr@comp.uark.edu if you have any ideas. thanks.

KK KK RRRRRRRRR ZZZZZZZZZZ RRRRRRRRR Univ.Arkansas
KK KK RR RR ZZZZ RR RR Student Radio
KKKK RRRRRRRR ZZZZ RRRRRRRR krzr@comp.uark.edu
KK KK RR RR ZZZZ RR RR http://comp.uark.
KK KK RR RR ZZZZZZZZZZ RR RR edu/~krzr/

2112. Looking for low-cost console

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: kschneider@symantec.com
Message-ID: <4gkgqj$119@vixen.cso.uiuc.edu>
Source record: 25428

My company is looking for a low-cost broadcasting console. Our application is a "radio on hold" for a software company and we only need four stereo line and two mic inputs. We're finding that important features are missing from mixers used for production that we were originally considering.

I'd appriciate any information on manufacturers or models that may be appropriate.

Ken Schneider,
Symantec Corp.

2113. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4gkgqk$11a@vixen.cso.uiuc.edu>
Source record: 25429

For what it's worth, I understand that Dr. Don Rose was here in Central Iowa in the late 50's at KWMT (540 daytimer) in Ft. Dodge Iowa. The station was top-40 at the time--has been country for decades since.

Ray Dennis

2114. Wilkes-Barre/Scranton list update

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Travis C Sparks <tcsparks@rs01.kings.edu>
Message-ID: <4gkgqn$11f@vixen.cso.uiuc.edu>
Source record: 25430

Here's the same article I sent to Airwaves Radio Journal, only updated.

FRQ. CALL CITY FORMAT
88.1 WGRN SWEET VALLEY RELIGIOUS
88.5 WRKC WILKES-BARRE KING'S COLLEGE
89.1 WSFX NANTICOKE LUZERNE CO. COMM. COLLEGE 89X
89.9 WVIA PITTSTON NPR/CLASSICAL
90.7 WCLH WILKES-BARRE WILKES UNIVERSITY
91.5 WVMW SCRANTON MARYWOOD COLLEGE
92.1 WTZR NANTICOKE Z-ROCK
92.9 WMGS WILKES-BARRE AC MAGIC 93
93.7 WDLS DALLAS HOT COUNTRY
94.3 WSGD SCRANTON OLDIES COOL 94
94.9 WRTI PHILA. JAZZ
95.7 WKQV SCRANTON SPORTS
97.1 WBHT WILKES-BARRE 40 HOT 97
97.9 WZMT HAZLETON ROCK THE MOUNTAIN
98.5 WKRZ WILKES-BARRE 40
99.5 WUSR SCRANTON UNIVERSITY OF SCRANTON
101.3 WGGY SCRANTON COUNTRY FROGGY 101
102.3 WWSH PITTSTON SATEL. AC WISH 102
104.9 WWDL SCRANTON AC LITE 105
106.9 WEZX SCRANTON ROCK ROCK 107
590 WARM SCRANTON N/T
630 WEJL SCRANTON SATEL. ASTD.
730 WNAK NANTICOKE ADULT STD.
910 WGBI SCRANTON N/T
980 WILK WILKES-BARRE N/T
1240 WBAX WILKES-BARRE SATEL. ASTD.
1340 WYCK WILKES-BARRE EASY (CURRENTLY DARK)
1400 WICK SCRANTON EASY
1550 WKQV PITTSTON N/T (BLOOMBERG)

LONG DX
94.1 WQKX SUNBURY TOP 40 94KX
101.9 WAVT POTTSVILLE TOP 40 T102
102.7 WKSB WILLIAMSPORT AC KISS FM
103.1 WQEQ HAZLETON SATEL. AC
103.5 WKAB BERWICK SATEL. OLDIES B103.5
106.5 WHLM BLOOMSBURG AC40 MIX 106.5
107.7 WEMR TUNKHANNOCK ROCK
550 WJMW BLOOMSBURG N/T
750 WMXH JERMYN ADULT STD MUSICMIX750
930 WCNR BLOOMSBURG OLDIES
1070 WKOK SUNBURY AC

1160 WYNS LEHIGHTON OLDIES
1280 WSQV BERWICK COUNTRY
1300 WXPX HAZLETON N/T
1440 WCDL CARBONDALE ADULT STD.
1460 WEMR TUNKHANNOCK COUNTRY
1490 WAZL HAZLETON N/T

If anyone has anything else to add, station or personality-wise, past or present, I would appreciate the info. Thanx
sparki
tcsparks@rs01.kings.edu

2115. Re: Did anyone see Don Imas on C-SPAN?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4gkgqg$114@vixen.cso.uiuc.edu>
Source record: 25431

Paulette.Quick@news.doit.wisc.edu, N9OUH wrote:
>
> This morning, Wednesday, Feb. 21, C-SPAN spent a few hours broadcasting
> the Don Imas program on location in New Hampshire. Did any of you see
> that program on C-SPAN?
>
> [Moderator's Note: Sure wish someone would have mentioned this BEFORE
> he was on. Bill]

CSPAN typically rebroadcasts these things during the weekend. Check their
Web page at www.c-span.org for more info.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

2116. Re: Is freeform a viable commercial format? Or am I crazy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4gkgqh$115@vixen.cso.uiuc.edu>
Source record: 25432

steinski wrote:

> Since I'm also a woefully uninformed dreamer, can anyone tell me if there's
> [a commercial freeform] station already in existence?

On Sunday nights between 8:00 PM and 2:00 AM (or thereabouts -- sometimes Vin goes to 3:30 or so if he feels like it) WNEW-FM in NYC is freeform. Vin Scelsa got it in writing from the PD before he signed on there -- no interference.

As far as I know, that's the only freeform commercial radio show on the air right now, at least in anything like a major market. NEW seems to be getting plenty of advertising during those hours.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

2117. Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: balthrop@airmail.net
Message-ID: <4gkgqh$116@vixen.cso.uiuc.edu>
Source record: 25433

On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
KLIF 570, and KRLD 1080. Any ideas why?

Then again, KRLD 1080 can be heard around certain powerlines at 840,
and 610, as well their usual harmonics of 2160, and 4320.
Alan Balthrop
KC5PDJ-Richardson, Texas
balthrop@airmail.net
"Allways do right. It will gratify some, and astonish the rest!"

2118. WABC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: "Allan M. Sniffen" <asniffen@computer.net>
Message-ID: <4gkgqm$11d@vixen.cso.uiuc.edu>
Source record: 25434

detrolio@pegasus.rutgers.edu (David De Trolio) writes:

>WABC could stand some changes, Lynn should get her walking
>papers back to WBAI, the Saturday line up after James & Joel should
>be trashed, Bernie Ward and the totally lame Armstrong Williams do
>zero for the station.

>We could also stand to lose Sunday nights, and there should be some
>alternate hosts available so Curtis can go home and not fill-in on
>every third program.

>My two cents on the station today.

In my opinion, the first thing WABC should do is leave Curtis Sliwa on only in the overnight if they keep him at all. The key to talk radio is it being

1. Entertaining
2. Logical

This guy is neither. He is a strong arm from the Guardian Angels. He fits neither of the above two paramenters.

The second thing WABC should do is keep the talk on the station from getting too narrow. Dick Oliver's Show should go. We really don't need a narrow discussion of inner city topics from a news perspective. We have two local newsradio stations for that.

Third, decide whether Lionel is a comedian or an issues talker. He never seems to know. Just as he is getting into something, he makes a joke and kills the whole thread of the topic. And, he's not that funny. He was at his best during the OJ trial when he was talking about something he was familiar with. He is not Don Imus. There really are very few who can get away with making jokes under the guise of a semi-serious talk show.

Fourth: Let the talk show hosts criticize each other. That makes for some of the best talk radio. They are all professionals and they know how to do it. The entertainment level must stay high. To have articulate hosts battling it out would certainly make for some entertaining radio.

Opinionated talkers who forcefully express themselves is the formula John Mainelli used to build WABC (and its imitators) into the success it has become. Current PD Phil Boyce should keep that in mind.

Allan Sniffen
asniffen@computer.net

2119. 970 WFLA web site...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: WFLA97C@prodigy.com
Message-ID: <4gkgqm$11e@vixen.cso.uiuc.edu>
Source record: 25435

Newsradio 970 WFLA is on the web now...

http://www.970wfla.com

Also check out http://pages.prodigy.com/W/F/C/wfla97c and reply via e-mail and tell me what you think...

--Fingers

2120. Carrier Current

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Sandra Roberts <sroberts@attila.stevens-tech.edu>
Message-ID: <4gkgqf$112@vixen.cso.uiuc.edu>
Source record: 25436

Hello,

I'm looking for information to improve carrier current signals to places with large amounts of interference from computers and other electronic devices. Does anyone have suggestions?

Sandy

2121. TRANSMITTER READINGS.....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: "PETER Q. GEORGE, N1GGP" <PGEORGE@WELLESLEY.EDU>
Message-ID: <4gkgql$11c@vixen.cso.uiuc.edu>
Source record: 25437

From what I have told, FCC requires you to take transmitter readings
at least once every three hours. Though many radio stations have embraced
the state of the art in automatic transmitter monitoring (a-la computer),
the majority of you out there still have to do the readings by hand. As
an engineer, I am a stickler in terms of transmitter readings. I require
HOURLY transmitter readings at every station I maintain. Why HOURLY ?
This will guarantee that if anything should go wrong, you will have the
means to see if there is a pattern developing in terms of the transmitter's
overall performance. It will give you a kind of warning signal if trouble
is about to strike. It only takes 15 seconds to take the readings for the
average station, once an hour. I call it peace of mind.

Peter Q. George, N1GGP
Randolph, Massachusetts USA

****
Peter Q George, N1GGP * "Scanning the bands since 1967 !"
P.O. Box 1183 * +
Randolph, Massachusetts 02368-1183 * +
USA * 73's + + from N1GGP
pgeorge@lucy.wellesley.edu * +\|/+
pgeorge@lcc.stonehill.edu * + \|/ +
****

2122. Bob Crane Airchecks ...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: gpollard@superior.ccs.carleton.ca
Message-ID: <4gkgqe$110@vixen.cso.uiuc.edu>
Source record: 25438

Hi,

Try Tom Konard, AirCheck Factory, AirCheck Acres, RR 1, Box 11,
WILD ROSE, WI 54984-9725. Tom has literally thousands of airchecks dating
way, way back. If anyone has Bob Crane from his earliest days in Conn, Tom
will. I don't have the phone number handy, but there used to be only one
Konard in Wild Rose. Good luck.

2123. Re: Bob Crane Airchecks Sought

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Jeff Tellis <jtellis@mhv.net>
Message-ID: <4gkgqe$111@vixen.cso.uiuc.edu>
Source record: 25439

Before he went to LA radio, Bob Crane was the morning man for years at WICC (AM) in Bridgeport, Connecticut. Don't know if they have any airchecks around or not.

Word was that he was such strong competition for WCBS's Jack Sterling in New York, that CBS hired him for their LA station to get him out of the market. Don't know how true that was, but Crane was an institution in southern Connecticut morning radio for years.

2124. Radio Stations Worldwide (USA and South Africa)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-23 00:00:00 UTC
From: Simon Rushton <simonr@ppushers.demon.co.uk>
Message-ID: <4gkgqf$113@vixen.cso.uiuc.edu>
Source record: 25440

Reply-To: simonr@ppushers.demon.co.uk

I wonder if anyone can help. I'm trying to contact Commercial Radio
Stations in the USA in the Georgia/Tennessee and San Fransisco Areas.
I'm also trying to get a list of stations and contacts in South Africa.

Has anyone got any ideas of where I should start looking on the Web?
--

Simon Rushton EMail simonr@ppushers.demon.co.uk

Penpushers Radio Commercial Scriptwriting Services

2125. Re: Looking for low-cost console

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: maifm@i-max.co.nz
Message-ID: <4gmbfu$526@vixen.cso.uiuc.edu>
Source record: 25350

kschneider@symantec.com (Ken Schneider) wrote:

>My company is looking for a low-cost broadcasting console. Our application is
>a "radio on hold" for a software company and we only need four stereo line
>and two mic inputs. We're finding that important features are missing from
>mixers used for production that we were originally considering.

try the soundcraft rm100 console from soundcraft UK, it is a moular
frame system and is by far the cheapest on air console i have
encountered. The mix minus bus is handled by the phone channel with
hybrid feed automatically switching between pgm aud and cleenfeed
depending on channel status.

We puchased a 11 channel with 4 mono 6 stereo and one phone channel,
it cost about $3500 US , estimating exchange rates

Charles Graves

2126. Re: Complicated AM directional patterns

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: mgarrett@prairienet.org
Message-ID: <4gmbfv$527@vixen.cso.uiuc.edu>
Source record: 25351

In a previous article, cbmbest@ix.netcom.com (Ray Dennis) says:

>
>
>The most complicated setup I ever heard of was described to me a number
>of years ago by Bob Jones, consulting engineer.
>
>He said that he had designed a setup for the Normal Illinois area that
>used 6 towers in the daytime and 6 towers at night, running 250 watts
>on both patterns. The problem was that the two arrays were across town
>from each other at separate sites. Has anybody ever had first hand
>knowledge of that one?
>
>Ray Dennis
>
>[Moderator's Note: I know nothing about any directional AM in
>Nromal/Bloomington. But if anyone could make it work, Bob Jones can.
>Does anyone know what station this is/was? Bill]
>
The station was on 1440 Khz and known in the mid 70's as WAKC. In 1976
they were shown to run 500 watts and was listed as a DA-2. It protected
WPRS in Paris, Il. I live in Champaign, Il and about 40 miles in the
null of the pattern and can never remember hearing it and only hearing
WPRS with no co channel interference and I am 55 miles from WPRS. I
believe that the station took on the call that was held by a FM in Leroy,
Il of WMLA. One of the arrays was located west of Downs, Il and north of
I-74 by about 2 miles. The station was selected as one of the expanded
band stations. And the last time I was in Bloomington-Normal I did not
hear the station (possibly silent).

--
Mark Garrett mgarrett@prairienet.org
KA9SZX @ N9LNQ.#ECIL.IL.USA.NOAM

2127. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: hilley@postoffice.ptd.net
Message-ID: <4gmbfv$528@vixen.cso.uiuc.edu>
Source record: 25352

In article <4gc1an$mo4@vixen.cso.uiuc.edu>, jolson@intergate.net (James Olson) says:
>
>
>
>I used to love to listen to Dr. Don Rose on KFRC.
>Whatever happened to him?
>Is he still in broadcasting?
>
>James Olson
>
Funny, I checked in here with the same question. I grew up listening to "Ol' DDR" on WFIL in Phila. and I feel his fun approach to radio was a key factor in my becoming a jock. As I understand, he went from WFIL to WRKO in Boston (with a heart attack in between, I believe) to KFRC. Word is he retired awhile back. The last I heard of him was when he appeared on a "Philadelphia Radio Greats" reunion back about 1991 on WOGL. I myself was doing a remote that day, and brought the walkman with me just so I could hear it! If anybody knows where I could drop Don a note, please let me know.Thanks!
Kevin Hilley (Kool 99.3 - Harrisburg, PA)

2128. Re: Fort Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4gmbg1$52b@vixen.cso.uiuc.edu>
Source record: 25353

On 22 Feb 1996, "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
wrote:

> * Phlash Phelps has been located. After being Phlash-Phired from
> 95 in Charleston, SC, he's showing up at WPXY Rochester. He was in Fort
> Wayne on Friday afternoon, and on air at B106 (his old gig). I have
about
> :30 of it unscoped. Pretty funny stuff. He's going to be doing
evenings
> at PXY, I believe (according to what HE said, so don't blame me,
Clarke!)

Phlash Phelps will be doing 10pm-2am at 98 PXY. He is a very talented guy
and I am delighted to have him join our air staff.

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2129. FS: Audio Gear

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: ehelvey@crosslink.net
Message-ID: <4gmbg2$52c@vixen.cso.uiuc.edu>
Source record: 25354

I have the following equipment for sale. Please e-mail me if you are interested in either item.

TECHNICS SH-9010 PARAGRAPHIC EQUALIZER. This is a rack mount unit built by Technics as a high-end prosumer equalizer. I bought it second hand. The original carton is with it, although the original packaging is not. I also have the manual. The unit is almost mint. It provides five bands of adjustable frequency and bandwidth EQ, +/- 12 dB on each of two stereo channels. It has an EQ in/out switch for A/B comparisons. It is built like a Sherman tank, solid, heavy and gutsy. I haven't used it in about three years, but it was working fine when I pulled it from the rack back then.
Asking $225.00 plus shipping.

CANON FAXPHONE 50 FAX MACHINE. I threw this in this list just incase anyone is in need of a nearly new, stand alone fax machine. It is about two years old but, was only used for about a year. It is in its original packaging with manual. It uses 328' rolls of thermal paper (two new rolls plus what is in the machine are included). It features a paper decurler, sheet cutter and 10 page document feeder. I now have a plain paper fax and a fax modem in each of our three computers -- we are over-faxed, and we use e-mail for much of what we used to fax. Asking price $250.00 plus shipping.

2130. Re: Gardening programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Marc Gordon <marc@shore.net>
Message-ID: <4gmbg2$52d@vixen.cso.uiuc.edu>
Source record: 25355

There is one in Boston on WRKO-AM I believe on Sunday mornings.

2131. Re: Sleeping Giant wokeup

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: radiodxer@aol.com
Message-ID: <4gmbg2$52e@vixen.cso.uiuc.edu>
Source record: 25356

>I noticed that 103.3 KRUZ (Santa Barbara) is now some kind
>of rock with jingles which are similar to KOST. The slogan they are
using says:
>"1hundred5thousand wats--the sleeping giant just woke up--the new
KRUZ103.3."

The new PD at KRUZ is Duncan Payton, former Markerting, and Music Director
of KOST. Payton was let go at KOST late in 1995..

Lance Ballance
Overnight Buzz Bomb
KOST 103.5 FM

2132. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: andy.gardner@ibm.net
Message-ID: <4gmbg4$52g@vixen.cso.uiuc.edu>
Source record: 25357

>Subject: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth
>From: balthrop@airmail.net (Alan Balthrop)
>Organization: customer of Internet America
>
>
>
>On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
>KLIF 570, and KRLD 1080. Any ideas why?

1080+570=1650 ?

>Then again, KRLD 1080 can be heard around certain powerlines at 840,
>and 610, as well their usual harmonics of 2160, and 4320.

840 could be caused by a local station on 960 or 1320. Any?

610 could be caused by 1550. Anything local there?

Time to check the insulators on those power lines!

Cheers,

Andrew P. Gardner
Wellington, New Zealand
Mediumwave DXer - Drake R8A from Riversdale Beach, New Zealand
Porsche 928S - There IS no substitute! Apple PowerMac to the Rescue!

2133. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4gmbg4$52h@vixen.cso.uiuc.edu>
Source record: 25358

On 23 Feb 1996, balthrop@airmail.net (Alan Balthrop) wrote:

> On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
> KLIF 570, and KRLD 1080. Any ideas why?

Well, I'm no engineer, but 570 + 1080 = 1650. You must live near their
towers!

Clarke
==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2134. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: bigsteve@dorsai.dorsai.org
Message-ID: <4gmbg4$52i@vixen.cso.uiuc.edu>
Source record: 25359

In article <4gkgqh$116@vixen.cso.uiuc.edu>, you wrote:
>
>
>On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
>KLIF 570, and KRLD 1080. Any ideas why?

If you add 570 with 1080 you get 1650. You are simply getting a mixing
product, probably being generated in your radio's front end.
>
>Then again, KRLD 1080 can be heard around certain powerlines at 840,
>and 610, as well their usual harmonics of 2160, and 4320.

The lower signals can be almost anything. They could be spurs from the
transmitter or mixing products with long wave signals. The LW sigs.
would have to be 470 kHz and 240 kHz. Some power companies do send LW
signals down the power line to remote control substations, but these are
much higher than what they normally use. If you are near an airport,
heliport or body of water they could be beacons, the key is listening for
(morse code) beeps under the audio.

--
< ^^>
< "Big Steve" Coletti >
< Computer and Network Installation, Upgrades and Repair. >
< Internet: bigsteve@dorsai.org ==== S.COLETTI2@genie.geis.com >
< Where is Bubbles McAfee when we really need her? >
< US Mail: P.O. Box 396, New York, NY 10002 >
< Fax Weekdays/Voice Weekends: +1 212 995-2637 >
~~~~~~
~~~~~~

2135. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: radiodxer@aol.com
Message-ID: <4gmbg5$52j@vixen.cso.uiuc.edu>
Source record: 25360

The same thing is happening on my wife's car radio (1994 Nissan)
I can hear KFI and KRLA bleeding thru on 1630khz and KFWB and KABC on
1680khz.

This is usually when I am driving along the I-210 (Foothill) Freeway in
Irwindale and Pasadena.

Lance Ballance

2136. HS STATION NEEDS HELP

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: rbadesc@orion.it.luc.edu
Message-ID: <4gmbg6$52k@vixen.cso.uiuc.edu>
Source record: 25361

FROM: Roger Badesch, co-sponsor, Evanston Twp. H. S. student radio station, Evanston, IL:

TO: Any and all radio people

RE: Used and useable broadcast equipment

Please help a high school student radio station get geared up to go "on-the-air". We are looking for DONATED equipment so students can begin broadcasting. We need ASAP:
- a real broadcast console, 8 in, 2-4 out,
- digital clocks
- bulk erasers (w/splice finder if possible)
- two turntables w/amps
- proper audio connectors for ITC 3 stack and R/PB units

Right now we have an old NEOTEK production board (nice, but want kids to learn how to use the right equipment), several ITC machines (we need to test them to see which ones actually work), an old consumer TT (awkward to use and cue with), and other odds and ends. We're making do with it for now but I'm a stickler for reality and would love for the kids to have the proper equipment to work with even if it is old.

ALSO, we would love to be able to get financial backers to purchase a frequency OR some strong help in getting the FCC to approve a frequency for us. ETHS has been trying for more than 30 years to get a student radio station frequency. We are the only HS on the North Shore of Chicago without one. Our school has more than 3000 students and more than 50 in the radio club.

This is the first time that students and faculty sponsors have received help from alumnae and parents but we are still falling a bit short. For the time being, students will record next day's programs the night before. We'll only be broadcasting 4-6 PM, M-F, for time being but hope to expand to live, full 7 days schedule as soon as possible.

We are also still waiting for final approval from school board and superintendant but this can be assured if we can show that we have put this together with no expenditure of funds and done it quickly.

PLEASE! If you can help, e-mail me or leave a message for me at 312/764-5649, or write me at the school: ETHS, WKR-FM, 1600 Dodge Ave., Evanston, IL 60204. THANKS!!!!!!!!

2137. Re: Did anyone see Don Imas on C-SPAN?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: timhanlon@aol.com
Message-ID: <4gmbg6$52l@vixen.cso.uiuc.edu>
Source record: 25362

Yep. Was his second appearance this year. Be on the lookout for the I-Man again on CSPAN over the weekend; they usually rebroadcast the whole four hours at least once.

Though I'm not sure when he'll be on again, you can usually find out first over at alt.fan.don-imus.

Tim in Seattle

2138. Re: Did anyone see Don Imas on C-SPAN?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Travis C Sparks <tcsparks@rs01.kings.edu>
Message-ID: <4gmbg7$52m@vixen.cso.uiuc.edu>
Source record: 25363

On 22 Feb 1996 Paulette.Quick@news.doit.wisc.edu wrote:

>
>
> This morning, Wednesday, Feb. 21, C-SPAN spent a few hours broadcasting
> the Don Imas program on location in New Hampshire. Did any of you see
> that program on C-SPAN?
>
> [Moderator's Note: Sure wish someone would have mentioned this BEFORE
> he was on. Bill]
>
>
>
>

I taped the whole thing and just got finished watching it. Pat O'Brien
fedexxed Imus pictures of himself just so he could be on the air. Chuck
McCord & Bernard ripped them to shreds during the 9:00 news.
Also, there were 3 kids from "Time Machine" magazine (nepotistically)
covering the primary. Two of them at the same time said Morry Taylor
sounded drunk, and the other said that Pat Buchanan was racist.
During one of Breen's sportscasts, he said the Knicks lost, but
the crowd was behind Patrick Ewing. Breen then proceeded to play a track
from Buchanan's rally from the night before, "GO PAT GO! GO PAT GO!"
which resulted in laughter from the entire crowd.
Finally, I-man blew up Lamar Alexander in the middle of each of
his soundbites and asked Fred to change the lining on his Auto Body
Express jackets because it looks too much like Lamar's shirts.

Travis Sparks
Wilkes-Barre, PA

2139. Re: KFRE-940 (Fresno) all news

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: radiodxer@aol.com
Message-ID: <4gmbg7$52n@vixen.cso.uiuc.edu>
Source record: 25364

KFRE is basically a Simulcast of KMPH-FM 107.5 in Fresno. KMPH is owned
the Pete Pappas and is an AP station outside of Drivetime...

Lance Ballance

2140. Re: Layoffs-bad for radio, costing audience

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: harvey@fox.nstn.ca
Message-ID: <4gmbg8$52o@vixen.cso.uiuc.edu>
Source record: 25365

At the risk of this starting a string of a thousand messages like this one:
Amen brother, AMEN!

2141. Re: RADIO PLAYS ARE HERE AGAIN!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: mjb <jbarczak@sti.nasa.gov>
Message-ID: <4gmbg8$52p@vixen.cso.uiuc.edu>
Source record: 25366

Hi all who latch onto this thread:

Radio is a unique genre. A way to understand just how powerful radio is (other than the obvious astonishing success of talk radio) is to do the following experiment:

The next time any politician gives a speech, especially our President, LISTEN TO IT ON THE RADIO. DO NOT watch the speaker on television.

I suggest listening to a long speech, not a sound bite.

Remember the Nixon-Kennedy debate? Those who heard it only thought Nixon won; those who watched on TV were overwhelmingly in favor of JFK.

As for radio drama, I can think of no other media genre that comes close. Garrison Keillor tries to recreate it; his earlier Prairie Home Companion shows come close. Somehow the current PHC shows don't quite cut it -- maybe they've gone too NEW YORK or HOLLYWOOD; it's somehow too slick. Or perhaps we're all just too used to it. (I could do without his political references -- keep it clean, Keillor. NPR is PC enough).

TTFN,

MJBarczak

2142. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: jay vise <jvise@premier1.premier.net>
Message-ID: <4gmbg9$52q@vixen.cso.uiuc.edu>
Source record: 25367

: >> Can someone please comment on this? I thought that when there are
two
: >> competing statons on the same format they have some sort of
unwritten
: >> agreement to synchronize their commercials. They don't want the
listener
: > being able to just hear a commercial, punch a button, and go right
back
: >> to their favorite music.

: Just plain not true. Most program directors and general managers I
: know do not look good in handcuffs.

>Are you saying this is illegal, for competing stations to run their
>commercials at the same time?

Hmmmm....yes and no. If two program directors or general managers sat down at lunch and agreed to do this, it would be a violation of federal antitrust laws (and probably also carry a penalty from the FCC.) However, over the last decade, the FCC has allowed the development of LMA's, local market agreements, where two seperately owned stations can be managed/programmed by one staff; typically, one sales force also sells the advertising. Soooo...no longer any need to violate federal law: you can't collude with your competitor if Uncle Sam has removed all competition. (sigh)

jvise@premier.net

2143. Re: Quarter Hour Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: alipsky@coe.edu
Message-ID: <4gmbg9$52r@vixen.cso.uiuc.edu>
Source record: 25368

In article <4gc1b8$mp0@vixen.cso.uiuc.edu>, slwork@netcom.com (Steve Work) wrote:

> I believe that studies were done on how many people tune out after the
> first, second, etc., commerical in a stopset. I believe something like
> only 31% are still listening by the time the second commercial begins. Of
> course, people in radio don't print statistics like this on a flag and fly
> it in the face of advertisers. I know when it's me in my car, the
> percentage of time I hear the second commercial is near zero, I start
> punching buttons, and if they don't work, there's always the volume
> control to turn down.
>
> Besides, most music stations are so good at warning me a commerical is
> coming up, I rarely ever hear the FIRST one. Whenever the DJ starts
> announcing what is "coming up", what is surely coming up is 5 minutes of
> ads! Click!

Say, whatever happened to commercials that were fun to listen to? I've produced quite a few commercials that I actually like to listen to time after time...I guess the creative departments, production departments and the announcers are getting too "pushed" to pump out cookie cutter hard sells and such that the commercials begin to blend into each other...why not put some thought into what you're creating and make it pleasing to listen to? I'd much rather have advertisers talking to me than shouting in my face.
Jon Calon
(soon to be graduated producer...got an opening for a production assistant? e-mail me at calonj@cadvision.com)

2144. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4gmbgb$52t@vixen.cso.uiuc.edu>
Source record: 25369

> I understand that Dr. Don Rose was here in Central
>Iowa in the late 50's at KWMT (540 daytimer) in Ft. Dodge Iowa.

Now THAT'S interesting! I worked at KWMT/KKEZ back in 1986-87, and never heard this story. Guess the people there need to be a bit more aware of their history. <g>

-Drew in Sunny Central Florida-

2145. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Michael Carraher <70712.547@CompuServe.COM>
Message-ID: <4gmbgb$52u@vixen.cso.uiuc.edu>
Source record: 25370

Don't know about percentages but the list includes....

Jim Bohanon
Arthur Godfrey
Larry King
Howard Stern

If you can survive the first year, your odds of making it past 10
are probably pretty good.

--

Michael A. Carraher |"There are lies....
Discovery Research |Damn lies....
Philadelphia, PA |And statistics."

2146. Re: Wash. DC SCA

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4gmbgc$52v@vixen.cso.uiuc.edu>
Source record: 25371

I'd have to do some looking to find the actual citation, but it's been reported that the FCC did ban the sale of SCA receivers to end users some time back -- *even if the user was authorized by the SCA provider* -- not so much to prevent unauthorized listening but to prevent service providers from locking in their customers by selling them a receiver that would be useless unless they continued to pay for service. (This policy was originally established in connection with scrambled pay-TV services broadcast by UHF stations.)

On the other hand, there definitely are SCA receivers being sold to the public -- namely nationwide pagers that scan the FM band for the carrier's subcarrier (pardon the pun) -- so it would seem that the FCC isn't enforcing this rule.

IMHO, the FCC really should consider specifying 67 kHz with a given deviation and pre-emphasis as a standard for an SAP service for FM radio -- meaning a public service, like TV SAP, rather than a private one. The other stuff can go to higher subcarriers or satellite as far as I'm concerned. (I know of at least one TV station, WFWA in Fort Wayne, Indiana, that has been broadcasting a reading-for-the-blind service on SAP.)

2147. Re: AM Stereo

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4gmbgc$530@vixen.cso.uiuc.edu>
Source record: 25372

In article <4ghqmb$1c0@vixen.cso.uiuc.edu> mnman@aol.com (MN Man) writes:
>I live in the Minneapolis area. Does any one know which stations
>broadcast in AM Stereo?

KUOM-770 (daytime only)
KTCJ-690 (daytime only) (rebrodcast of KTCZ-97.1)
WCTS-1030
KEGE-980 (rebroadcast of KEGE-93.7)
WCCO-830 (?)

Jon/Superior WI

2148. Re: Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Simon Rushton <simonr@ppushers.demon.co.uk>
Message-ID: <4gmbgd$531@vixen.cso.uiuc.edu>
Source record: 25373

In article: <4ghqmd$1c2@vixen.cso.uiuc.edu> gillen@iconz.co.nz (Scott Gillen) writes:

> I am a audio engineer at a radio network. We are to be rebuilding
> are production studios. A plan that has ben presented by
> management is to put the recording engineer "me" and the talent
> voicing the spots or interviewer and guests in the same room. This
> would mean using headphones most of the day.
>
> Has any one heard of such a thing? Is any one doing this? I hope
> this does not happen. I don't wont to use cans all day.

Yes it happen when I worked at Signal Radio in Stoke, England, about 4 years ago. But there were a number of problems with producing commercials. A live sound and the odd clicking of buttons etc. Plus Agencies who used the facility could not be trusted to keep quiet, and there was the problem when you, the engineer and the voice artist couldn't stop giggling for some unknown reason.

Double plated, bullet proof, giggle re-enforced glass is the only answer
--

Simon Rushton EMail simonr@ppushers.demon.co.uk

PENPUSHERS - RADIO ADVERTISING SCRIPTWRITING - ADS THAT SELL

2149. Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: gds@best.com
Message-ID: <4gmbge$532@vixen.cso.uiuc.edu>
Source record: 25374

In article <4g1dvj$39m@vixen.cso.uiuc.edu>, <richwood@commspec.com> wrote:
>Top 40, by definition, plays the top songs on the charts. It's
>probably the least innovative format because it bases its playlist on
>lists created elsewhere.

I'm not sure what you mean by "created elsewhere." One could create a
playlist based on local sales, listener requests, callout, jukebox
plays, etc.

--gregbo

[Moderator's Note: Sure you could, but we all know that such has
never been the definition of top-40. Bill]

2150. Religious Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4gmbge$533@vixen.cso.uiuc.edu>
Source record: 25375

I recently returned to my old stompin' grounds here in Ocala, Florida, and was distressed to learn that there is now what appears to be a low-power translator on 99.3 for the Bible Broadcasting Network. Great! This has the effect of eliminating my reception of three important stations that I need to keep track of: total wipeout of Lite Rock 99.3 (WLRQ) in Melbourne, plus severe bleedover on both WQIK/99.1/Jacksonville and WQYK/99.5/Tampa.

Where do these translators come from? How do they go about getting licensed for operation in situations like this, where there would be obvious short-spacing problems for a commercial broadcaster?

-Drew in Sunny Central Florida-

[Moderator's Note: They are legal pirates, Drew. They have the same (or greater) power as the pirates and they originate no programming. Some translators have many hundreds of watts from mountain-top sites. Plus, the translator rules allow satellite delivery for non-comms. And I know of several non-comms that have no problem 'selling' blocks of time to radio-evangelists who hawk tapes and books and all sorts of merchandise. Some of these so-called 'translators' are repeating stations hundreds or thousands of miles away because of satellite delivery. Sad, really, that we disalow local community stations but allow these translators to flourish like a cancer on the bands. Makes a fellow wonder. Bill]

2151. Re: Sale of WVBR?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4gmbgf$534@vixen.cso.uiuc.edu>
Source record: 25376

Hi..re the sale of WVBR...
That would be an interesting development, since the station (while it's commercial and located off campus in Collegetown) is owned by a non-profit membership corporation, the Cornell Radio Guild, Inc., which according to its charter MUST be made up of enrolled undergraduate and graduate students at Cornell. It is a recognized student organization. I don't know how, or if, they could sell it as a non-profit. Theoretically WVBR-FM is a commercial license, and has never been run as anything but a commercial operation; however, its corporate charter has as its main purpose the professional training of college students in the broadcasting field. [I know this, having served as the station's News Director in 1972 before heading off to the Syracuse market to begin my life as a radio derelict and salary slave.] Is this a barrier to its sale to any entity other than another campus-related, student-owned organization like Student Agencies? Lawyers may have to answer that one.
But there is another bigger question about WVBR. Who would buy it and make it succeed? One of its chief competitive edges in the past, was that it was an integral part of the regional college community, in touch with Cornell, with Ithaca College (even more in those years than WICB), and the regional schools like SUNY Cortland, Wells and Elmira Colleges...it even had a significant audience at Hobart and William Smith colleges in Geneva 40 miles away. (The signal carried north surprisingly well.) Even now, with the market Arbitron-rated, and WVBR running a FAR more mainstream AOR format outside of its weekend specialty blocks than most campus-connected stations run, it's been a consistent #2 12+ and leader in its 18-34 target demo. Could another commercial owner maintain that link, and those numbers, or just reduce it to a nonentity by making it one more relay of a satellite music service?
I frankly don't think the station's salable, or that whoever is foolish enough to try to buy it will make it, because its ratings success (and the financial success which SHOULD be flowing from it, though I have no idea whether they're making the money they should be these days) depends on ties to the campus communities in the region which no commercial owner is likely to maintain. Its relatively weak signal (3000 watts) precludes competing effectively in the broader Southern Tier market. Its best coverage area outside the immediate Ithaca/Tompkins County territory (the Finger Lakes region to the north) is now much more saturated with competing signals than it was 25 years

ago, and served largely by signals from Rochester and to a
lesser extent, Geneva, Canandaigua and Syracuse.
Seems to me only another campus-based organization would
really be able to make a go of it, and who on the Cornell campus
other than the university itself would even have the money to try?
All of this is not to say the station won't be sold...just that if
it is, WVBR's future, if divorced of campus ties, does not look
very promising.

Bob Smith, middays WXXI-AM 1370 Rochester NY

2152. Radio WEB sights

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: david627@dallas.email.net
Message-ID: <4gmbgg$535@vixen.cso.uiuc.edu>
Source record: 25377

I am currently handling the WEB page for our station and I am curious to konw just how other stations are handling their sights...

Specificaly I would like to know how it is used for sales.. programming and for promotion... do you tie in client base or do you let it just flow.. do you use it for listener exchange... how much do you recieve from outside your listener area from other parts of the country or world for that matter... and does your mangament accept this input from outside your area or do they shrug it off.. thanks..

Dave Michaels
webman@the ticket.com
www.theticket.com
KTCK the TICKET Sports Radio 1310
Dallas/Ft. Worth

2153. Re: WWV Clock Card

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: pheel@li.net
Message-ID: <4gmbgg$537@vixen.cso.uiuc.edu>
Source record: 25378

RICH POTYKA (rhx180@email.sps.mot.com) wrote:

: WWV P.C. CLOCK CARD
: HELP -- Several years ago a company in silicon valley produced a clock
: card for PCs.

Several programs are available that dial WWV et al via modem and sync the
clock that way.

Try AccuSet from:

RETSIK SOFTWARE
P.O. Box 50
Enola, PA 17025-0050

Mike.

2154. Buffalo/Toronto Radio Watch(2/23)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4gmbfp$512@vixen.cso.uiuc.edu>
Source record: 25441

Reply-To: ag365@freenet.Buffalo.EDU

Happenings in the #40 market:

*A "Missile" lands in the Edge's silo....

WEDG(103.3,modern AOR;103.3 the Edge)PM driver Rod Ryan has left to take a job in Las Vegas. Kit Missile arrives from Chicago to handle the 10am-2pm shift(and started there Monday),bumping music director Rich Wall to the 2-7pm post. The Edge's lineup now looks like this:

6-10am:Ted Shredd/Tom Ragan
10am-2pm:Kit Missile
2-7pm:Rich Wall
7pm-mid.:Jason Ginty

Also,Lauri Githens relates a piece about Missile in her Buzz column in Thursday's(2/22)Buffalo News. Seems Kit needed a place to call home-and, ironically,it happened to be on the same street in Kenmore where former Buffalo State College student Wendy Kashuba was killed. She was assured that her residence was not the murder site.

*Githens also reported on the happpenings at CKEY(FM 101 The Planet), saying that it had gone from from being "the great hope of local alt-rock(to) ...a horrible cacophony of disco,techno-pop and Mariah Carey. Can they be far from adding the 12-inch remix of Tom Carvel pitching Fudgie-the-Whale cakes?" No,but I'd say a lot of things handicapped it from the get-go-including lousy audio processing and bad management. She adds that a number of posters making fun of the Planet have been spotted at the downtown nightclub Network, turning the station's logo into a stick figure,with one of its stick arms pointing a gun at its little head,saying "the station's slogan,'Niagara's New Rock Alternative',was changed to 'Niagara's Only Alternative',urging the station to pull a Bud Dwyer and shoot itself dead,in full public view if possible. Ouch." Aren't they doing that _now_,Lauri?

*Cross-state:

-The long-awaited move of WOLF(1490,Syracuse;urban)to FM is still a month away,but it's settled on its call letters:WXCD(CD 105.7),according to this week's Vox Jox column in Billboard.
-WAQX(95.7,Syracuse,AOR;95X)morning guy Ray Lytle is apparently being courted by a big market in the Midwest. Does this mean that The Fatman,Steve Corlett,will return for another morning go-round at 95X?
-WNKI(Wink 106,Corning/Elmira)MD Bob Quick is the station's interim PD, replacing Doug Guyer,who's leaving to PD a new top 40 station in Cheyenne,Wyo.
-WFLY(92.3,Albany,CHR;Fly 92)night jock Ellen Rockwell moves to PM drive. Meanwhile,former Fly MD Shawn Scott is said to be talking to WKSS(Kiss 95.7)

in Hartford about the MD job.(last 2 items from AllAccess)

*A number of cyber-items:
-Burlington,Ont.'s CING(107.9,dance;Energy 108)is on the Web at:
http://ns1.cdx.net/energy108/

-WNUC(105.3/107.3/107.7;new country)is Web bound at: http://www.wnuc.com/

-WHEN-AM/FM in Syracuse is at: http://when.dreamscape.com/ . For the AM
site,add 620.html after the slash;for the FM,add 108.html .

-WGRF(97 Rock)'s Anita West is on-line at: west97@aol.com .

TTYL....

(c)1996

--
C.K.G. (((((*))))) I wish I had the capability to turn this message black,
| but I don't. To Congress & the President:thanks for
|X| thinking that Internet users are only interested in
|X| looking at naked people.

2155. Rochester, New York RadioWatcher Report

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: toddtheb@aol.com
Message-ID: <4gmbfp$516@vixen.cso.uiuc.edu>
Source record: 25442

Bulletin from market #45....

American Radio Systems announced this morning (2/23) that they are purchasing the Syracuse based Lincoln Group, Ltd. This will add WHAM-AM (1180 News/Talk); WHTK-AM (1280 "Hot Talk"); WVOR-FM (100.5 Hot AC) and WPXY-FM (97.9 CHR) to ARS Rochester holdings WCMF-AM (990 Sports); WCMF-FM (AOR); WRMM-FM (101.3 Soft AC) and a JSA with WNVE (95.1/95.5 Alternative "The Nerve"). Apparently, WHRR-FM (93.3 Classic Rock "The River") is not included in the deal. An AM/FM combo in Salem, Ohio is also included in the deal. No price has been announced as yet. More details as they become available!

Todd Blide
WBBF-AM (950)
Rochester, NewYork

Todd Blide

2156. Springfield Mo RadioWatch (Post Script)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4gmbfq$51a@vixen.cso.uiuc.edu>
Source record: 25443

Hello again.

Just a couple things I recently discovered since my recent RadioWatch.

Near-rimshot KZPD (104.1 27Kw@328') 'The Gentle Beat' has apparently been sold. The buyer is unknown to me except that (he/she/it) is apparently from Dallas. The selling price was reported to me as being between 900,000 and 1 Mil. Not bad for a C3 rimshot. Perhaps a site change is in order.

Format remains as automated adult standards, but my source tells me there is a format change in the works (what else is new) which is likely to be some flavor of AC.

More info as I receive it.

==========

Been listening to KZBE (B-95 AOR) lately. I must say that this station *is* evolving rather quickly to fulfill the positioner of 'Adult Rock'. More deep cuts, long sets, decent formatics and a music mix that is sounding quite alternative in the best sense of the word.

It is obvious that they are fine-tuning the format, and are intending to appeal to a more adult demographic which wants to hear deeper cuts, less grunge and wider playlist consisting of a tasty mix of non-stale classics, non-frantic new rock and acoustic stuff as well.

They do have a couple of very jive, pretentious AT's. One of them sounds like the guy that interviewed Garth and Wayne in the movie Wayne's World-2... You know the type, an endless stream of bad radio cliche's and jive with a feigned attempt at sounding cool and musically knowledgeable. It is often painful to listen to this kind of patter. Losing these two dweebs would go a long way toward the final transition to a true adult rock format.

However, basically I like it. Which means that a format change is probably right around the corner <g>. It still baffles me why Channel-Z would program two modern rock-oriented formats that, while not the same, are similar enough that they will steal audience from each other. Maybe the logic is that either way the progressive/COR listener will be tuned to one of their signals, but I wonder if it will wind up hurting them in the long run.

I hope not, and I hope that B95 is successful enough to continue in the direction of Adult Rock. The market NEEDS someone like this on the air.

==========

If you are reading this, and are involved in the Springfield/Branson
radio scene, email me and we'll do lunch or something. Lets talk!

Bill

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

2157. Re: what is the tallest tower?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: jgurney@freenet.npiec.on.ca
Message-ID: <4gmbfq$51b@vixen.cso.uiuc.edu>
Source record: 25444

Clarke PXY (clarkepxy@aol.com) wrote:
: On 7 Feb 1996, jmckay@interlog.com (NEWSRADIO) wrote:

: > clarkepxy@aol.com (Clarke PXY) wrote:
: > >Different, but related, subject: Does anyone know which directional AM
: > >station in the United States or Canada uses the most towers?
: > >
: > >have heard (but did not see myself) that CFTR 680 Toronto once used a
: > >13-tower array somewhere along the QEW.

: > Nope...the site in Grimsby (actually ACROSS the lake from Toronto!) is a
: 10 > tower
: > array...two rows of five..or is it two x four? Well its either 10 or 8!

: Yes, I have seen the CFTR 8-tower array in Grimsby, and I have pictures
: <grin> However, I believe this array was newly constructed sometime in
: the early 1980s when CFTR changed their pattern, a process which involved
: the non-directional daytimer on 680 here in Rochester (WNYR) moving to
: 990, so that CFTR would no longer have to protect them. Before this time,
: I was told that CFTR used a 13-tower array behind a mall somewhere on the
: QEW. Anyone know for sure?

: Clarke
: ==========
: Clarke Ingram, Operations Manager
: WPXY-FM (98 PXY) - WVOR-FM (100.5)
: 207 Midtown Plaza
: Rochester, NY 14604 USA
: ==========
Are you thinking of the old CFGM site which as I recall had a 13 tower
array located just north of the 403? The site was demolished about 7
years ago when the station moved from 1320 to 640 and the site is now
located in Beamsville with an 8 tower 4X2 inline array.

Hope I got it right <gr>

--
Joe Gurney
Director of Engineering
CHTZ / CKTB
Standard Broadcasting
P.O. Box 610, St. Catharines Ontario, Canada L2R 6X7
voice: (905)688-0977 ext. 260
fax : (905)684-4800
email: jgurney@freenet.npiec.on.ca

2158. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: addie@interaccess.com
Message-ID: <4gmbfr$51e@vixen.cso.uiuc.edu>
Source record: 25445

I had a rather odd experience recently. I, along with 3 other engineers, had the opportunity to compair the sound of a CD with a copy of it made on a hard disc audio system with 3:1 bit rate reduction. Both the CD and the HD copy were passed through a Dolby digital STL with AC-2 BRR as part of the audition. Our task was to identify which we thought was the original CD (which should, theoretically, sound better) after it passed through the DSTL.

In test after test, we ALL miss-identified the 3:1 HD recording as the CD. It seems that passing the 3:1 copy through the Dolby DSTL actually had some beneficial effect. Simply passing the unprocessed CD through the Dolby DSTL was actually worse!

I admit to being totally confused by this. It was not just on an occasional selection, but on all material auditioned with 100% repeatability. All four of us agreed, too. Note, however, that in this test, none of us had the original CD to compair to.

I offer no explanation, no theoretical discussion, and no further comment, except for this: It is apparent that different types of BRR may actually compliment each other. Certain other types, however, detract from each other.

Perhaps some day someone will try all the permutations and put together a chart of what works and what does not. Until then, the only thing for sure is that using no BRR will be guaranteed to sound best, though the differences might be very, very slight.

Jim Addie
AddieTech

2159. Re: RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: JXWG75A@prodigy.com
Message-ID: <4gmbfs$51f@vixen.cso.uiuc.edu>
Source record: 25446

Thanks for the Buddy Rich tip. We're probably liquidating the old WMAL and WRQX record libraries soon and the Big Swing Face album is in there, for sure. DS

2160. Re: Carrier Current

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: Jeff Tellis <jtellis@mhv.net>
Message-ID: <4gmbfs$51g@vixen.cso.uiuc.edu>
Source record: 25447

Sandy....

You might want to try LPB, Inc., 123 Bacton Hill Rd, Frazer, PA.
Via email: LPBINC@aol.com
Ask for John Devecka and he may be able to offer some help.
LPB is probably the largest manufacturer of carrier-current transmitters.

Another source: IBS (Intercollegiate Broadcasting System). You can email
Tom Gibson, the IBS Engineering Director at tgibson@yorkcol.edu
IBS itself is at IBSHQ@aol.com

The founders of IBS invented carrier-current campus broadcasting over
50 years ago.

--- Jeff Tellis

2161. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: buf@ix.netcom.com
Message-ID: <4gmbft$51j@vixen.cso.uiuc.edu>
Source record: 25448

In article <4gc1bj$mpm@vixen.cso.uiuc.edu> robert573@dallas.email.net writes:

>Someone told me today that the Woodstock '94 album (2 CD's) had "long"
>recording times.... I was told CD #1 had some 85 minutes of audio... how
>is this possible??? Don't CD's have a 74 minute max capacity?
>
>Rob Bass

I don't know about 85 minutes, but my Steely Dan's Greatest Hits 1972-1978 CD
is 80:18 long.

Bruce
--
Bruce A Bufalini <buf@ix.netcom.com>
<bbufalin@vnet.ibm.com>

2162. Re: Keeping an accurate station clock.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-24 00:00:00 UTC
From: k5hsj@orion.sfsu.edu
Message-ID: <4gmbfu$525@vixen.cso.uiuc.edu>
Source record: 25449

In article <4g1dvm$39r@vixen.cso.uiuc.edu>, jcrose@dplay.com (Jay Rose) wrote:

>In article <4frg99$a0j@vixen.cso.uiuc.edu>, Donald Forsling
><forsling@POP-1.IASTATE.EDU> wrote:
>
>|: Here's an idea. Contact an outfit named Parsons Technology in Hiawatha,
>|: Iowa (319-395-0115). They have a little software package called "Atomic
>|: Clock for Windows." You can set it up to automatically dial National
>|: Institute of Standards and Technology (WWV) or the United States Naval
>|: Observatory time systems however many times a day you wish and synchronize
>|: your PC's internal clock with the time service's atomic clock.
>
>There's also freeware for the Mac that does the same thing. Look for Set
>Clock by Jim Leitch, of Leitch Video (they make super-accurate sync
>generators for tv stations). I found it on AOL, but by now it's probably
>on every ftp site.

And then there's Network Time, a control panel program that sets the clock
on your Macintosh computer to the correct time of day. To do this, Network
Time contacts a time server using the Apple MacTCP network software to get
the correct time of day. ...

<ftp://mirror.apple.com/mirrors/Info-Mac.Archive/comm/tcp/network-time-201.hqx>

--
Winston Tharp, TV Engineer
SF State Univ. BECA Dept.
San Francisco, CA 94132-1722
Voice: 415-338-2184 Fax: 415-338-1168
k5hsj@sfsu.edu

2163. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4gpa12$lja@vixen.cso.uiuc.edu>
Source record: 25300

Alan Balthrop (balthrop@airmail.net) wrote:

: On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
: KLIF 570, and KRLD 1080. Any ideas why?

: Then again, KRLD 1080 can be heard around certain powerlines at 840,
: and 610, as well their usual harmonics of 2160, and 4320.

Around powerlines, KRLD seems to pop in on most of the weaker AM
stations. I've often had them "butt in" on 1190 and 1310.

2164. Re: KFRE-940 (Fresno) all news

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4gpa16$ljg@vixen.cso.uiuc.edu>
Source record: 25301

dk@crl.com (David A. Kaye) wrote:
>
>Charles Hobbs wrote the quoted material below:
>
>" I was listening to KFRE's new all news format today. It seems to be mostly
>" AP network news, with a few local programs here and there. . .
>
>Another giant falls. KFRE packs a tremendous signal from Fresno up and
>down the Coast. I used to listen in the days of country music when people
>like Pat Kelly used to DJ there. Things like the fruit frost reports, the
>highway closings, and other Central Valley-related info gave me a feeling
>of comfort. Live local DJs gave KFRE a personality. In fact, if it
>weren't for KFRE I wouldn't have visited Fresno -- I had wanted to see the
>town I'd heard so much about.
>

I'm sure there's a lot of history there at KFRE. I did some work
for them in the early 1970's after Walter Lake (as I recall his name)
bought the station from Triangle Publications (who owned TV Guide). I
was hired to rebuild the studio for a top 40 format.
When I arrived there, they were in studios that had been used for
many years. The existing control room had a big window overlooking a
large studio where they used to have bands perform. I don't know when
the station first went on the air, but it looks like it was quite a big
deal in its time. The studio audio equipment was all RCA vacuum tube
equipment. There were additional racks of vacuum tube equipment out in
the hallway.
Program audio was sent some 30 miles by phone line out to the 50 KW
AM transmitter site (which I had a chance to visit years later).
Triangle had owned the AM, FM and TV. These were split in the sale. The
TV continued to provide transmitter operators for a while for the AM
(using a Moseley PBR-30). One day, I heard, the FCC visited the AM
studio and asked about transmitter control. Rumor has it the owner said
"What transmitter?"
A couple people on the air at KFRE when I got there were Bill Web
and Bob Vincent. Bob had his "bicycle brigade" of listeners. I still
have one of the stickers on my bicycle. Bob later came over here to San
Luis Obispo, helped found an LPTV station, and is still in the area.
Bill also came over here to San Luis Obispo to become program director of
the station I was at (KSLY, "Famous 14", a 250 watt AM on 1400 KHz).
KSLY was one of three stations in town and regularly got a 67 share with
top 40 music and "Peterson..... and the news." Now there are more
stations that I can count. A really good station might get a 10 or 15
share. Later, KSLY was bought by Terry Robinson and company, who later

started the Transtar radio networks. Bill went on to Transtar as "Mike Web". We don't have a local Transtar station anymore, so I haven't heard if he's still there.
So... I'm sure KFRE has a LOT of history. You've just read a very small portion of the last 25 years of it.

Thanks!

Harold

2165. Marvelous Mark McClure

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: jramsey@mindspring.com
Message-ID: <4gpa16$ljh@vixen.cso.uiuc.edu>
Source record: 25302

Does anyone know where Mark McClure is today? He used to work at WNDE Windy 1260 back in the 70's in Indianaplois and was let go with all the other jocks. Last I heard, he was somwhere in Florida.

2166. Re: MIT List of Radio Stations on the Internet having trouble

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: <>
Message-ID: <4gpa16$lji@vixen.cso.uiuc.edu>
Source record: 25303

A few weeks ago, I posted:

>The WMBR Web server is down. We're working on it. Our home pages are
>unavailable and, perhaps more importantly, so is our list of Radio
>Stations on the Internet (http://wmbr.mit.edu/stations/list.html).

I'm happy to announce that our server has been up and running for 8
days now without a crash. And on top of that, I've finally got caught
up on updating the pages (I was about a month behind on the US pages
and about 2 months behind on the international stations). So change
your links and bookmarks and check out the list.

Coming soon (like this weekend maybe) will be a form for submitting new
URL's for the pages.

-Theodric Young
Chief Engineer, WMBR 88.1 FM at MIT

2167. Re: Morning drive vs. staying alive

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: rtnda@aol.com
Message-ID: <4gpa18$ljj@vixen.cso.uiuc.edu>
Source record: 25304

K103 John works mornings doing radio news, and has trouble with his schedule:
Up at 3:30, work from 4 to noon, nap from 1 to 3, dinner at 7, sleep from 9:30 (or 10) till 3:30, and go back jack and do it again.

John, I live farther from my station than you do from yours and it takes me longer to s, s, s & s my s's than it does you, so I am up at 1, get to work at 3. Since I am, shall we say, rather senior, I have negotiated the right to leave after my last cast at 9, though I'm rarely out that early. Many, MANY years of experience at mornings has taught me that the only way to do it (for me) is to say, this is what I do, and I do what I have to to do it.
I go to bed at 5PM and get eight hours' sleep every night. I sleep in on weekends till 4 or 5, sometimes. No, it's not much of a life, and it's particularly hard when you have a family. My children are grown now, but they remember well that when they were small they had to be quiet starting about six o'clock so Daddy could sleep. If I couldn't do it that way, I couldn't do it.
The only things that make it worthwhile are the check and the fun of doing it. Neither one alone would be enough for me.
I wish you speedy recovery.
Gil Haar
KFRC, San Francisco

2168. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4gpa18$ljk@vixen.cso.uiuc.edu>
Source record: 25305

ST>Rush went national in July of 1988 with 66 radio stations via "Talkradio
ST>77 WABC" New York

Actually, Rush went national when the ABC Talkradio Network gave EFM Media the 12-2pm block of time on the network. ABC, at the time, was the sales representative for the show. It originated at WABC, but was distributed by the ABC Talkradio Network. It's still on the ABC transponder.

I was the Director of Station Relations for ABC and got most of the calls from stations inquiring about the show. Everyone thought it was an ABC program. Since it wasn't, I referred them to EFM Media.

Rich

2169. Re: Rush gets dumped?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4gpa18$ljl@vixen.cso.uiuc.edu>
Source record: 25306

In article <4gc1ba$mp4@vixen.cso.uiuc.edu>, dk@crl.com (David A. Kaye) writes:

>" An interesting point: Limbaugh's program is approaching 10 years on the

>" air.
>
>How do you figure? In 1988 the Big News was shockhost Morton Downey
>Junior, and that was 8 years ago. Rush wasn't on the horizon yet, except
>in Sacramento. I may be mistaken, but I don't recall Rush going national

>until maybe 1989 or 1990.

I think Rush had his big debut the first week of August, 1988. He did a two hour local show on WABC 10am to noon EST, then would turn around and do another two hours for the rest of the country.

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

2170. Re: Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: dk@crl.com
Message-ID: <4gpa19$ljm@vixen.cso.uiuc.edu>
Source record: 25307

Scott Gillen wrote the quoted material below:

" management is to put the recording engineer "me" and the talent
" voicing the spots or interviewer and guests in the same room. This
" would mean using headphones most of the day.

Dunno if this helps or not, but in the 1970s, KSFX radio here had the announcer and board op in the same room, but with speaker phasing done so that the board op could hear the air signal, but the announcer's mic couldn't pick up the sound. I don't know whether this is feasible for a recording studio, though.

--
(c) 1996 Actor Omar Sharif has long been
David Kaye known as an expert on bridge.

2171. AM stereo question?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ahermann@oucsace.cs.ohiou.edu
Message-ID: <4gpa1a$ljo@vixen.cso.uiuc.edu>
Source record: 25308

Reply-To: ahermann@oucsace.cs.ohiou.edu (andrew hermann)

I am a junior at Ohio University studying Telecommunications. As of now, i am an audio production major, but have a keen interest in public radio. I work at our AM station (1340-AM WOUB) and over the past summer it was converted to an AM-stereo signal... Well, i had to decide on a topic for a paper in my Telecommunications Laws and Regulations class, and after looking through som trade mags, i found out that a national standard for AM stereo was passed in 1993. We had always studied about how Mark Fowler's FCC (under Reagan) decided to leave the competing systems for AM stereo to be decided in the marketplace, and that's why the issue died...

Well, i've searched all
over the Web looking for info, FCC documents (1982 and 1993), stuff about Fowler, stuff about the chairperson who set the standard, or anything else i could get my hands on. I have a bit of information from the library, but i thought i could add to it with info off the WWW. I would like to thank you for any help in advance, or just for your time in reading this....

2172. Re: Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: jgallagh@interserv.com
Message-ID: <4gpa1a$ljp@vixen.cso.uiuc.edu>
Source record: 25309

We are to be rebuilding
> are production studios. A plan that has ben presented by
> management is to put the recording engineer "me" and the talent
> voicing the spots or interviewer and guests in the same room.

WABC Music Radio 77 had the jock on the opposite side of
the console when I sat in with Dan Ingram and Cuzzin Brucie
back in 1975 (or so).

I was suprised at how large the room was with a lot of glass.

The selection of music carts, which of course was
extremely limited, was behind the jock and I actually
saw Dan Ingram talking while at the same time reaching
behind him for the next music selection.

The mike stand must have been well-oiled because Dan
would hold it and move it around while pulling carts.

Back in those days, I swear they played OJay's Love Train
once per hour on Friday afternoons, even though it was
no longer a "hit-power" as they called it.

For a short time, they also referred to their local one minute
newscast as "Newsie-Dooz" (this came at 6 minutes
before the hour and led into the ABC network
Contemporary newscast at :55). I can't quite picture Bob
Hardt sitting in a studio with his big voice booming:

Newsie-Dooze First from W-A-B-C New York....
---
side note: Today I own a large discotheque in New England
which features "dance music" and the jock always plays
Love Train whenever I walk in (which is seldom as I'm usually
long in bed by that hour of the night). The young crowd is
not that familiar with it and they've asked the jock if it's a
new release ! Maybe Motown should re-release it ?

John Gallagher/Boston

2173. Re: Tight Directional Patterns (was: Re: Detroit 1500 array)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Manos Demetris <manos@rust.net>
Message-ID: <4gpa1b$ljq@vixen.cso.uiuc.edu>
Source record: 25310

John Byrns wrote:
>
> In article <4gc1bh$mpe@vixen.cso.uiuc.edu>, alcassel@crl.com (Alan L.
> Cassel) wrote:
>
> > I think honorable mention has to go to WCNN 680 (50 KW daytime/10KW
> > nighttime), with their 8-tower array. I used to live about 10 miles to
> > the west of their towers, and when they switched to their nighttime
> > array, I couldn't hear them at all. WPTF, a 50 KW station in North
> > station in Memphis, and ultimately, KNBR in San Francisco.

Then John Byrne said...

> I don't think you need an 8-tower array to get this effect. Back in the

I worked at a station on Long Island that is now defunct. At night their
1000 watt signal was directed out into the Altantic by three towers.
>From about eight miles north of the array I could see the towers and not
hear the station. (No wonder they are defunct.)

Manos Demetris

2174. HOOTERS GIRLS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: patrickp@gzero.com
Message-ID: <4gpa1b$ljr@vixen.cso.uiuc.edu>
Source record: 25311

According to Ron and Ron on WSUN 620am in Tampa, Fl. the "Hooter's Girls" (B.L., Lynn Austin and Julie Williams) will return to local talk radio in the Tampa area on 760 am WBDN. The "Girls" made a appearance on the "Bad Boys" show did some shtick and the announcement.

While this is certainly good news for talk radio (which had the H-Girls and Bob Lassiter blown out of the water by the Fabulous Sports Babe and a local Sport show) questions remain about how well they will do without Fez, Ron and Ron's sidekick. My bet is the Fez-meister will make some regular "surprise" aappearances. When Fez and the Hooters Girls were on the show had that (feminine) glow.

There was no mention of air time though even as friends if the Hooters Show conflicted with R&R that would be radio-suicide. In any case we are part of the way back. If the Hooters Girls can make it back then Bob Lassiter can't be far behind ;). Maybe he'll join them at 760 ?

Which is another thing ... 760am is in Brandon east of Tampa. Anyone know how far it reaches???

1*
* RM 1.3 01536 * Welcome to the bazaar of the bizarre.

2175. Re: transmitter reading requirements

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4gpa1c$ljs@vixen.cso.uiuc.edu>
Source record: 25312

lewison@DUKE.ICCC.CC.IA.US (SCOTT LEWISON) wrote:
> We at my station 93.3 WSNE are
>>trying to figure out what the latest rules are reguarding transmitter
>>readings. I heard that the FCC was going to pass
>>a law that would make it so that if need be we can go for several hours
>>before taking another reading. If anyone can shed some light on this
>>issue it would be greatly appreciated. Thanks, ---Jed Barton.
>
>
>I am under the impression that (like many other FCC rules) the rule is that you
>must take reading as often as need to show "reasonable" control of transmitter
>settings. Many stations read every three hours, some read meters once during
>every shift. Our's only reads the meters once a day. However, we do have a
>remote control that constantly monitors transmitter tolerances. I really
>don't know how far a station could push this.
>
>

Effective December 1, 1995, the FCC has allowed unattended
transmiter operation (with a provision that someone be able to turn it
off within three minutes). They no longer specify what parameters must
be monitored or how frequently.
You can find a pointer to the NPRM, R&O, and Federal Register on
this rulemaking under "FCC Resources" at my web page at
http://slonet.org/~hhallika .
In addition, Radio World is about to publish the first of several
articles looking at the new unattended remote control rules. NAB will
have a book on unattended operation at the upcoming convention. The FCC
SHOULD be releasing a notice shortly on operating unattended with EBS
(prior to installation of EAS). The notice has been in the works since
December, but has been caught in snow storms and government shutdowns.

Harold

2176. WOR Network

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4gpa1d$ljt@vixen.cso.uiuc.edu>
Source record: 25313

Does anyone know if the WOR radio network has an affiliate in Washington State, or anywhere in the Pacific Northwest?

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

2177. WVBR Sale

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: "Michael Black...WEOS-FM" <BLACK@HWS.EDU>
Message-ID: <4gpa1d$lju@vixen.cso.uiuc.edu>
Source record: 25314

The "sale" of WVBR seems to be just an onwership change of record, from the old board of Directors to the New Board of Directors of the Cornell Radio Guild. it was listed in the FCC's applications that way last week.

On another note: WVBR's Coverage is getting crimped a bit in the North end of the Finger Lakes. An 80-90 drop in at 93.7 is now on the air, WAAL (the Wall) licensed to Clyde, NY, is broadcasting an automated Classic Rock/AOR format, and is owned by George Kimble/Bob Martin who also have interest or own WGVA Geneva, WNYR Waterloo, WCGR Canandaigua, WLKA Cananddaigua, and a new FM in Bloomfield. The latter two are LMA'd or leased to WMAX with WLKA repeating the Rochester AAA station, and the Bloomfield programming a Jazz/NAC type format. I have noticed in areas that used to receive the WVBR siganl clean now gets adjacent channel splatter from the new station.

WGVA, WNYR, and WAAL all origonate their broadcasts from the WGVA studio/transmitter site in Geneva, after a falling out of George and his brother Russ, forced the WFLK studio move from the WGVA building to new studios on Hamilton Street (Rt 5&20). For awhile, WFLK was housed in the WGVA building and I have been told that the working relationships of the staff were quite volatile!

Michael Black
WEOS-FM
Geneva, NY
Black@hws.edu

2178. Re: Sale of WVBR?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4gpa1d$ljv@vixen.cso.uiuc.edu>
Source record: 25315
Cross-posted to: rec.radio.broadcasting,alt.radio.college

Dangerboy <smeyer1@ic3.ithaca.edu> says:
>
>Does anyone know if the rumor regarding WVBR-FM in Ithaca, NY is true?
>I'd heard that it was for sale. I believe it's owned now by Cornell
>Community Radio, and while it is not an official Cornell U. station, its
>staff is almost wholly CU students.
>
>Any and all information would be much appreciated. Sorry for the crosspost.

You're in Ithaca, aren't you? Sounds like you may be the best source
for that info. Let us know what you can dig up.

Is Cornell Community Radio the rumored buyer, or the current owner?
It used to be owned/run by Cornell Radio Guild, Inc. (a student-owned
membership corporation).

Regards,
Andy (former WVBR person)

2179. Re: Sale of WVBR?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4gpa1f$lk0@vixen.cso.uiuc.edu>
Source record: 25316
Cross-posted to: rec.radio.broadcasting,alt.radio.college

Dangerboy <smeyer1@ic3.ithaca.edu> says:
>
>Does anyone know if the rumor regarding WVBR-FM in Ithaca, NY is true?
>I'd heard that it was for sale. I believe it's owned now by Cornell
>Community Radio, and while it is not an official Cornell U. station, its
>staff is almost wholly CU students.
>
>Any and all information would be much appreciated.

I just gave them a call. The person who answered knew nothing about
any sale or rumor of one. Yeah it's Saturday, but more than likely any
of their regular staff would know, if there was anything to know.

It's still being run by the CRG (Cornell Radio Guild). Still on the air
with main transmitter plus a translator. Business is tough, but with a
few exceptions, that's been their history for most of the past 38 years
(not counting the two or three decades of CRG history before WVBR-FM).

Regards,
Andy
(WVBR-FM alumnus, from the same time as Keith Olbermann)

2180. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4go9mu$s4k@nntp.crl.com>
Source record: 25379
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

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Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 02-24-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ Edited by Lou Genco (lgenco@old-time.com))

Last Modified: Sat 02-24-1996
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

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```

Q19. What is the best way to archive OTR programs?
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Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the early 1960's. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes of OTR programs. A partial list can be obtained from my OTR WWW site.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at my WWW site.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested

various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at the archive site, and my FTP / WWW sites.

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info, or download STATIONS.OTR from my FTP site. If you learn of other sources, leave a note!

Julian A. Smith (jsmith@blues.epas.utoronto.ca), Frank Passage (passage@pluto.dss.com) and Bill Pfeiffer left the following information:

For AM listening, try the new National Radio Club's _AM Radio Log, 15th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price range: $20.00]

For FM listening, I'd suggest Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at 800-248-4242 or +1 212 473 4668 voice, or +1 212 473 4626 fax. The address is M Street Corp., 304 Park Ave S Floor 7, New York, NY 10010 USA. costs $29.95 + p/h,

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page or FTP site for a list of some of them.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119

Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices.

Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my FTP & WWW sites. While you are there, check the online libraries; some collectors have very complete collections of various serials, and they are listed by name or date in their listings. I am currently compiling a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series. At present, the database exceeds 90,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items. It can be FTP'd as sou_pub.otr. (Thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a Netscape table of logs and log sources at my WWW site.

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions
to various programs. They are on file at his and my WWW/FTP sites.

Many of the local and national OTR clubs maintain informational
libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can
access for more information?

A16. Yes, there is a growing number of WWW sites, as well as FTP sites
and a Gopher. Each site contains different information, so you
might want to visit them all. The sites listed below are good
places to start, since the major OTR WWW pages have links or
pointers to each other. If you learn of any others, I'd
appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

FTP:
ftp://old-time.com/pub/lgenco
(under development)

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to radio.aiss.uiuc.edu,
directory: pub/AIRWAVES/OTR

GOPHER:
gopher radio.aiss.uiuc.edu 7070
(select "OTR")

World Wide Web URL:
http://radio.aiss.uiuc.edu/~rrb

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic
newsletter, mailed every night to subscribers. Traffic has
increased considerably, and the digest is usually mailed more than
once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

FTP: radio.aiss.uiuc.edu (directory /pub/AIRWAVES/OTR/)
GOPHER radio.aiss.uiuc.edu 7070 (select OTR)
Web http://radio.aiss.uiuc.edu/~airwaves/history.html#archive

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. To access this service, point your browser at: http://radio.aiss.uiuc.edu/~rrb/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This may lead to a greater loss of signal (particularly high-frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate

in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines, Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should not be confused with FM radio broadcasts. One of my

customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source

copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at my WWW site. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made
before the 60s
- Avoids "ham" radio gear (the Boat Anchors group
covers that)
- Has a -very- comprehensive FAQ that new folks should read

Several museum sites are available at my WWW page. The WWW
site, "The Bellingham Antique Radio Museum" is also available
directly via URL http://www.pacificrim.net:80/~radio/ This site
contains info and GIFs on old radio hardware, as well as
soundclips of OTR show intros.

The University of Maryland also has a WWW site entitled "Broadcast
Pioneers' Library". This is an excellent resource for the serious
/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware
resources may also be found at my WWW site.

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an
excellent choice for picking up distant AM stations that carry OTR
programming. Although the tuning dial has notoriously poor
calibration, the sensitivity and selectivity seem superior to other
radios. A SuperRadio FAQ is available via my WWW site.

-Some- readers have had good success with the Select-A-Tenna
antenna advertised in several magazines, and the Grove Catalog.
The S-A-T seems to be rather directional, and may eliminate
off-axis interference.

Ham Radio magazines sometimes carry information about small loop
antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left
this note:

Several years ago one of the electronic magazines ran
plans with dimensions and number of turns, etc to build
one of these antennas. I have built several and I'm no
mechanic. If you (or anyone else reading this) would
like a copy of the article and plans, drop me a stamped,
self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and
technical artlcles related thereto, send a SASE to the following
address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at my WWW site):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop?
http://www.thoughtport.com/tpa/non/mrtw

There is also a mailing list for folks interested in current radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at your FTP site?

A24. Maybe. There are several FTP-by-email servers. Contact one of them for instructions.

ftpmail@decwrl.dec.com
with no subject line,
and two-line body with line one help and line 2 quit

ftpmail@grasp.insa-lyon.fr
(body: help) Please, European users only.

bitftp@pucc.princeton.edu
(body: help or ftplist for a list of anonymous ftp sites)

BITFTP@DEARN or BITFTP@vm.gmd.de
(body: help or ftplist for a list of anonymous ftp sites)
(Europe only)

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at MIT, and is available from the MIT mailserver. For more info on how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

WWW pages can also be retrieved by email. Contact
agora@www.undp.org for more information

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman
named Linda has just started a list devoted to
50's-60's Television. You can contact her at
LEEKNIGHTS@delphi.com I signed on immediately, and
it's a wonderful place to meet other people
interested in this subject. Very much like the OTR
list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample
via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect
to any of the WWW sites mentioned above, and follow the pointers
to their audio clips and / or soundbytes. Most of the soundbytes
can be downloaded, and played on your computer's sound card.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there
a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about
everything from "underbed cardboard storage boxes" to old soft
drink cases. If you want your collection to have a more
"professional" look, here is a note from Ron_B._Hare@livewire.com
(Ron B. Hare)

You almost need to buy cassette albums from
specialty suppliers. Radio Shack used to carry a
small line of these and charged too much. We are in
the recording studio business, and receive catalogs
from several sources. The one one I like best has
some of the lowest prices and unhesitatingly deals
with individuals and will take your credit card
number over the phone for instant shipment (in
contrast to some who require account setup, purchase
orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

2181. Infinity buys Advertising Company

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4gpa0q$lip@vixen.cso.uiuc.edu>
Source record: 25380

>From the Denver Post of 2-23-96:

In its first deal outside the radio industry, Infinity Broadcast Co. said yesterday it had agreed
to buy TDI Worldwide, a privately-held company that dominates big-city transit advertising in the USA and Britan for $300M in cash and stock....Last year Infinity had revenues of $325.7M..., TDI had revenue of $262M .....

In response to this unusual development, the Federal Communications Commission is reported to be
considering rules that will restrict Infinity-owned ads to no more than 50% of the cars in a given
subway train, half the taxicabs in line at major airports and no more than eight restroom stalls
at JFK airport. The newly-appointed Infinity director of restroom advertising, Mr. Howard Stern,
has vowed to fight these proposed regulations at a special meeting of the FCC commissioners.

(uuhh, only the first paragraph accurately quotes the Post article.....)

-Bill

2182. San Diego Radio Watcher 2.24.1996

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4gpa0q$liq@vixen.cso.uiuc.edu>
Source record: 25381

San Diego Radio Watcher: 2.24.1996
"It's not the length of the stick, it's how you use it."

**KFMB comments on rumors that the AM/FM/TV are for $ale:
Chris Meyer, owner of KFMB, at a staff meeting;
"These stations are NOT for sale!"

**XTRA XTRA: I'm told by station officials that soon-to-be
owner JACOR has additional property in mind for the San Diego
market. The first paragraph indicates that Midwest TV's
AM/FM/TV combo is not on the block, but recent trades indicate
that "stations" are printing money again. . . .

**I CAST MY VOTE FOR: RockMix 103.7 [KMKX] has a new ad campaign
on the station -- that's quite funny. It's a good barb at the
upcoming election, uses sound bites to promote RockMix 103.7. I heard
Sen. Dole explain his views on radio in a nicely-edited piece Friday
afternoon during Dan Lopez's drive. Check it out at:
http://www.kmkx.com

**San Diego Tribune, page B-10, San Diego [city] editon on Tuesday:
Paid ad by the Catholic League protesting the Dave, Shelly
and Chainsaw segement called "Lash Wednesday."

The team is heard on KIOZ-FM, Oceanside, 102.1.

The ad in part:
"it is a deliberate mockery of Catholicism. . . . The segemnt
features an insulting ridicule of one of the Catholic Church's
sacrements."

"Lash Wednesday," according to the ad, invites callers to report
their worst sin.

Thursday's SD Tribune indicated that the morning team of Dave,
Shelly, and Chainsaw would donate the cost of the ad to the
Catholic League -- nearly $3,400.

**Rock 105: I'm told from the hard-rock choice of San Diego that
the change from 102.1 to 105.3 should "happen at the end of March --
if not sooner." Presently, SETS-FM has the 105.3 spot, but will
shift to 102.1, Oceanside.

On the AM side of the house, KCBQ-AM continues with prep basketball
coverage -- at least until the end of March. Par Broadcasting,
according to the Oceanside Times-Advocate, has not expressed in interest
in the remote broadcasts.

**BEATING A DEAD HORSE: KMAX, the "so-called" sports station based in Los Angeles at 107.1 FM, will continue the sports format. I call it a "so-called" sports station, because, as it's said: "They just can't suck enough."

**IMUS! I caught the replay on CSPAN . . . But he did look the worse for wear. As a poster to the alt.fan.Don-Imus newsgroup, "How can a man who promotes vitimans, be sick so much?" I hope to see more of the [well] I-man on C-SPAN this election year. Nobody does political satire better.

**Web Weavers:
Interscape's Radio Site: http://www.adnc.com/web/scape/radio.html

Chris Carmichael
sdradio@sd.znet.com
http://www.geocities.com/RodeoDrive/1102/index.html

2183. Western NY Radio Watcher; Monopoly in Rochester

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4gpa0r$lir@vixen.cso.uiuc.edu>
Source record: 25382

Reply-To: talk1370@aol.com (Talk1370)

When Congress enacted the Telecom bill it may or may not have intended some radio markets in the top 50 to become virtual monopolies for one station owner...but it has just happened in Rochester, NY.

Boston-based American Radio Systems, which already owned WCMF AM-FM and WRMM(FM) in Rochester, has just cut a $30 million deal to buy the four local stations of the Lincoln Group, a regional outfit which owned clear channel WHAM (AM), WHTK "Hot Talk 1280," and two prominent music FMs, CHR WPXY and AC format WVOR. This will literally give ARS control of stations with a majority of the commercial 12+ radio audience in a market of over 1.1 million population, a level of concentration not seen in any other top 50 market.

ARS believes that to comply with the rules, it will have to dump one of its AMs (speculation centers on WHTK because it has the poorest signal of the three). It also has a decision to make on whether to hold on to WVOR(FM), which has performed poorly in recent years but has arguably the best signal in the market, or dump WVOR to another company and exercise its option to purchase alternative format WNVE(FM), known as "The Nerve", which has done well since its format change last year. The decision will not have to be made immediately, since the option on "The Nerve" is open-ended and is tied to an ongoing joint sales agreement.

And it won't be an easy one. 'VOR, properly programmed, has better coverage than any other Rochester FM because of its antenna location (on the Monroe/Ontario County border, on a hill just inside the town of Victor) and more potential. But it'll take a format change and heavy promotion and air talent investment to make the most of it. "The Nerve" has signal problems (its transmitter is also in Ontario County but it needs a translator to cover areas of downtown Rochester) but it's attracted quite an audience. And once they dump the expensive Howard Stern morning show and go with a local morning show that's more music-intensive (which may happen this summer) they'll probably be even stronger and more profitable. Maybe a frequency swap that brings The Nerve's programming to WVOR's channel might be worked out, or some other format for 'VOR pursued and the option dropped...there are a lot of possibilities. This may be worked out soon, or may take a year or more to unfold...stay tuned.

Meanwhile the sale has already had some repercussions. Jack Palvino, long time WVOR/WHAM VP and general manager, says he will retire in a couple of months after supervising the transition.

His replacement for the former Lincoln Group stations has already been named; he's Ken Spitzer, who was already GM of WPXY and WVOR. Palvino had a minority equity stake in the stations which should net him a couple of million dollars out of the $30 million package price, so he'll probably be in no hurry to find work. Spitzer will undoubtedly retain Clarke Ingram, who he picked as OM for WPXY and just recently gave a contract with expanded responsibilities including the retooling of WVOR. Ingram has made progress at both stations, and has done especially well in expanding WPXY's demographic reach. But the fate of his counterpart at WHAM, Jeff Howlett, is unknown. Howlett was a close friend and longtime colleague of Palvino, and he did oversee the station's transition from full-service to news/talk. But his tenure, while not without its successes, has also been marked by controversy over programming policies that gave WHAM a partisan (ultra-conservative Republican) image in a moderate and very closely divided market, and an audience demographic considerably older and more downscale than its format rivals. And his efforts to build an audience for "Hot Talk1280" big enough to supplant WXXI-AM as the market's #2 talker were unsuccessful, and ended with the decision to drop Imus in favor of a bartered business news block. So it's hard to say if Spitzer will want to keep him, or put a less controversial figure in place to take WHAM in a different direction and broaden its message and appeal.

And WHAM evening sports host Bob Matthews, angered over the change and furious he wasn't told it was in the works, quit on the air during last night's program. He pointed out that he had a "real job" (his post as a columnist and sports reporter for the Democrat & Chronicle and Times-Union, the city's two daily papers) and didn't need the show. He also announced that while he enjoyed talking with the listeners, he "didn't care" what the station did to fill his slot starting Monday night (2/26).

It may be worth noting here that others at WHAM contacted by me and my colleagues, who requested their names not be revealed, had a different reaction to the sale from Bob Matthews. They are anything but critical, some even celebrating. Many of the station's air staffers and news people were unhappy with station management and direction, and with its very negative and partisan image in the community. These problems may or may not be addressed by the new ownership.

I've never worked for ARS, but I'm told it's regarded as a decent company to work for, and it allows the management of each of its stations a lot of local autonomy. That may mean a free hand in dealing with both personnel policy and editorial policy. What that will produce both internally and for the listener, we'll have to wait and see...

Bob Smith, middays WXXI-AM 1370 Rochester NY

2184. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4gpa0r$lis@vixen.cso.uiuc.edu>
Source record: 25383

In <4gmbge$532@vixen.cso.uiuc.edu> gds@best.com (Greg Skinner) writes:
>
>
>In article <4g1dvj$39m@vixen.cso.uiuc.edu>, <richwood@commspec.com>
wrote:
>>Top 40, by definition, plays the top songs on the charts. It's
>>probably the least innovative format because it bases its playlist on
>>lists created elsewhere.
>
>

I'll tell you why stations are going alternative:

Top-40 is based upon recordings which have the highest sales in record stores. In the past few years, this market has unfortunately become highly segregated. Both rap and alternative music are selling big in record stores, but when you put these two together on a music chart, and have a station that plays music off that chart, it doesn't please anyone. The rap listeners don't like the hard rock and vice-versa.

Back in the early 1980s, Top-40 would bring listeners TOGETHER as opposed to segregating them. For instance, a song like "Let's Dance" by David Bowie would please both dance AS WELL AS rock listeners.

But things aren't the same today. Unfortunately, there aren't many "mainstream" top-40s left, mainly because the format is not as viable as it was in the 80s, for instance. So stations have to choose a side, either a "rap" or a "hard rock" approach. So in NY, for instance, we have "Hot 97" and we have "Z100". Maybe it's a phase, because a similar thing happened in the '70s with Disco. You either liked it, or you thought "Rock Ruled" and "Disco was Dead."

Hopefully, mainstream will find a place in the hearts of all Americans once again someday. But for now, who even cares to watch the grammy shows?

That's my 2 cents. (hopefully it's worth more).

2185. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4gpa0s$lit@vixen.cso.uiuc.edu>
Source record: 25384

In article <4gmbfr$51e@vixen.cso.uiuc.edu>, addie@interaccess.com (Jim Addie) wrote:

|: I, along with 3 other engineers,
|: had the opportunity to compair the sound of a CD with a copy of it made on
|: a hard disc audio system with 3:1 bit rate reduction. Both the CD and the
|: HD copy were passed through a Dolby digital STL...
|: ...we ALL miss-identified the 3:1 HD recording as the
|: CD.... Note, however, that in this
|: test, none of us had the original CD to compair to.

Not a big puzzler. Apparently, the hard disk's 3:1 compression simplified the data enough that the Dolby dstl's compression didn't have to mangle it too much.

Remember, all lossy compression schemes -- including the hard disk's, the dstl, MPEG, DCC -- rely on psychoacoustic tricks to eliminate data that 'average people can't hear'. As such, it's an inexact science... and no two schemes make the same assumptions about average hearing.

So what you've proven is that the hard disk's system does a smoother job of eliminating data, for your ears, than the dlst does.

Unfortunately, we still don't have any objective measurements for this. And many combinations of lossy compression make things a lot worse.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

2186. 'The Book'

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4gpa0t$liu@vixen.cso.uiuc.edu>
Source record: 25385

TH>Trying to find information about 'The Book'; which is supposedly some
TH>sort of book about radio market shares and such.

"The Book" generally refers to the Arbitron rating book. Each rated market gets a compilation of ratings of stations in the market, once, twice or four times a year, depending on the market size. Within the survey period we get "mini books" called Arbitrends that have a three month rolling average.

Rich

2187. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: trauth@paul.rutgers.edu
Message-ID: <4gpa0t$liv@vixen.cso.uiuc.edu>
Source record: 25386

robert573@dallas.email.net writes:

:Someone told me today that the Woodstock '94 album (2 CD's) had "long"
:recording times.... I was told CD #1 had some 85 minutes of audio... how
:is this possible??? Don't CD's have a 74 minute max capacity?

Originally that was supposed to be the case, but they seem to have
somehow found ways to up that. I have a couple CDs that are 78 minutes
long, a full 4 minutes over the 74-minute limit (disk 1 and 2 of the
Donna Summer Anthology).

This is the first time I've heard of 85-minute disks though. I guess
they've found ways to store music on CDs very efficiently or something.

* Tom

2188. East Coast Association Of Country Music Broadcasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4gpa0v$lj2@vixen.cso.uiuc.edu>
Source record: 25387

A friend of mine is attempting to organize an association of Country Music Format Stations on the East Coast from Maine to Florida. This association has nothing to do with the recent demise of the country format in the NY area.

Anyway, they asked if I could try to compile a list of stations in this geographic area that do broadcast the country format. If you could send me the location, frequency, band, and call letters (via e-mail - don't want to tie up the newgroup with posts of this nature.) I'd certainly appreciate it as I'm trying to compile a list for her.

Alternatively, if there another, easier way that I might be able to obtain this information?

Thanks for your help.

Ron
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2189. Re: The Supply And Demand Of Country Music In The NY Area

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4gpa0t$lj0@vixen.cso.uiuc.edu>
Source record: 25388

Thanks Nate,

What a level headed reply. Yet, I find the replies on rec.radio.broadcasting to be far more level headed than on other newsgroups. (Probably the result of the Moderator - Thanks!)

The situation that you described regarding many rock stations shifting to country was perceptible to me whenever I travelled, and, I'm talking about areas as urban as NY (Boston, Detroit, Chicago, LA etc.) This led me to believe that Country (at least what I refer to as HNC - Hot, New Country, was growing in leaps and bounds.) Made the surprise of losing the ONLY MAJOR outlet in NY that much greater. But, your perception of saturation does provide some new insight. It just doesn't seem to be applicable in THIS market, even if it is the case elsewhere.

Let me tell a brief story (if I'm allowed to here). I was ALWAYS a rocker up until a couple of years ago. I had tried country in the past but didn't find it very appealing, finding that I had to suffer through a lot of music that I didn't like to get to one or two that I did. But, a couple of years ago, I turned my dial to 103.5 again, and, wow. What a difference! HNC was NOW Rock n Roll and Country "mixed" together, AND, as a bonus I could understand the words and the story contained in just about every song. I was hooked and have been an EXCLUSIVE Country Fan to this date. I even tried going back to my old stations, here in NY. Can't do it. The appeal is gone. Country became such a significant part of my life that it's absence leaves a gaping hole. I turn to whatever local source I can get, when I can get it, since its availability is severely curtailed, now, by broadcast times and limited local signal strengths, and, I continue to build on my collection of albums.

I tried to look at this from an economic viewpoint. I knew NOTHING about the radio market a few weeks ago but I'm getting an education and I do have a degree in Economics. I looked at the numbers which were publically available for WYNY and they said it was making money. Combining that with my perception of "growing" popularity for HNC, I assumed the growth would continue. (I still don't know that wouldn't have been the case here in NY. Many of my friends had recently crossed over from rock or jazz or whatever to country (HNC variety) and claim to be as upset as those of us who have been country fans for a longer, some much longer than me.)

Anyway, it's been just under 3 weeks and I've experienced a ton of frustrations already. It does seem like a lot longer. But, I'm adjusting and will survive this. But in the meantime, if I see an opportunity to promote the format (strictly from a marketing standpoint) then I'll do it. The way I figure, if it gets all that bad, I can always move closer to the saturated areas. :)

Thanks again. Your response was much appreciated.

Ron

I don't know what will happen, if anything. But, for the first time in my life, I felt compelled to try to DO something about it myself instead of sitting back and let someone else do it for me. That's counter to the rest of my life where I've always been a very private and conservative person and tried to stay with the mainstream just to conform (even though I knew there was something else I should embrace.) I NEVER called the country station until that last weekend before they went off the air, and, after dialing their number about 800 times (at least it felt that way), I finally got to thank them and to wish them good luck, which was the only purpose for my call.

On Feb 22, 1996 13:21:45 in article <Re: The Supply And Demand Of Country Music In The NY Area>, 'natebarg@cencom.net (Nate Bargmann)' wrote:

>
>ronkr@pipeline.com (Ron Krause) wrote:
>
>>What we expect to gain is ANOTHER station that will embrace the Country
>>genre. I know all about business decisions also, and, that's why the
>>posters for this upcoming rally contain the incentive "now we're done
>>complaining! It's Time For ACTION!"
>>
>
>Ron,
>
>I'm sympathetic to your cause, although from another angle. Being a
>Rock 'n Roll music fan, I was dismayed as good rock station after
>another abandonned the format and switched to Country. For some the
>change has been permanent and others have since switched formats,
>becoming a virtual chameleon. I guess those stations' management
>believed they could cash in on a new opportunity. What seemed to
>happen was a complete saturation of the market (even for out here in
>the plains states where there is literally a country station on every
>corner!) and lowering of the market share and profits for everyone.
>Of course the savy stations have since found a niche and are
>exploiting it, while the stations that stayed with the rock format
>likely saw their audience numbers increase some and may be retaining
>their share. (I do not work in the biz, so I'm just guessing.)
>
>My point is, don't give up! If your prefered music choice goes off
>the airwaves, then you'll be forced to do what I do, buy and listen to
>CDs. At some point what you like today will surface as "classic" and
>you'll really get to feel old! I don't know whether you read Popular
>Communications, but former editor Tom Knietel has addressed this issue
>several times. It's not easy to lose an old friend, especially when
>it seems you have let it be a part of your everyday life for a long
>time. I guess it's the nature of the biz.
>

>Good luck finding some one else to pick up the format in the Big
>Apple.
>
>- Nate
>
>
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2190. Re: Tight Directional Patterns (was: Re: Detroit 1500 array)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Barry Mishkind <barry@AZStarNet.com>
Message-ID: <4gpa0v$lj3@vixen.cso.uiuc.edu>
Source record: 25389

WALLYAUDIO wrote:
>
> Going back to my old National Radio Club night DA book, 1130 in the
> midwest is Tight!. KDFX-1190 (ex. KGBS-KUII-KLIF) has a pretty tight
> night pattern too. In the populated far north Dallas area they are

Probably the only way to properly talk about these beasts is to specify
the ERP in the minima, or a specific monitoring point reading (which
will give a relative idea, based on TPO).

For example, it is easier to compare a station with 2.2 mv/m at 2 miles
with one at 5.7 mv/m at a similar distance.

--

Barry Mishkind Tucson, AZ
http://www.broadcast.net/~barry

2191. Howard Stern

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4gpa14$ljc@vixen.cso.uiuc.edu>
Source record: 25390

RE> Interestingly the Lancaster area, which is covered by WQXA, is
RE>considered a very conservative market. Stern's brand of humor, his
RE>"shock jock" image makes him an unlikely candidate for these airwaves.

Why? Don't Conservatives have sex?

When I lived in Dallas I was told it was a very religious city because
it had the largest Baptist congregation in the world. A friend of mine
owned a book store that also carried erotic material. He told me his
best customers were from the Criswell Baptist Church. Don't ever
underestimate the level of gonadal activity of a religious person.
They'll surprise you every time.

Remember Jimmy Swaggart and Jim Bakker.

Rich

2192. Re: Is GE Super Radio worth it

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ingraham@ultranet.com
Message-ID: <4gpa14$ljd@vixen.cso.uiuc.edu>
Source record: 25391

cbmbest@ix.netcom.com (Ray Dennis) says:
>
>I have heard about the GE Super Radio that is supposed to have a decent
>AM front end.

I read somewhere that one of the GE SuperRadio models (II ? III ?) had
significantly inferior performance. People were encouraged to find the
older model if they could; but even the "inferior" model was supposed
to be better than most radios out there.

Regards,
Andy

2193. LOKKING FOR 'UNCLE DON ANDREWS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Roger L Eaton <roger53@earthlink.net>
Message-ID: <4gpa0v$lj4@vixen.cso.uiuc.edu>
Source record: 25392

I am looking for any leads as to what ever happened to the great C&W

disc jockey from the 50's and early 60's in and around the Saginaw-Bay

City area of Michigan. 'Uncle don played kick-ass c&w before the term was

coined on Sat.eve.from 7 til midnight. Heard he moved to Florida

Any help ???

Thanks, Roger

2194. Re: Intresting Harmonics on 1650kHz, Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: ATEC15X@email.mot.com
Message-ID: <4gpa13$ljb@vixen.cso.uiuc.edu>
Source record: 25393

In article <4gkgqh$116@vixen.cso.uiuc.edu>, balthrop@airmail.net (Alan Balthrop) wrote:

>
>
> On 1650 kHz in the Dallas/Fort Worth area, I'm getting interference of
> KLIF 570, and KRLD 1080. Any ideas why?

Sure that's easy. The front end of your receiver has 2nd order IM (inter modulation) problems with strong signals. Notice that 570 + 1080 = 1650. The two carriers are mixing in your RF stages. This seems to be a major problem with many AM receivers today, cost, not performance seems to be the watchword in AM receivers today.

Regards,

John Byrns

2195. Re: Jacor buys Citicasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4gpa14$lje@vixen.cso.uiuc.edu>
Source record: 25394

Michael Hagerty <Michael_Hagerty@ktvk.com> wrote:

>jay marvin wrote:
>>
>
>> Tom,
>> What station or stations in Phoenix? I've always wanted to return to
>> Jacor and I've always wanted to go to Phoenix! Any of the stations
>> talk?

>Jay: The stations are KSLX AM/FM(1440/100.7) Both are currently classic rock...the
>AM(a daytimer)simulcasts the FM. However, Jacor has announced its intention to buy
>more stations in this market...
>Michael

Thanks Mike for the info! Hey, Randy! How about a gig!<G>

jmarvin@well.com
*liberty is the crime which
contains all crimes*

2196. Re: Top of Hour Beeps

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: comnlink@shell.third-wave.com
Message-ID: <4gpa10$lj5@vixen.cso.uiuc.edu>
Source record: 25395

EB Feaster (ebfeaster@aol.com) wrote:
> Last I heard, KYW Philadelphia still runs one. They don't even run a
> network newscast at the top of the hour!

KYW is a Group-W Westinghouse station. To the best of my knowledge, all AM's in Group-W do this. Not only the top-of-hour tone, but the apparent lack of network news. Group-W's station near me, KDKA, Pittsburgh, also does this.

I say apparent, because the hour-top news is filled with sound bites from their network. Probably even have the local anchor read the stuff that the network anchor reads around the same cuts. I'll say this for this format, it truly allows them to balance the proportion of local news to non-local news. Great for days when national news is a yawn, but there' something big locally. I wanted so desperately to do this at a small-town NewsTalker, once, but the manpower factor bit me. Had to settle for second best: a little local headliner/teaser into network. I even thought about cutting out the last minute of network news, so that the network's punctuation wouldn't make listeners think that news was over, and they should turn their attention elsewhere.

> My dad, who lives in Philly once told me he'd be lost w/o that BEEP. Every
> morning he has on KYW. Some days he's really listening, somedays it's just
> on in the background, but once that BEEP happens at 8am, he knows that he
> has to leave in the next minute or two to catch his train, or he'll miss
> it!

Talk about a prime example of a feature that teaches listeners not to listen! I understand that a top-of-hour tone can be a service. In fact, I personally think it's a cool thing to make your station sound like a local "standard-bearer". (I even used to enjoy the tone that Hearst's then CHR station in Pittsburgh used in the '80 - yes, Ted Atkins was here! [btw, this is not a cut, Mr. Atkins was a role-model for me!]).

But, the detrements seem to outweigh the benefits. "Hey Mr. Listener: You can ignore our announcer telling you the time (and our sponsors), we'll give you a tone! In fact [pause], it's coming up now... at the tone [boooop], it's time to turn off your radio, and turn on Oprah!"

Of course, with the desperation for unique niche formats for AM, I guess it's only a matter of time until there's an "All Time" format! :)

Here's a couple of slogans:
"All Time, all the time..."
"We've got the time for you..."
"There's no time like our time..."

"Give us twenty minutes, and we'll give you a third-of-an-hour..."

2197. RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Brendan Cosgrove <kevinc@awod.com>
Message-ID: <4gpa16$ljf@vixen.cso.uiuc.edu>
Source record: 25396

Hi again everyone in Airwaves Land,
Its your friendly jingle-collecting buddy "The Cosman" here. Man has my collection of jingles grown over the last month. Thanks to Tom Norwood for providing me with some obscure stuuf that I did not have. Alos thanks goes out to Joe Tedd Locastro in New york. He provided me with a great copy of the "Format of the Day" simulcast of KISS 108 FM on WYNY and a great bunch of stuff from the new "KTU." I'm still in the jingle collecting market. If you would like to trade, please e-mail me for a list. Also, If you know of any new packages just produced in Dallas, I would really like to hear about it. Thanks a bunch
Brendan Cosgrove
kevinc@awod.com

2198. Re: I've been to the Future

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4gpa11$lj7@vixen.cso.uiuc.edu>
Source record: 25397

Chris, you forgot the last part of the dream...
the part where Westinghouse/CBS and Disney/ABC merge
and buy out Clear/JaCox...to become WeBCox...
:-)

Bob Smith, middays WXXI-AM 1370 Rochester NY

2199. Key specs of GE SuperRadio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Edward Rosen <emr@slip.net>
Message-ID: <4gpa11$lj8@vixen.cso.uiuc.edu>
Source record: 25398

I'm this close to buying my own GE SuperRadio, having just heard its terrific sound at my local K-Mart. The store demo (the only one left) was pulling in stations with exceptional clarity, apparently oblivious to the buildings superstructure.

But I was wondering if anyone could point out the key specifications to look for when comparing tuners. If I had my druthers, I'd like to find a great receiver with digital tuning and a remote control.

Thanks,

Ed Rosen
San Francisco, CA

2200. Re: Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-25 00:00:00 UTC
From: Dale Randall <daler@uslink.net>
Message-ID: <4gpa12$lj9@vixen.cso.uiuc.edu>
Source record: 25399

Drew Durigan wrote:
>
> rlonewolf@aol.com (Rlonewolf) wrote:
> >
> >Hi. Would like to make contact with announcers I went to school with at
> >Brown Institute Broadcasting Division in Minneapolis.
>
> What a great idea! Me, too! <g> I graduated in June, 1983 in the "9AB1"
> class. Instructors included "J.L." (Joel Larson), Tom Stelzner, Tom
> Honstedt, and Charlie Ankeny. (Even had Roy Finden fill-in for Charlie
> during TV term!)
>
> How many "Brownies" do we have among us?
>
> -Drew in Sunny Central Florida-
Boy does this date ME. Tom Stelzer was a fellow graduate (June,
'72). Unfortunately, I heard he passed away a couple of years ago. I
also understand Brad Larson (June '72) ended up teaching at Brown.
Might interest you to know that Roy Finden was an instructor in '72,
so he's been a fixture for awhile.

Dale Randall - - Grand Rapids, MN

2201. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: csp@w3eax.umd.edu
Message-ID: <4grrdv$55a@vixen.cso.uiuc.edu>
Source record: 25250

In article <4gpa0r$lis@vixen.cso.uiuc.edu>,
Sal D'Amato <salucce@ix.netcom.com> wrote:
>
>In <4gmbge$532@vixen.cso.uiuc.edu> gds@best.com (Greg Skinner) writes:
>>In article <4g1dvj$39m@vixen.cso.uiuc.edu>, <richwood@commspec.com>
>wrote:
>>>Top 40, by definition, plays the top songs on the charts. It's
>>>probably the least innovative format because it bases its playlist on
>>>lists created elsewhere.
>David Bowie would please both dance AS WELL AS rock listeners.
>
>But things aren't the same today. Unfortunately, there aren't many
>"mainstream" top-40s left, mainly because the format is not as viable
>as it was in the 80s, for instance. So stations have to choose a side,
>either a "rap" or a "hard rock" approach. So in NY, for instance, we
>have "Hot 97" and we have "Z100". Maybe it's a phase, because a similar
>thing happened in the '70s with Disco. You either liked it, or you
>thought "Rock Ruled" and "Disco was Dead."

I agree with everything you say as far as the music fragmentation as a
reason for Top 40 format's decline. I 'd like to add and ask:

1) how come there is not much *fun* on the radio any more?
Regardless of format, it feels like most stations are now juke-boxes that
play song-after-song.. I remember times when I would just turn the
radio on to put me in a high spirit or in a partying kind of mood...
(upbeat jocks, outrageous promos, really creative stuff and liners, rolling
flow, drop-ins..., listener-involvement..)
Well those days are long gone...

2) I hear all the time the argument that... radio is no longer
targetting the 'kids', therefore, the luck of that distinctive
'top40 sound' (=high energy delivery). Well, although I agree to
an extent, dont try to convince me that highly upbeat shows -- such as
the 'Friday 5 o' clock whistle' (a celebration of weekend kinda show
for office workers primarily) was aimed towards kids; it was clearly
aimed towards 24-34 age group.. Yet, it was a class of its own...

3) I can relate to the fact that music trends come and go, yet, I wont buy
the claim that the *lifestyle* profile of listeners has changed so drastically
in just a couple of years.. (I remember having 2-3 funloving
stations in most major markets in 91, yet 1992 signed the end of most of
these stations). [of course, most top-40 stations are fun-loving, by
nature, but fun-loving is *not* confined to top-40 exclusively]

4) Look at OLDIES stations... most of their listeners are *older* people who grew up with those songs, yet, their delivery is so upbeat and energetic. (Take a look at Wolfman Jack Shows, and you 'll notice what I 'm talking about.)

Bottom line... you can try the 'Mix', adult-like, pseudo-mature, etc whatever you want to call it approach, but dont expect *me* to listen to the radio any more. Apart from a few truly *noteworthy* exceptions, it is B_O_R_I_N_G. In case you wondering about my age group, try again... I am past that age..

Chris
--
Chris Spil
csp@w3eax.umd.edu

2202. Translators.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4grrdv$55c@vixen.cso.uiuc.edu>
Source record: 25251

Reply-To: af660@freenet.carleton.ca (Charles Hobbs)

VUBS79A@prodigy.com (Drew Durigan) wrote
#I recently returned to my old stompin' grounds here in Ocala, Florida,
#and was distressed to learn that there is now what appears to be a low-
#power translator on 99.3 for the Bible Broadcasting Network. Great!
#This has the effect of eliminating my reception of three important
#stations that I need to keep track of [...]

#[Moderator's Note: They are legal pirates, Drew. They have the same
#(or greater) power as the pirates and they originate no programming.
#Some translators have many hundreds of watts from mountain-top sites.
#Plus, the translator rules allow satellite delivery for non-comms. And
#I know of several non-comms that have no problem 'selling' blocks of
#time to radio-evangelists who hawk tapes and books and all sorts of
#merchandise. Some of these so-called 'translators' are repeating
#stations hundreds or thousands of miles away because of satellite
#delivery. Sad, really, that we disalow local community stations but
#allow these translators to flourish like a cancer on the bands. Makes
#a fellow wonder. Bill]

1. Other entities besides religious stations have translators. I've heard KOST-103.5 on 106.3 in Simi Valley, and KXEZ 100.3 on 100.1 in Santa Clarita (both suburbs about 30 miles out of Los Angeles.) There are probably others.

2. I have no comment about specific programming activities of any stations, since I don't believe that one class of format is necessarily morally better or worse than any other.

3. The issue of local community stations is good, but we need the debate joined by more of the public. Radio enthusiasts alone won't do it. Radicals (e.g. Dunifer) hurt more than help.

2203. Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: dinge@sugar-river.net
Message-ID: <4grre0$55d@vixen.cso.uiuc.edu>
Source record: 25252

Used to listed to WCAU nights when they carried a the old radio shows like the shadow, Lone Ranger, etc. Got away
from it for awhile and then it disappeared. 1210 on the dial. Was the station sold, change of format? Are there any stations that
continue to carry the old radio shows? Dick in New Hampshire

2204. MAILINGLIST: Old Time Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: wdp@uiuc.edu
Message-ID: <4gtgmu$1ai@vixen.cso.uiuc.edu>
Source record: 25253
Cross-posted to: rec.radio.broadcasting,rec.radio.noncomm,rec.radio.shortwave,alt.networks.npr,chi.general,chi.media,rec.arts.misc,rec.arts.tv,rec.radio.info,ba.broadcast

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OTR (OLD-TIME-RADIO) Newsletter Created

OTR, the electronic newsletter for folks who enjoy the hobby of
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Hints on re-recording and preserving audio quality.

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To subscribe, send an email message in the following format:

To: otr-request@airwaves.com
Subject: SUBSCRIBE

<The body of the note is ignored by the server>

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OTR is brought to you courtesy of Airwaves Media (wdp@airwaves.com)
and Lou Genco (lgenco@crl.com), who actually remembers some of the
original programs |-).

Check us out today.

2205. Chicago Radio Watch 2/25/96

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4gs40n$b90@vixen.cso.uiuc.edu>
Source record: 25317

Rumors we expected to come true.....

Long time radio guy Dan Fabian has resigned his position as General Manager at full service WGN-AM. As reported in the previous posting, station insiders suspected a change was imminent when former GM Wayne Vriesman moved into Dan's desk while he was "on leave". In typical Tribune management style, they denied a change was going to happen. But...ooops, earlier this week Dan resigned and Wayne was appointed temporary GM. What a coincidence....

Samantha James, who had been handling middays at alternative rocker WKQX-FM has left the station. Samantha could see the writing on the wall. Her shift had been reduced to one hour each day when she hosted the "retro flashback lunch" which was the stations attempt to show that alternative stations can overplay the same songs with the best of them. Samantha left the station to pursue a career in public relations.

Garry Meier is once again a member of the WLS-AM family. Garry, who worked at the station with former partner Steve Dahl now teams up with Roe Conn from 2 to 6 each afternoon.

Money talk......

During 1995, Chicago radio generated $319 million dollars worth of advertising revenue. Here is a breakdown by station..

WGN-AM 35.8 million
WUSN-FM 23.5
WLUP-FM 19.6
WGCI-FM/AM 19.3
WMAQ-AM 18.6
WBBM-AM 17.3
WLIT-FM 16.0
WVAZ-FM 14.2
WJMK-FM 13.9
WKQX-FM 13.8
WNUA-FM 12.8
WBBM-FM 11.7
WCKG-FM 11.0
WRCX-FM 10.2
WTMX-FM 10.0
WOJO-FM 9.5
WPNT-FM 8.8
WLS-AM 7.0

Three media conglomerates, Evergreen (LUP,VAZ,NUA,RCX) Infinity (USN, JMK) and Westinghouse/CBS (MAQ, BBM AM/FM) play a big role in Chicago advertising. Interesting that WLUP finished third in advertising dollars spent despite mediocre ratings. Just goes to prove demos matter much more than numbers. Talker WLS which attracts an older crowd generated about 1/3 of the revenues of LUP.

Although WGN generated the most revenue, they also had to shell out substantial rights fees to maintain the broadcast rights to the Chicago Bears, the city's favorite sports team. WGN also broadcasts the Chicago Cubs which is part of the Tribune family.

Welcome to....

D.J. Armstrong who had been logging time at WZOK-FM in Rockford joined WGCI-FM on the overnight shift. D.J. also handles traffic reports on Steve Harvey's morning program.

Huh????

WMAQ-AM has added an hour to the worst sports talk show in Chicago. "The Sports Huddle", which is shockingly awful, can now be heard nightly from 7 till midnight. "When Radio Was" moves from 11 pm to the midnight hour.

Joe Bonk
JJB92@aol.com

2206. DENVER RADIO WATCH (2/26/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Jon Jacobs <jonj@snark.wizard.com>
Message-ID: <4grrd7$53t@vixen.cso.uiuc.edu>
Source record: 25318

>From today's addition of Jarry Radio Services prep pages -

LAST MINUTE NEWS ADDITION:

DENVER, CO>

Jarry Radio Services has learned, from a reliable internal source, that 92.1
KNRX (Century) will trade hands and become KS-92 at 12:00am MST. A complete
swap and format change for both stations will happen at this time. KNRX has
been purchased by Excel. KNRX sister station KQKS (KS-104) leaves Century
and returns to former owner Western Cities. The stations will swap
frequencies and KS's former 104.3 frequency will become satellite CHR.

Excel also got KYBG-AM (sports) in the package. They will become Spanish.
No news on when the formats will change, but it will be within 30 days.

***If you have any news or wish anything sent to JRS' readers - please email me or Jarry@wizard.com

Jon "Fill-Jock" Jacobs
(also running a ticket scalping business - well it's legit! check out http://www.wizard.com/tickets)

2207. PHOENIX RADIOWATCHERS 2/25

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4grrd8$540@vixen.cso.uiuc.edu>
Source record: 25319

MACAMERICA GETS KTWC: Seven months after the deal, the FCC has given approval of the sale of MOR KTWC(103.5) from Newmountain II to MACAMERICA, which also owns AC KESZ(99.9). Closing is expected the beginning of April.

KVRY PRANKS: A mysterious "ear" billboard campaign turns out to be Alternative KZON(101.5)'s..but HOT AC KVRY(104.7)took advantage of the mystery to promote "when you see the ear, tune to 104.7." The station, rumored to be about to return to its former identity of KZZP, also has its jocks saying they're filling in for certain people.. then giving the real air names of Power 92 jocks.

2208. St. Louis Radio Watch 2/25

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4grrd8$541@vixen.cso.uiuc.edu>
Source record: 25320

DR. LAURA SCHLESSINGER MOVES
FROM WIBV TO KSD ON FEB. 26;
FINAL LAYOFFS AT KMOX

by Scott Simon

ST. LOUIS --- As first reported here in AIRWAVES a month ago,
Dr. Laura Schlessinger's show will move from WIBV to KSD on Feb. 26.
It will air in real time from 1-4 p.m. CST.
The show's syndicators told WIBV they preferred being on the air in
the market live instead of being tape delayed for broadcast between
7-10 p.m.
No word yet from WIBV who or what will replace the Schlessinger
show.
That time slot at KSD-AM had been filled temporarily by program
director Steve Moore, and traffic reporter Dan Strauss. Both will
remain at the station in their normal capacities.
The most interesting comment about KSD-AM came today from "Dollars
and Sense" host Dave Simons, former weekend sports anchor at Channel 4
and the author of two books, who now works in certified financial
planning.
"I am not being paid to do this program, nor am I paying (KSD-AM)
to be on the air.
"It's like a lawyer doing pro bono work."
The message? Applicants wanting a paycheck need not apply.

Two more KMOX employees were laid off earlier this week, part of
the mass layoff on Feb. 16.
News reporter Daryl Lloyd and do-it-all writer and producer Jon
McSweeney got their notices when they returned to work following the
weekend.
The layoff was widely reported in St. Louis, as lead stories on
FOX 2 and News 4. St. Louis Post-Dispatch columnist Bill McClellan took
on Rod Zimmerman, general manager of KMOX, with this stinging
observation:
"From the start of Zimmerman's tenure, it was clear that he didn't
have a vision. At times, it seemed like he didn't have a clue.
"He hired J.C. Corcoran, then the local bad boy of radio, and when
Corcoran performed as he had always performed, Zimmerman fired him."
"He said the cuts would make the station 'more competitive. Our
listeners will not hear a difference,' he said.
"Sadly, we already have," wrote McClellan.

2209. Airware (tm) now Shareware

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: deitz@bright.net
Message-ID: <4grrda$542@vixen.cso.uiuc.edu>
Source record: 25321

A brief note to inform you on-air folks that my Airware (tm) For Windows Program (showprep software) is now fully functional and uncrippled SHAREWARE. It's been available from my website for a few weeks. I've corrected a few install bugs which were conflicting between Windows 3.1 and Windows 95 and re-uploaded the necessary .zip files. For those of you who wish to try the program out, please do visit radioEARTH (tm)...the URL is in my sig.
Corey Deitz
WLTF-FM, Cleveland
WLTF-FM Homepage http://www.radio-online.com/radioearth/wlft/index.htm
radioEARTH (tm) http://www.radio-online.com/radioearth/index.htm

2210. Anyone with original AT40s,CT40s,Dick Clark,etc.?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: jkonarz@ix.netcom.com
Message-ID: <4grrdb$545@vixen.cso.uiuc.edu>
Source record: 25322

I was just wondering how easy it would be for me to get my hands on a few original phono/CD's of "American Top 40", "Casey's Top 40", "Dick Clark's U.S. Music Survey", "Casey's Countdown", or other radio shows from the 70's, 80's, or the 90's...

I noticed an old "AT40" phono set in a used record store once, but didn't pick it up... Since, I haven't really been looking, but I thought I would start my quest here, since I read the newsgroup regularly...

If you think you could help me out, and would be willing to part with any of the above material at a *reasonable* price (don't have a lot of money to offer on this search), or have any other original radio material I might be interested in, please send me some e-mail, and I'll get back to you as soon as possible.

I just like listening to this stuff... and it doesn't have to be in great condition... but then again, I probably wouldn't want something that skips thru the whole thing...

Thanks,
Jason (jkonarz@ix.netcom.com)

2211. The Term "augmented"

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: ibt@psu.edu
Message-ID: <4grrdc$546@vixen.cso.uiuc.edu>
Source record: 25323

Reply-To: ibt@psuvm.psu.edu

What does the term "augmented" mean when used to describe
the radiation pattern of an AM broadcast station?

2212. KDWN Las Vegas?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: 3024avsy@ucsbuxa.ucsb.edu
Message-ID: <4grrdd$548@vixen.cso.uiuc.edu>
Source record: 25324

Anybody know the Program Director and business address for KDWN in Las Vegas? They're not listed in the Las Vegas telephone book and are probably "Something-or-the-other" Broadcasting, etc. Any help would be appreciated.

Thank you, Adrian Vance

2213. Re: Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4grrde$549@vixen.cso.uiuc.edu>
Source record: 25325

> Tom Stelzer was a fellow graduate (June, '72). Unfortunately, I heard he >passed away a couple of years ago.

What happened? The most memorable quote I have from Stelz is "You wouldn't do that at a REAL radio station!" (yelling down the hall as his entire class proceeds to shut down the on-air studio and head next door for cold beers at The Poodle Club)

>also understand Brad Larson (June '72) ended up teaching at Brown.

Whoops! I forgot about Brad. Had him for second term (in the "WBIO" studio) A genuinely nice guy. Funny, too!

>Might interest you to know that Roy Finden was an instructor in '72, >so he's been a fixture for awhile.

He was an administrator by the time I got there (1982-83), but would occasionally fill in for an absent instructor. A real no-nonsense kind of fellow.

Let's hear some more "Brownie War Stories!"

-Drew in Sunny Central Florida-
9AB1, graduated June, 1983

2214. Bumper Stickers..trying to set a record...

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: tonysant66@aol.com
Message-ID: <4grrdf$54a@vixen.cso.uiuc.edu>
Source record: 25326

Reply-To: tonysant66@aol.com (TonySant66)

I do not know if there is a category in Guinness for this but I want to try to see if I can get a bumper sticker (preferred) or any sort of radio station promotional item from EVERY radio station in the World. If your station wants to help me set a record on this....send a bumper sticker (or whatever else that has your call letters) to:

Tony Santiago
5800 Arlington Avenue - 18N
Riverdale, NY 10471

I would like to keep people informed on this....so all I really need is ONE bumper sticker. Pass this posting around to others as well!

THANKS!

TONY

2215. Need Help, FCC FM AM unused Call Letters or database for Call Letters.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: velsin@aol.com
Message-ID: <4grrdf$54b@vixen.cso.uiuc.edu>
Source record: 25327

Reply-To: velsin@aol.com (Velsin)

I heard that there was such a database somewhere. I'd appreciate any
help. I need access to it very much.

Thanks in advance,
Craig B. (Velsin@aol.com)

2216. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: skriefal@prairie.lakes.com
Message-ID: <4grrdg$54c@vixen.cso.uiuc.edu>
Source record: 25328

In article <4gpa0t$liv@vixen.cso.uiuc.edu>,
trauth@paul.rutgers.edu (Thomas Trauth) wrote:
>
>robert573@dallas.email.net writes:
>
>:Someone told me today that the Woodstock '94 album (2 CD's) had "long"
>:recording times.... I was told CD #1 had some 85 minutes of audio... how
>:is this possible??? Don't CD's have a 74 minute max capacity?
>
>Originally that was supposed to be the case, but they seem to have
>somehow found ways to up that. I have a couple CDs that are 78 minutes
>long, a full 4 minutes over the 74-minute limit (disk 1 and 2 of the
>Donna Summer Anthology).

I used to have one of the cheapie classical CDs that had 81 minutes of music, and I had heard that there was a CD (don't know the title) that had 83 minutes. I'd be surprised if the Woodstock CD actually has 85 minutes of music, though. It's not that it isn't possible -- but many of the lower-end or middle-priced CD players could have trouble tracking through the entire disc.

Scott

2217. Freeform radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4grrdl$54l@vixen.cso.uiuc.edu>
Source record: 25329

Tom Betz <tbetz@pobox.com> wrote:
#steinski wrote:
#
#> Since I'm also a woefully uninformed dreamer, can anyone tell me if there's
#> [a commercial freeform] station already in existence?
#
#On Sunday nights between 8:00 PM and 2:00 AM (or thereabouts -- sometimes Vin
#goes to 3:30 or so if he feels like it) WNEW-FM in NYC is freeform. Vin
#Scelsa got it in writing from the PD before he signed on there -- no
#interference.
#
#As far as I know, that's the only freeform commercial radio show on the air
#right now, at least in anything like a major market. NEW seems to be getting
#plenty of advertising during those hours.

I'd like to see a description of a typical Vin Scelsa freeform show,
including song titles played, etc.

Better yet, let's trade tapes! (I got a tape of a LA pirate station that
operated in the mid-80's)!

2218. Great South

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: rrsmith@mindspring.com
Message-ID: <4grrdm$54o@vixen.cso.uiuc.edu>
Source record: 25330

Reply-To: rrsmith@mindspring.com

Is any one familiar with a company by the name of Great South
Broadcasters ? They own several staiotns/construction permits on the
Florida panhandle and gulf coast.

2219. Re: KFRE-940 (Fresno) all news

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4grrdn$54p@vixen.cso.uiuc.edu>
Source record: 25331

> dk@crl.com (David A. Kaye) wrote:
>>
>>Charles Hobbs wrote the quoted material below:
>>
>>" I was listening to KFRE's new all news format today. It seems to be mostly
>>" AP network news, with a few local programs here and there. . .
>>
>>Another giant falls. KFRE packs a tremendous signal from Fresno up and
>>down the Coast. I used to listen in the days of country music when people
>>like Pat Kelly used to DJ there. Things like the fruit frost reports, the
>>
Hell, I sued to listen to KFRE in the '80's when it was top-40.
(And this was DX from Los Angeles: I've never set foot in Fresno!)

2220. Re: Gardening Program

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: mradio@getnet.com
Message-ID: <4grrdn$54q@vixen.cso.uiuc.edu>
Source record: 25332

KFYI AM 910 in Phoenix has a gardening show on the weekends

Michael Mallace
mradio@getnet.com

2221. Top 40

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4grrdh$54d@vixen.cso.uiuc.edu>
Source record: 25333

Reply-To: af660@freenet.carleton.ca (Charles Hobbs)

salucce@ix.netcom.com (Sal D'Amato) write:

I'll tell you why stations are going alternative:
#Top-40 is based upon recordings which have the highest sales in record
#stores. In the past few years, this market has unfortunately become
#highly segregated. Both rap and alternative music are selling big in
#record stores, but when you put these two together on a music chart,
#and have a station that plays music off that chart, it doesn't please
#anyone. The rap listeners don't like the hard rock and vice-versa.

In my experience, the Top-40 chart tends to be dominated with one type
of music or another (disco in the late 70's, heavy metal in the late
80's, rap soon after that . . .)

#Back in the early 1980s, Top-40 would bring listeners TOGETHER as
#opposed to segregating them. For instance, a song like "Let's Dance" by
#David Bowie would please both dance AS WELL AS rock listeners.

But the listeners also had access to stations that were all-dance, all
AOR, etc, so the Top-40's appealed to the people with rather broad
musical tastes. There were always "hardcore" types that wouldn't
listen to anything other than what they really liked, anyway.
So, this idea of CHR "bringing listeners together" comes off across
to me more like "Ships that pass in the night", rather than "Hands
Across America" . . .

I'm not convinced that today's so-called "alternative" music is any
different, just a variant of AOR. I'm also not convinced that it will
attract hardcore dance/rap listeners, anymore than it should attract
hardcore Country & Western listeners . ..

#But things aren't the same today. Unfortunately, there aren't many
#"mainstream" top-40s left, mainly because the format is not as viable
#as it was in the 80s, for instance. So stations have to choose a side,
#either a "rap" or a "hard rock" approach. So in NY, for instance, we
#have "Hot 97" and we have "Z100". Maybe it's a phase, because a similar
#thing happened in the '70s with Disco. You either liked it, or you
#thought "Rock Ruled" and "Disco was Dead."

It was always that way, as different types of music evolved and found
disparate audiences. (By the way, I rarely listen to CHR anymore, I tend
to prefer Adult Contemporary . . .)

#Hopefully, mainstream will find a place in the hearts of all Americans
#once again someday. But for now, who even cares to watch the grammy

#shows?

What do we really want here? On the one hand, people complain that all the stations sound the same, play the same songs over and over, etc. But then, we long for the days of the single Top-40 chart, when all the stations *did* play the same stuff over and over, without the varied alternatives we have now.

I think it's just a nostalgia rush, the same way people remininsce over trolley cars and five-cent cokes. The radio business has changed a lot over the past decade or so, admittedly not always for the better, but the only thing that can be guaranteed is more change.

2222. KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: gv332@cleveland.Freenet.Edu
Message-ID: <4grrdo$54s@vixen.cso.uiuc.edu>
Source record: 25334

Reply-To: gv332@cleveland.Freenet.Edu (Andrew Diamond)

There is an old building in downtown Los Angeles with two towers
on the roof with the letters KRKO. I assume that it was owned by
RKO pictures. Anyone know the frequency or any other history
of the station?

2223. The Fall Of a Station (was: Re: Layoffs-bad for radio...)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: wqltq107@aol.com
Message-ID: <4grrdp$54t@vixen.cso.uiuc.edu>
Source record: 25335

Bob,

I agree with every word you've said. However, I think you're selling the people in our industry short.

It happens all too often. John Smith, local businessman who's always wanted to own a radio station, finally buys station WXYZ for WAY more than it's worth. Station WXYZ is a profitable operation, cash-flowin about 30%. But John, always looking for ways to cut expense and add to the bottom line, attends his first state broadcasters convention and hears about satellite automation, and figures out how he can cut payroll and increase profit to 50%. Upon returning home, John installs the dish, signs the contract for the format, fires his overpaid (in his mind) Program Director and Chief Engineer, promotes the Night Jock and Overnight Jock (translation: the two lowest guys on the payroll totem pole) to P.D. and Production Director, hires a Contract Engineer, and now, he's all set.

He now has a two-man airstaff who now spend all their time babysitting the cheap automation equipment and doing rip and read production. The Contract Engineer could be doing the maintenance and repair on the system, but he charges $45.00 an hour in addition to his $850 monthly retainer. John feels that as long as the two jocks can keep the place on the air with a minimum of dead air, the additional expense is unwarranted.

The part-time receptionist/traffic director/public service director takes a phone call. The Mayor has just been arrested for DUI. She tells Chris, the new P.D., but since John let the News Director go, he just doesn't have the time or manpower to go out and cover the story. Another call comes in from a client who's wondering why Jeff and Ernie (the old Morning Show) aren't on the air anymore, and why can't the new Morning Show let him know when the drawbridge over the river is going up so he can take an alternate route in the morning? Plus, he needs to talk to his AE about doing a live schedule on some closeout merchandise. Trixie, the part-time receptionist, etc., explains that Daddy put up a satellite dish and all the programming is now coming from Dallas, and she's sorry about the drawbridge, but nobody gets to work that early anymore thanks to the new programming unless Chris is here running the satellite live 'cause the equipment broke down. And she'll give his AE the message, but she doubts that he'll be able to do the live commercial thing because of the automation.

It's now one year later. John is sitting at the Country Club, talking business with his golfing buddies at the 19th hole, wondering aloud why his profit margin has shrunk to 20%, after all he's done to cut expenses. Bill Jones, who owns a successful local chain of convenience stores says he has no idea, but he sure does wish the Morning Show on WXYZ had done

something funny on the Mayor's recent drunk driving arrest. Tom Perry, the auto dealer, says he misses the All-Request Lunch Hour. Jack Johnson, the dry-cleaner, openly admits he's switched to the cross-town 70's station because he feels a part of the audience. Besides, they did a fundraiser for the kid with Leukemia and raised $35,000, and everyone he's talked to that gave money feels really good about it. In fact, he's starting an advertising campaing with them next week. He'll be doing live commercials with the Morning Show. He'll be talking to John on Monday about pulling his schedule from WXYZ. Dave Rockefeller, president of the bank whispers to John that he really needs to get current on his station's debt service. He's a couple of months behind because advertising revenues have fallen since the book came out.

It is now six months later, and John is at his attorney's office, closing on the sale of WXYZ (for roughly half of what he paid for it) to the owner of the 70's based station across town. The new owner, Roger Johnson, came up the hard way in radio, and in fact, began his career at WXYZ, doing part-time weekends. He knows he's just bought a turnaround situation, but he knows that with the right PEOPLE, he'll do just fine in a few months.

John licks his wounds, and starts thinking about buying bar across town he's always wanted.

Sorry about the length of this posting, but the door always swings the other way. Yes, the folks in our industry who really make it tick are going through a rough time right now. Jobs are hard to come by and I'm damn glad to have mine. But sooner or later the industry will be forced to come to its senses and remember that PEOPLE listen to PEOPLE on the radio, and watch ESPN and the Playboy Channel on a satellite dish.

Charlie Ross, OM/PD
WQLT/WXFL

2224. Oldies PD Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: "E. Alvin Davis" <74777.715@CompuServe.COM>
Message-ID: <4grrdp$54u@vixen.cso.uiuc.edu>
Source record: 25336

PD wanted for medium market Oldies station. If you re interested, please send tape, resume and any other material that will help us get to know you to Attn: Ray, E. Alvin Davis & Associates, Inc., 4777 Red Bank Road, Suite 16, Cincinnati, OH 45272. EOE M/F. Please no phone calls.

```
-----------------------------------------------
E. Alvin Davis & Associates, Inc.
"The World's Most Experienced Oldies Consultant"
513/272-2300 74777.715@CompuServe.com
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2225. Re: Buffalo/Toronto Radio Watch(2/23)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Larry Wilson <l.wilson@server1.codetel.net.do>
Message-ID: <4grrdi$54e@vixen.cso.uiuc.edu>
Source record: 25337

Would like an overview of chum-fm Toronto 104.5 re personnel, programming, position in market, whatever else you can offer. I worked there seven years ago but haven't heard anything about any of it lately.
Larry Wilson

2226. Re: Rochester, New York RadioWatcher Report

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4grrdq$54v@vixen.cso.uiuc.edu>
Source record: 25338

Price: $30.5 million. The combined entity would've billed well in excess of 60% of Rochester's radio dollars in '95, according to Jim Duncan's American Radio. The major player left across the street is Heritage Media, which owns country WBEE-FM, oldies WKLX-FM and nostalgia WBBF-AM.
Tom Taylor/Inside Radio

2227. Re: Why was Lyn Samuels suspended ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: "Allan W. Ng" <awn7e@watt.seas.virginia.edu>
Message-ID: <4grrdq$550@vixen.cso.uiuc.edu>
Source record: 25339

Reading your note brings to mind what happened five/six years
agio with Lynn Samuels. She and Barry Farber were paired up to
do a Lynn Samuels and Barry Farber Show and she ripped him
apart during the first two shows with personal attacks,
insults, etc. and was fired as a result.
--
--
Remember your "A.B.C.D.E.F.G."'s:
Alexander Beats Clinton, Dole, Even Forbes and Gramm!!!!!
~ ~ ~ ~ ~ ~ ~

2228. CKGM Montreal - Ralph Lockwood

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: jt@together.net
Message-ID: <4grrdi$54f@vixen.cso.uiuc.edu>
Source record: 25340

With (formally 980) Oldies 990, CKIS's call change change back to the old CKGM, and a change to all talk, this got me to thinking...

What ever happened to morning man Ralph Lockwood?
He was awesome to listen to and many people near the border in Vermont and New York did. I remember he left CKGM, then came back for short awhile, but mostly I only saw him doing ads on TV for the BAR-B-Barn rib joint.

For that matter, what about Robert G. Hall? I heard he left CKGM to go work at a satellite music service (SMN?) but it was just a rumor.

The only other name that pops into my mind is Mark Dennis who went to CJFM for a bit.

Regards, Joe Tymecki
jt@together.net

2229. Re: AM Stereo

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4grrds$552@vixen.cso.uiuc.edu>
Source record: 25341

Well, I know for sure that WCCO broadcasts in Stereo
Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2230. Syndicated Programs Question

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: dig@inforamp.net
Message-ID: <4grrds$553@vixen.cso.uiuc.edu>
Source record: 25342

Are programs that are delivered to stations by satellite in a
compressed format(SEDAT) also encrypted and if so which
methods(DES?) are most common? Special receivers
are used to decode the encoded signal but what kind of
hardware and/or software handles the encryption?
If anyone who works on the engineering side of commercial
radio has answers it would be much appreciated.

Thanks,

2231. Re: East Coast Association Of Country Music Broadcasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Roger L Eaton <roger53@earthlink.net>
Message-ID: <4grrdi$54g@vixen.cso.uiuc.edu>
Source record: 25343

Maybe your group could help me find what happened to a D.J. from the central Mich. area who played REAL country music back in the 50's and early 60's. His name is (or was) Don Andrews and used the handle 'Uncle Don'

Thanks for your help.

2232. Syracuse Radio Directory

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Steven Walter Medicis <swmedici@mailbox.syr.edu>
Message-ID: <4grrdt$554@vixen.cso.uiuc.edu>
Source record: 25344

Go to http://web.syr.edu/~swmedici/index.html for an updated and accurate directory of radio stations in Syracuse, New York.

Steven Medicis

2233. Re: The Supply And Demand Of Country Music In The NY Area

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4grrdk$54h@vixen.cso.uiuc.edu>
Source record: 25345

Reply-To: MHz@bitstream.mpls.mn.us

With all respect to the fans of country music radio in NYC who are now experiencing withdrawl symptoms:

Welcome to "YouDon'tExistLand"! MSP (metro #16) has no (and has never had a) commercial/metro-coverage *urban* outlet. It's practically the same country scenario as New York, just flip the markets and dominant formats.

Come on over to Minneapolis/St. Paul, where you can choose between two top-10 country stations and a handful of rimshotters!

Conventional wisdom: Country in New York City?! Urban in Minneapolis?!

Speaking as an R&B/urban/dance fan/professional, you now know what it's like to be ignored. Ya don't like it, do ya? Welcome to the club! I empathize with you.

[PS: WLOL's old top-40-based dance doesn't qualify, nor does the recently-arrived Urban Gold *satellite downlink*.]

Alan Freed

2234. technics turn tables

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: Jed Barton <jed@conan.ids.net>
Message-ID: <4grrdt$555@vixen.cso.uiuc.edu>
Source record: 25346

Hello there radio buffs. I figured I would ask and get something straight. I have heard roomer that technics quit making the 1200 series turn table. Is this true? I am looking to get one soon. If anyone knows it would be appreciated. Thanks.

+---+
| Jed Barton <jed@conan.ids.net> Emerson College |
| Phone: (617)728-1971 Undergraduate School |
| Amateur call: n1jbc (general class) Boston, Ma 02116 |
| "I may be blind, but my resume tells the whole story." |
+---+

2235. Re: Whatever happened to "Dr. Don Rose"?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4grrdk$54j@vixen.cso.uiuc.edu>
Source record: 25347

In a previous article, hilley@postoffice.ptd.net (Kevin Hilley) says:

>
>In article <4gc1an$mo4@vixen.cso.uiuc.edu>, jolson@intergate.net (James
>Olson) says:
>>
>>
>>
>>I used to love to listen to Dr. Don Rose on KFRC.
>>Whatever happened to him?
>>Is he still in broadcasting?
>>
>>James Olson
>>
>Funny, I checked in here with the same question. I grew up listening to
>"Ol' DDR" on WFIL in Phila. and I feel his fun approach to radio was a
>key factor in my becoming a jock. If anybody knows where I could drop Don a note,
>please let me know.Thanks!
> Kevin Hilley (Kool 99.3 - Harrisburg, PA)
>
Kevin: DDR is retired here in the Phoenix area...he was a guest panelist at
Gavin in Atlanta last week(details in this week's Gavin Online www.gavin.com).
Michael Hagerty

2236. Re: WWV Clock Card

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: joec@safari.net
Message-ID: <4grrdv$559@vixen.cso.uiuc.edu>
Source record: 25348

pheel@li.net (Mike Pollock) wrote:
:
:RICH POTYKA (rhx180@email.sps.mot.com) wrote:
:
:
:: WWV P.C. CLOCK CARD
:: HELP -- Several years ago a company in silicon valley produced a clock
:: card for PCs.
:
:Several programs are available that dial WWV et al via modem and sync the
:clock that way.

Also try the following page for more information:

http://www.graveline.com/time.html

Joe Cassara
joec@graveline.com

Go "Into Tomorrow" with Dave Graveline! It's the hot network radio program covering the latest in high technology. Check out --> http://www.graveline.com

2237. Re: Is freeform a viable commercial format? Or am I crazy?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-26 00:00:00 UTC
From: ggonter@together.net
Message-ID: <4grrdl$54k@vixen.cso.uiuc.edu>
Source record: 25349

In article <4ghqlg$1ab@vixen.cso.uiuc.edu>, steinski <steinski@angel.net> wrote:

>I suppose I'm a dreamer by nature (as well as a freeform DJ in NY), but I was
>wondering if I'm the only person in the world who thinks there's a
>demographic who'd like to hear freeform on a commercial basis.

>Since I'm also a woefully uninformed dreamer, can anyone tell me if there's
>such a station already in existence?

A group of people in Burlington, VT started a free form station in August
of 1994. It lasted about a year. Even the sales people were saying it
couldn't work. I thought it was great. They played a lot of odd cuts from
rock, folk, blues, jazz, and celtic albums that don't get airplay (except
maybe on High School or College stations). They got bought out by a
country concern, who replaced the format with about the 7th or 8th oldies
rock station in the market area. They are also the biggest country station
in the market and wanted to make sure that some else with the same format
didn't get it. I never listened since the station signed off, but I think
they could have made it if they could have held out. If you want to see
the page about their signing off, run a search on WEXP. I think the page
is still around.

---Geof Gonter--- FIDONet 1:325/501
In the shadow of Vermont's Mount Mansfield in dairy and maple syrup country.

2238. Re: East Coast Association Of Country Music Broadcasters

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4h1cdv$4b9@vixen.cso.uiuc.edu>
Source record: 25200

In <4gpa0v$lj2@vixen.cso.uiuc.edu> ronkr@pipeline.com (Ron Krause) writes:
>
>
>
>A friend of mine is attempting to organize an association of Country Music
>Format Stations on the East Coast from Maine to Florida.
>
>Anyway, they asked if I could try to compile a list of stations in this
>geographic area that do broadcast the country format. If you could send me
>the location, frequency, band, and call letters (via e-mail - don't

Hi Ron,

The CMA (country Music Association) in Nashville keeps a pretty exhaustive list of all the Country stations in the USA. This would save you a lot of work!

-- Gene Davis, Ops. Mgr.
Interstate Radio Network / Chicago

2239. Re: DENVER RADIO WATCH (2/26/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4h1cdv$4ba@vixen.cso.uiuc.edu>
Source record: 25201

>KS's former 104.3 frequency will become satellite CHR

If this proves to be true, we have genuine cause to be worried.
Satellite takeovers of small-market stations is one thing...but when it
starts happening in Top 25 markets, that's real scary.

Any word on the future of KVOD/99.5? I know the smart money's on country,
but a friend of mine who's also been a prominent Denver programmer for
many years tells me that 99.5 will soon be home to a Rock and Roll Oldies
format.

-Drew in Sunny Central Florida-

2240. Community Radio Show, Blues, Jazz, Zappa

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: royp1@teleport.com
Message-ID: <4h1ce0$4bb@vixen.cso.uiuc.edu>
Source record: 25202

Hi Radio People !!!!

I just want to let you know that I'm proud to be a volunteer on KBOO 90.7 FM in Portland OR. I have been a professional recording artist, voiceover talent for Paramount and part time scrub brush. My wife and I have a midnight show every other Saturday night which has become a quite well appreciated break from the "rock" stations in the local area.

We have a three hour show. We break it up like this :

Hour 1 - Focus on blues, blues rock, soul, R&B all uptempo. We play as many contemporary artists as possible so as to give the new blues performers a "spotlight" as it were. We also feature local players which then segues into

Hour 2 - Transition from blues to jazz with a bent toward some of the more progressive, electric, fusion styles. We'll also play local jazz folks as well. This transitions into

Hour 3 - "Go for broke" with the music of Frank Zappa and other related artists such as Mike Kenneally, Beefheart, etc. I also try to play some of the local electric rock artists in this segment as well.

The local audience (judged by call ins) ranges from teens to "old" guys/gals who haven't heard this kind of mix for quite a while. We believe our show relives the late 60's style of programming. You might hear a Jonathan Winters clip or maybe a Firesign Theater short. One night I read a treatise on life permutations in the universe as that faded into LeadBelly's "Old Rattler". I might interview myself in a night gown while chasing the roaches around the console, screaming about the white/whole wheat bread dilemna as seen from the viewpoint of some twisted beauracrat.

I've also interviewed The Chambers Bros, Jack Walrath, and other performers on air as well as helped plan an upcoming local Zappa "event".

Want to know more ????? I'll be happy to chat with you.

Thanks Roy

Web Page : http://www.teleport.com/~royp1
Daytime Tel: 800-288-2007 ext. 2012

2241. Re: Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4h1ce0$4bc@vixen.cso.uiuc.edu>
Source record: 25203

In article <4grre0$55d@vixen.cso.uiuc.edu>, dinge@sugar-river.net writes:

>Used to listed to WCAU nights when they carried a the old radio shows
like
>the shadow, Lone Ranger, etc. Got away
>from it for awhile and then it disappeared.

CBS wanted to save some money. In 1990 they Killed WCAU, changed the calls to WOGL, and started rebroadcasting oldies from WOGL-FM most of the day. After a few years, the calls were changed to WGMP (The Game...but we called it The Gimp) and started doing a mostly syndicated sports format against WIP.

It's been years, and I still miss the station.

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

2242. 1210 AM in Philadelphia

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4h1ce1$4bd@vixen.cso.uiuc.edu>
Source record: 25204

> Subject: Whatever happened to WCAU in Phil.
> From: dinge@sugar-river.net
> Organization: Internet Online Services
>
>
>
> Used to listed to WCAU nights when they carried a the old radio
> shows like the shadow, Lone Ranger, etc. Got away from it for
> awhile and then it disappeared. 1210 on the dial. Was the station
> sold, change of format? Are there any stations that continue to
> carry the old radio shows? Dick in New Hampshire

CBS pulled the plug on the old format a couple of years ago and the station became WGMP ("The Game" but known to local wags as "The Gimp"). It runs mostly syndicated sports talk along with Phillies baseball and other play-by-play. The best it does in Arbitron is about a 1.5 share in the summer. It barely makes the book in winter when there is no baseball.

There are local rumors of an attempt to revitalize this 50kw clear as a result of Westinghouse buying CBS, but so far nothing is apparent on the air. I would guess a move will be made in time for the Arbitron spring book.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

2243. Re: Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: pmokover@ix.netcom.com
Message-ID: <4h1ce2$4be@vixen.cso.uiuc.edu>
Source record: 25205

dinge@sugar-river.net wrote:

>
>
> Used to listed to WCAU nights when they carried a the old radio shows like the shadow, Lone Ranger, etc. Got away
>from it for awhile and then it disappeared. 1210 on the dial. Was the station sold, change of format? Are there any stations that
>continue to carry the old radio shows? Dick in New Hampshire

WCAU-AM is now WGMP-AM still at 1210 and still owned by CBS/Westinghouse.

Its format is all sports. It has a very small (sometimes unmeasurable)
audience.

Rumors are that CBS/Westinghouse will attempt to revive the station with a
new talk/news format. Stay tuned.

Peter Mokover

2244. ISDN in Phoenix?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Tom@Tass.Com
Message-ID: <4h1ce7$4bn@vixen.cso.uiuc.edu>
Source record: 25206

Hi!

A radio network that I am affiliated with will soon be doing some live broadcasting from the Phoenix International Raceway. After months of phone tag, US West has just informed our Technical Director that they cannot provide ISDN at PIR. Is this true?

Does anyone know if we can get Switched-56 service at the track?

Thanks!

--- Tom
Tom Allebrandi
Frontline Test Equipment | TA Software Systems | Valparaiso, IN USA
tallebrandi@fte.com | tom@tass.com | +1-219-465-0108

2245. Re: Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: STJA93A@prodigy.com
Message-ID: <4h1ce2$4bf@vixen.cso.uiuc.edu>
Source record: 25207

I also remember WCAU-FM (98.1) in the mid 1980's Barskey in the Morning
and "Motor Mouth" Terry Young

2246. Re: Gardening Program

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: WFLA97C@prodigy.com
Message-ID: <4h1ce4$4bi@vixen.cso.uiuc.edu>
Source record: 25208

Gil Whitton does Florida Gardening sunday mornings 7 am until 10 am on Newsradio 970 WFLA...

--Fingers

2247. General Radiotelephone Operator License Exam Software

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: dhold@cris.com
Message-ID: <4h1ce5$4bj@vixen.cso.uiuc.edu>
Source record: 25209

I've been studying for my General License (via GROL book from radio shack) The authors mention software programs to generate sample tests but does not give any commercial/share-ware/freeware names for these progams does any-one know where i could find these programs? is there an ftp site?

2248. Re:1650 Harmonics in Dallas/Ft. Worth

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: wally <wallya19@server.iadfw.net>
Message-ID: <4h1ce5$4bk@vixen.cso.uiuc.edu>
Source record: 25210

Some concern posted about strange harmonics in 1650 in D-FW...here's my two cents worth on the subject.
KLIF-570 transmitter is located near a power generating station owned by TU Electric northeast of the DFW airport. (Those are the 3 towers you see when you fly in from the north). KRLD's transmitter is in Garland and close by is a major high tension line installation. The power poles along Garland Rd for about a mile in either direction have tuning boxes mounted on them in order to detune the poles and not re-radiate KRLD's signal. The story I heard was that when those poles were installed they really played havoc with KRLD's signal and TU Electric had to detune every pole in the immediate vicinity (they are of course steel structures). KRLD's transmitter is also in a residential neighborhood! I also understand that when KRLD is on night pattern it's ERP in the main lobe is something like 285,000 watts (remember that's ERP!). They of course are 50KW full time off a two tower site. I pass by the site every day on the way to work and on my Voyager's car radio they are well behaved.

Wally Wawro
WFAA-TV
Dallas, Tx.

2249. Re: HOOTERS GIRLS

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: dcdoc@aol.com
Message-ID: <4h1ce6$4bl@vixen.cso.uiuc.edu>
Source record: 25211

<<<<<There was no mention of air
time though even as friends if the Hooters Show conflicted with R&R that
would be radio-suicide. In any case we are part of the way back. If the
Hooters Girls can make it back then Bob Lassiter can't be far behind ;).
Maybe he'll join them at 760 ?

Which is another thing ... 760am is in
Brandon east of Tampa. Anyone know how far it reaches??? >>>>>

It would be great to have Lassiter back. WBDN used to have an office here
in Brandon but I believe their transmitter has always been in Clearwater.
The station comes in fine all over the bay area. I don't know how far it
reaches.

2250. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Bob Fentress <rbfentr@esac.PacBell.COM>
Message-ID: <4h1ce9$4bp@vixen.cso.uiuc.edu>
Source record: 25212

Andrew Diamond wrote:
>
> Reply-To: gv332@cleveland.Freenet.Edu (Andrew Diamond)
>
> There is an old building in downtown Los Angeles with two towers
> on the roof with the letters KRKO. I assume that it was owned by
> RKO pictures. Anyone know the frequency or any other history
> of the station?

The station was KRKD AM 1150. Around 1970 the station changed to
KIIS as an adult contemporary station. After Combined Communications
bought the station in 1975, they renamed their successful top-40 FM
station KIIS-FM. Meanwhile the AM station struggled to survive with
various formats until they went to a full-time simulcast in the '80s.

Bob

2251. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Les Beigel <oncue@earthlink.net>
Message-ID: <4h1ce9$4bq@vixen.cso.uiuc.edu>
Source record: 25213

Actually it's K R K D station was at 1150 am , later became KIIS am
The xmitter moved to solid ground near Dodger stadium . The station was
put on by Amy Temple McPhearson the religious sensation and scandal
or the 30's .

2252. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: wpearl@delphi.com
Message-ID: <4h1cea$4bt@vixen.cso.uiuc.edu>
Source record: 25214

And one final P.S. KRKD became KIIS-AM in the very late 60's or early '70's.
I always assumed it was because the IIS could be written as 1150, although
they never used this in any advertising. The station that became KIIS-FM
was previously KKDJ (102.7), and prior to that KRHM, and prior to that
KLAC-FM (in the 60's, KLAC-FM and KRHM swapped facilities, giving KLAC-FM
94.7, which eventually became KMET, and KRHM the 8.3kw facility at 102.7).
In any case, KIIS-AM was a stand-alone AM until being acquired by the
corporate entity that owned KKDJ, which then took the letters KIIS-FM.
I believe the letters KKDJ are now in Fresno.

2253. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4h1ceb$4bu@vixen.cso.uiuc.edu>
Source record: 25215

In article <4grrdo$54s@vixen.cso.uiuc.edu>, gv332@cleveland.Freenet.Edu (Andrew Diamond) wrote:

> Reply-To: gv332@cleveland.Freenet.Edu (Andrew Diamond)
>
>
> There is an old building in downtown Los Angeles with two towers
> on the roof with the letters KRKO. I assume that it was owned by
> RKO pictures. Anyone know the frequency or any other history
> of the station?

That would be KRKD (as in dog). Former call sign of the station at 1150 AM, and also an FM outlet. When I lived in LA (1960-66), KRKD had a MOR/variety format with a nice style.

KHJ (now KKHJ-AM and KCAL-TV, not sure what happened to KHJ-FM) was owned by RKO.

John

2254. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ggoldwyn@netcom.com
Message-ID: <4h1cec$4c0@vixen.cso.uiuc.edu>
Source record: 25216

Andrew Diamond (gv332@cleveland.Freenet.Edu) wrote:
: Reply-To: gv332@cleveland.Freenet.Edu (Andrew Diamond)
: There is an old building in downtown Los Angeles with two towers
: on the roof with the letters KRKO. I assume that it was owned by
: RKO pictures. Anyone know the frequency or any other history
: of the station?

I believe that these two towers say KRKD and not KRKO. From what I
remember (it was way back when) KRKD was an AM radio station.
This was in the 1950's-60's. Oh, and the building and rooftop towers
are in Hollywood, not downtown LA...I think. I can't be exact because I
have a very fuzzy memory, thanks to Tom Rivers from 1050 CHUM. Besides that,
I want to portray the image of being a young whippersnapper who runs and
Internet radio station.

G. J. Goldwyn
iRock - Internet Music Radio
http://www.iRock.Com/
--
This is my sig. It's not much, but neither is this account.

2255. Re: CKGM Montreal - Ralph Lockwood

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: rockwood@morgan.ucs.mun.ca
Message-ID: <4h1ced$4c1@vixen.cso.uiuc.edu>
Source record: 25217

In article <4grrdi$54f@vixen.cso.uiuc.edu>, jt@together.net (Joe Tymecki) wrote:
>
>
>With (formally 980) Oldies 990, CKIS's call change change back to the
>old CKGM, and a change to all talk, this got me to thinking...
>
>What ever happened to morning man Ralph Lockwood?
>He was awesome to listen to and many people near the border in Vermont
>and New York did.

I got to hear Lockwood a couple of times when I was in Montreal in the seventies and no question he was an outstanding morning man. Funny, topical, and worked the phones well.
I once heard, and it may be purely legend but it does make a great story, that Ralph decided one morning to call one of the star players of the Montreal Alouettes football team to congratulate him on a great road game the night before. Ralph, who knew all the players personally, knew where he was staying and called the hotel LIVE...the phone in the hotel room was answered by a female voice, not the guy's wife. The player's real wife was listening to the show and was not at all amused. Anyone know if the story is true?

Art Rockwood rockwood@morgan.ucs.mun.ca
St. John's, Nfld. Check out my WWW Page
Canada http://www.ucs.mun.ca/~rockwood/

2256. Re: CKGM Montreal - Ralph Lockwood

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4h1cee$4c2@vixen.cso.uiuc.edu>
Source record: 25218

I worked with Ralph at WHLO in Akron/Canton in the 1960s just before his move to Montreal. (An interesting story relating to an Ohio judge, a divorce, and alimony payments that were literally more than he was making.)

I was travelling through York, Pennsylvania several years ago and saw a billboard advertising Ralph on WSBA (owned by Susquehanna, which owned WHLO in the '60s). I honestly don't know if it is the same man, but I assumed it was. He was well-liked in the company.

Grant

On 26 Feb 1996, Joe Tymecki wrote:

> With (formally 980) Oldies 990, CKIS's call change change back to the
> old CKGM, and a change to all talk, this got me to thinking...
>
> What ever happened to morning man Ralph Lockwood?
> He was awesome to listen to and many people near the border in Vermont
> and New York did. I remember he left CKGM, then came back for short
> awhile, but mostly I only saw him doing ads on TV for the BAR-B-Barn
> rib joint.

2257. Re: Why was Lyn Samuels suspended ?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: adykes@panix.com
Message-ID: <4h1cee$4c3@vixen.cso.uiuc.edu>
Source record: 25219

In article <4grrdq$550@vixen.cso.uiuc.edu>,
Allan W. Ng <awn7e@watt.seas.virginia.edu> wrote:
>
>Reading your note brings to mind what happened five/six years
>agio with Lynn Samuels. She and Barry Farber were paired up to
>do a Lynn Samuels and Barry Farber Show and she ripped him
>apart during the first two shows with personal attacks,
>insults, etc. and was fired as a result.
>--
>--

I heard the show and I believe that Farber was obnoxious as hell.
Lynn held it in for a while and then gave him what he deserved.

Is Farber still on the radio anywhere ? (IDT advt's don't count)

Yes, I'm a Lynn fan.

--
Al Dykes
----
adykes@panix.com

2258. Marconi Site - early history of broadcasting

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Dan Phillips <dphillip@edge.net>
Message-ID: <4h1cef$4c4@vixen.cso.uiuc.edu>
Source record: 25220

Please see the early history of the Marconi site and early am broadcasting at:

http://edge.edge.net/~dphillip/DistantListener.html

2259. Re: Where is the money coming from?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: chaden@aol.com
Message-ID: <4h1cef$4c5@vixen.cso.uiuc.edu>
Source record: 25221

Bill---
I think we all share your sense of perplexitude. However, I can think of two words that neatly sum up the stupefying state of broadcast ownership and management today:
Pyramid Scheme!

Courtney Haden

2260. Re: Morning drive vs. staying alive

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ebfeaster@aol.com
Message-ID: <4h1ceg$4c6@vixen.cso.uiuc.edu>
Source record: 25222

In article <4ghqlu$1b9@vixen.cso.uiuc.edu>, k103john@aol.com (K103John) writes:

> For the second time in ten
>years I'm deathly ill, with pneumonia, and I'm wondering if anyone has
>figured out a sleep schedule that enables you to do this shift long term
>without dropping dead, or worse, leaving the biz. My habit is as follows:
>Up at 3:30, work from 4 to noon, nap from 1 to 3, dinner at 7, sleep from
>9:30 (or 10) till 3:30, and go back jack and do it again

I've always found, the only thing that works for me, is to live according to my schedule, and not the schedule of the rest of the world. I would eat breakfast at 4:30 am, lunch at 10am, dinner around 4 pm. No Nap!! I would shoot for going to bed between 7 and 8pm, and get 7 1/2 to 8 1/2 hours of uninterrupted, glorious, wonderful, sleep! I then stayed on a normal rhythm that I had always been used to, only now it's about three hours earlier.

And make sure to set aside some late afternoon time for your family!

Ellis B Feaster EBFeaster@aol.com
KRPM/KCIN Seattle

2261. Re: The Fall Of a Station (was: Re: Layoffs-bad for radio...)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: "Jerry W. Tobias" <jerryw@anet-dfw.com>
Message-ID: <4h1cei$4c9@vixen.cso.uiuc.edu>
Source record: 25223

In an earlier posting Charlie Ross, OM/PD
WQLT/WXFL wrote:

> It happens all too often. John Smith, local businessman who's always
> wanted to own a radio station, finally buys station WXYZ for WAY more than
> it's worth. Station WXYZ is a profitable operation, cash-flowin about
> 30%. But John, always looking for ways to cut expense and add to the
> bottom line, attends his first state broadcasters convention and hears
> about satellite automation, and figures out how he can cut payroll and
> increase profit to 50%. Upon returning home, John installs the dish,
> signs the contract for the format, fires his overpaid (in his mind)
> Program Director and Chief Engineer, promotes the Night Jock and Overnight
> Jock (translation: the two lowest guys on the payroll totem pole) to P.D.
> and Production Director, hires a Contract Engineer, and now, he's all set.

Network radio is not intended to provide an unscupulous owner with an opportunity to fire his staff and operate with two people. If that's what they want to do they don't need an excuse to do it. They have relatives who'll work cheaply or for free. The first station I worked for had the owner's wife doing the books, his daughter was the receptionist and one of his sons was the news director. When his other son got married and needed a job, I was out of work. And this was long before the days of automation and satellite radio. Satellite broadcasting is just one of many tools available to broadcasters to help them trim costs, not eliminate entire staffs. Under the above scenario, an owner could set up a bank of cd players, set them to continuous and get a kid off the street to run them. Network radio is not the culprit. Poor management is.

> He now has a two-man airstaff who now spend all their time babysitting the
> cheap automation equipment and doing rip and read production.

Chances are he already has that without the need for a network feed. If that's the route a station wants to take, and survive the local competition, they'll find a way to do it.

>
> The part-time receptionist/traffic director/public service director takes
> a phone call. The Mayor has just been arrested for DUI. She tells Chris,
> the new P.D., but since John let the News Director go, he just doesn't
> have the time or manpower to go out and cover the story.

The problem here is a lack of committment to news not satellite radio. In an all local operation, the chances are nobody covers local news since it takes money to have a separate staff to cover local issues. In most stations that are all local, some major markets included, the news staff consists of one person whose reason for existence is to be the assigned giggler for the

morning show. I don't think he or she would be covering city hall anyway. Blame the FCC, CNN, or the fact that people turn to other sources for news. Or blame radio for cutting news staffs at the first opportunity. This happened long before satellite radio was a factor.

> Tom Perry,
> the auto dealer, says he misses the All-Request Lunch Hour.

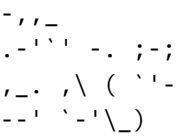
There's no reason not to continue it. But if Tom got into one of his cars and drove around the country, he could listen to thousands of all request lunch hours, none of which necessarily originate with any of the networks. So what's the big attraction?

> Jack Johnson,
> the dry-cleaner, openly admits he's switched to the cross-town 70's
> station because he feels a part of the audience.

Does he also feel a part of the 40 minute music sweeps and those superbly produced sweepers? People don't listen to the radio to feel a part of the audience, they listen to be entertained.

>Besides, they did a
> fundraiser for the kid with Leukemia and raised $35,000, and everyone he's
> talked to that gave money feels really good about it.

Doesn't take much to record a couple of psa's asking listeners to drop off their change, checks and donations at a local bank. Or better yet, at the station, even if it is staffed by the owner and his family.

--
The opinions expressed herein are not necessarily those of my employer. Chances are they're not since they disagree with everything I say.
######################
jerryw@anet-dfw.com
######################

"Luna" courtesy of
Sam Ng -- 9T8
University of Toronto
Department of Industrial Engineering
Email: ngsamue@ecf.toronto.edu

2262. Re: WOR Network

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Eric Cooper <104202.2050@CompuServe.COM>
Message-ID: <4h1cf7$4h8@vixen.cso.uiuc.edu>
Source record: 25224

>does the WOR neetwork still have affiliates...
the WOR Network was actually the Mutual Broadcasting System,now
owned by the Westwood One outfit.

Eric Cooper

2263. Re: WOWO address?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: dtebbe@aol.com
Message-ID: <4h1cf9$4h9@vixen.cso.uiuc.edu>
Source record: 25225

Try this one.

Radio Station WOWO
Attn: Tony Richards
2915 Maples Road
Fort Wayne, IN 46816

2264. New Calls For WXTZ Indianapolis

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: jemerson@iquest.net
Message-ID: <4h1cf9$4ha@vixen.cso.uiuc.edu>
Source record: 25226

For the second time in a decade WXTZ call letters will be retired from the Indianapolis market. Beginning at 12:00:01 a.m. on 2/27 93.9 FM (Noblesville/Indianapolis) will begin broadcasting under the new sign of WGLD.

The station, which has been under an LMA since January 15 of this year is broadcasting ABC's Solid Gold Soul format. Prior to Jan. 15 the station was easy listening.

It's amazing the technology now available to provide a local sound for a satellite station. I'd like to correspond with anyone who has experience in programming local elements into a satellite format.

Thanks!
John A. Emerson, O.M. WTLC AM/FM & (almost)WGLD FM
jemerson@iquest.net

2265. Traveller's Information Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: moulder@netzone.com
Message-ID: <4h1cev$4gm@vixen.cso.uiuc.edu>
Source record: 25227

Can anyone tell me where the Traveller's Information Radio Service is covered in the Rules? This is the low power "Tune car radio to 530 AM for tuinnel information" service.

Thanks. . .

2266. For sale: TEAC X-2000 M

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: fred@cunha.com
Message-ID: <4h1ces$4gj@vixen.cso.uiuc.edu>
Source record: 25228

For sale:
- TEAC X-2000M Reel to Reel Deck

Features include:
- 2 Track mastering head format
- 3 head system
- Switchable 2 tack/4 track playback head
- Spooling mode
- Record/Playback pitch control
- STC and STZ auto locator functions
- Cue function
- Mic/Line mixing
- Colour - Black

Added accessories include:
- Tape deck stand able to rack mount other components on bottom portion of stand
- Remote control

** Package price: CND$1800.00 **

Note: Excellent condition... Seldom used!

Big Kahuna Productions
http://www.cunha.com
fred@cunha.com

2267. Re: Tight Directional Patterns KMPL Sikeston, MO 1520

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4h1cet$4gk@vixen.cso.uiuc.edu>
Source record: 25229

On 22 Feb 1996, denoid95x@aol.com (DeNoid95X) wrote:

> Speaking of large arrays, I worked on an 8-tower array in Sikeston, MO
yes
> thats right Sikeston, MO. Its in the bootheel of this forboden part of
> the country and during the summer it sucks to tune!
> Anyway, its 6 towers in line for the night pattern, it boasts 500 watts
on
> 1520. On the day pattern it uses towers 3-4 middle of the six towers
with
> 5000 watts, it used to have a critical pattern but was changed to
simplfy
> the situation.
> Its an amazing array at dusk, with sun behind it, quite impressive.

It probably won't surprise anyone who reads my postings on this newsgroup that I've actually been to this array, at dusk, yet (somewhere north of Sikeston on Rt. 61/62, if I remember correctly), and it was quite a sight. I stopped there after a visit to KYMO-1080 in East Prairie, which had some towers of its own. The guy at KYMO suggested that perhaps the FCC had erred, or been too lenient, in the approval of nighttime service for KMPL on that frequency, even with 8 towers!

Clarke

==================================
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==================================

2268. Re: Complicated AM directional patterns

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4h1ceu$4gl@vixen.cso.uiuc.edu>
Source record: 25230

On 22 Feb 1996, cbmbest@ix.netcom.com (Ray Dennis) wrote:

> The most complicated setup I ever heard of was described to me a number
> of years ago by Bob Jones, consulting engineer.

> He said that he had designed a setup for the Normal Illinois area that
> used 6 towers in the daytime and 6 towers at night, running 250 watts
> on both patterns. The problem was that the two arrays were across town
> from each other at separate sites. Has anybody ever had first hand
> knowledge of that one?

I know nothing of any such station in Illinois, but I believe the former WVOI-1520 in Toledo, Ohio, used such an array. 1,000 watts day and night, with six towers at different locations for each pattern. I heard that the night array was actually in Michigan!

Clarke

==================================
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==================================

2269. Re: Translators vs LPFM (Warning: Rant Alert)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4h1cev$4gn@vixen.cso.uiuc.edu>
Source record: 25231

} VUBS79A@prodigy.com (Drew Durigan) wrote
I recently returned to my old stompin' grounds here in Ocala, Florida,
and was distressed to learn that there is now what appears to be a low-
power translator on 99.3 for the Bible Broadcasting Network. Great! }

[Moderator's Note: They are legal pirates, Drew. They have the same
(or greater) power as the pirates and they originate no
programming. Some translators have many hundreds of watts from
mountain-top sites. Plus, the translator rules allow satellite
delivery for non-comms. And I know of several non-comms that have
no problem 'selling' blocks of time to radio-evangelists who hawk
tapes and books and all sorts of merchandise. Some of these
so-called 'translators' are repeating stations hundreds or
thousands of miles away because of satellite delivery. Sad,
really, that we disallow local community stations but allow these
translators to flourish like a cancer on the bands. Makes a fellow
wonder. Bill] }

Then Charles Hobbs (af660@freenet.carleton.ca) commented...

>1. Other entities besides religious stations have translators. I've }
>heard KOST-103.5 on 106.3 in Simi Valley, and KXEZ 100.3 on 100.1 in

True and untrue. Unless things have changed with the new telecom
bill, commercial stations cannot own translators, except when an area,
normally covered by the station's primary contour is shielded by
mountans or other obstructions. Any other translators for commercial
stations must be owned by someone other than the translated station's
licensee. Since translators can only originate 30 seconds of
programming an hour, that doesn't leave a lot of profit in the
translator business. It is also true that non-religious noncomms have
translators, but not anywhere near the number and not anywhere near
the number of 'satellite fed' translators that are really just low
budget affiliates, since in many cases these signals (Family Radio is
one of the biggest) originate from sources across the country.
Somehow I don't think that translators were intended for that sort of
service, even though regulations seem to allow it.

>2. I have no comment about specific programming activities of any }
>stations, since I don't believe that one class of format is
>necessarily morally better or worse than any other.

Agreed. I am a Christian myself, so I am certainly NOT anti religion.
But the fact remains that it is primarily so-called non-comm Christian
stations that operate these translators which are springing up
anyplace and everyplace where 20 - 200 watts can be sandwiched in,

even at the expense of co and first adjacent interference. After all, a translator license is WAY easier to get and cheaper to build than even a class-A. Also, since these are primarily non-comm network repeaters, ratings are not an issue. Getting the message out to the masses of 'contributors' is the issue. Translators are a cost-effective way of doing that.

The majority of these stations sell their airtime just like any other brokered station. In addition most solicit donations and are right on (or slightly over) the edge on underwriting 'commercials'.

>3. The issue of local community stations is good, but we need the }
>debate joined by more of the public. Radio enthusiasts alone won't do it. Radicals (e.g. Dunifer) hurt more than help.

OK, Charles, let's talk community radio.

I have gone on record many times saying that I am not a fan of Stephen Dunnifer's attitudes but let's face it. Who, but a radical, would openly defy the regulations which allow translators which repeat another station (even a thousand miles away via satellite) but prohibits ANY local programming on such stations (other than one 30 sec announcement an hour)?

Since there is a total prohibition on LPFM as a community resource, who is going to get involved? Radicals and children playing radio, that's who. There are obviously uses for these sorts of stations or there would not be so many of them. So when you talk about the negative sides of a Stephen Dunifer, remember this. He is putting his ass on the line for something he believes in. He is fighting a battle, he is a warrior. Warriors are not always the most polite and reasonable people. Civil rights demonstrators in the sixties were not always the nicest people either, but they paved the way for a LOT of nice people to have a better shake in the decades that followed.

I am a firm believer in LPFM as it relates to community involvement. Whether that community is a small town whose local station(s) have long ago abandoned them for the more lucrative city market 30 miles away, or gone satellite, or gone dark... OR whether that community is an unserved group in an urban area. Many rural areas could benefit from LPFM as a means to spread local information that is below the radar of the commercial stations who couldn't be bothered with that degree of service. I am sure that many of you consider ME a radical, just for entertaining the idea that LPFM might be a good thing. One esteemed colleague on this group has even told me I am wrong to allow Stephen Dunifer to post informational articles about his case and his station.

Anyway, there are countless uses for LPFM *other* than the 'Peoples Voice Of Liberation', but since there is NO legal avenue open for those who wish to pursue LPFM as a community service, only 'The Peoples Voice Of Liberation' or 'Joey's Sandbox Radio' are likely to

risk the penalties involved in violating the regulations (they are not laws, BTW, they are FCC regulations).

With commercial stations consolidating at breakneck speed, with the attacks on NPR (many location's ONLY source for long-form news on the radio band) and with mainstream radio moving away from community involvement because it 'costs too damned much', there is no valid reason in my book NOT to open up LPFM for local origination other than a desire on the part of higher powered broadcasters to have a lock on all radio listening and programming.

The new telecom bill basically throws open the doors for corporate group owners to buy as much as they can afford of important media. I don't have a problem with corporations owning stations. I have no problem with them making money. I do have a problem, though, with the notion that in the midst of all this mega-merger-mania, we can allow translator service to go nuts, yet not allow the people and communities who have fallen through the corporate cracks to have even the slightest access to these airwaves that we still laughingly claim are the property of these same people.

You say "Radio is a business". OK, sure it is. But unlike a newspaper, grocery store or other business, you are not able to just start a new radio station anyplace you might see an unfulfilled market or need. Also, people depend on radio and TV to inform them. LPFM would be a way for someone who doesn't have several million laying around to buy into a radio station, to have some access to that spectrum. It could be a way to serve those who the traditional stations cannot afford to cater to.

You say "LPFM would clog the bands and interfere"... Well Docket 80-90 has done more, with the blessing of the FCC, to clog the band, and create interference (not to mention the disastrous effects on ad revenues), than any LPFM service could do. Now we must allow nearly unlimited buying of stations (supposedly) to compensate for the disastrous effects of that ill-advised docket. Kinda like the doctor infecting you with a disease and then issuing an expensive prescription to cure that disease.

And we already have LPFM. They are called translators. The only difference between translator service and full-fledged LPFM is the origination of programming.

You say "LPFM would drain listeners from full power stations who are already struggling"... Maybe. But if properly administered, these services would likely be serving communities and interests that the full-power stations (with all their resources) are not interested in serving. Smaller communities, non-mainstream formats, local information, local school sports etc etc etc.... Plus if these 20 - 200 watt stations *DO* drain enough audience to be a threat, maybe these threatened stations would do well to reconsider that audience's value and serve them.

In addition, a legal, licensed LPFM service could help the future of radio by providing a venue for those who are our next generation of radio talent. Those who have fewer and fewer places to get started, since these small market stations are no longer as plentiful as they once were due to automation and satellite.

There are countless uses for such a service. And in today's world where the airwaves are up for grabs to the highest bidder, where real service is no longer a consideration, where entire markets are being swallowed up by a handful of huge owners, can't we find a way to spare a few watts to all of those who are not in the 25 - 54 professional, Caucasian money demographic? A few watts for all the unserved rural communities, for voices and views which are not seen as sufficiently profitable for "MegaMedia Inc." to air?

I would think that if Family Radio can satellite feed hundreds translators, as well as dozens of full-powered stations, that the answer to the above should be ... YES, we can find a way. But I am quite sure that the NAB and the FCC would not agree. They have a vested interest in keeping things locked up in the hands of the big boys. Too bad that we cannot be allowed to co-exist.

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

2270. Re: Translators.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: gregcolin@aol.com
Message-ID: <4h1cf0$4go@vixen.cso.uiuc.edu>
Source record: 25232

The NPR affiliate in Lexington, Ky broadcasts on 91.3 FM and translates on 92.1 FM. Just goes to the point that not all translators are repeating non-local programming.
Greg

2271. Re: Religious Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Marc Gordon <marc@shore.net>
Message-ID: <4h1cf1$4gp@vixen.cso.uiuc.edu>
Source record: 25233

My understanding of FM translators is that if anyone complains about a negative impact on their reception of ANY station no matter how far away, the translator owner must fix it or turn it off.

2272. Re: Translators.

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: lous@crl.com
Message-ID: <4h1cf2$4gs@vixen.cso.uiuc.edu>
Source record: 25234

Charles Hobbs (af660@freenet.carleton.ca) wrote:

: 1. Other entities besides religious stations have translators. I've
: heard KOST-103.5 on 106.3 in Simi Valley, and KXEZ 100.3 on 100.1 in
: Santa Clarita (both suburbs about 30 miles out of Los Angeles.) There
: are probably others.

A commercial station can only put up a translator if the translator's coverage area falls within the normal service contour of the station (1 mv/m for Class A & C, 0.5 mv/m for Class B). Simi Valley and Santa Clarita are within the normal service area for Los Angeles stations but are terrain shadowed from the transmitter sites.

Commercial translators outside of the normal service contour are only allowed if they serve an area that's presently unserved by any other FM station or are owned by an entity not connected with the licensee of the station they're re-broadcasting. In the second case the translator can conduct limited fund-raising over the air and the station can assist with technical expenses once they're on the air. This is the loophole that allows commercial religious translators to flourish - Joe Believer gets a group of his buddies together, fronts the money to establish the translator, then turns it's maintenance over to the religious station.

The restriction preventing commercial stations from having translators outside their own coverage areas stemmed from a situation in Arizona, where most of the Phoenix stations established translators in Tucson, a smaller market outside of their normal coverage area. The local Tucson stations petitioned the FCC for relief from this unfair competition and the translator rules were amended.

Non-commercial stations fall under an entirely different set of rules, and their translator regulations are considerably more liberal than the ones that govern commercial stations. Non-commercial translators can be established anywhere in the country, and don't even have to be able to hear the originating station. They can be fed via microwave or even satellite. Several organizations, primarily religious groups, have established networks of hundreds of translators clear across the country to spread their message.

Lou Schneider
lous@crl.com

2273. Re: technics turn tables

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: rentadj@ix.netcom.com
Message-ID: <4h1cf2$4gv@vixen.cso.uiuc.edu>
Source record: 25235

Jed Barton <jed@conan.ids.net> wrote:

>Hello there radio buffs. I figured I would ask and get something
>straight. I have heard roomer that technics quit making the 1200 series
>turn table. Is this true? I am looking to get one soon. If anyone
>knows it would be appreciated. Thanks.

Untrue, this had been a rumor for years in the club/mobile DJ
industry. They still make them and should for years.

Pat Ryan
Rent-a-DJ
North Haven, Ct
Northampton, MA

2274. Re: technics turn tables

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: HurricneJ@aol.com
Message-ID: <4h1cf2$4h0@vixen.cso.uiuc.edu>
Source record: 25236

In article <4grrdt$555@vixen.cso.uiuc.edu>, Jed Barton <jed@conan.ids.net>
wrote:

> Hello there radio buffs. I figured I would ask and get something
> straight. I have heard roomer that technics quit making the 1200 series
> turn table. Is this true? I am looking to get one soon. If anyone
> knows it would be appreciated. Thanks.
>
>
>
> +---+
> | Jed Barton <jed@conan.ids.net> Emerson College |
> | Phone: (617)728-1971 Undergraduate School |
> | Amateur call: n1jbc (general class) Boston, Ma 02116 |
> | "I may be blind, but my resume tells the whole story." |
> +---+

Well Jed, some Technics sales reps around the LA area started this rumor
to spur some backstock sales. Prices shot up to around $550. Since then
(last summer) they've fallen back to the normal $400.

l.a.t.e.r...

b.i.g..j.o.h.n...

2275. "appearances" instead of remotes

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ksmb945@aol.com
Message-ID: <4h1cdm$4aq@vixen.cso.uiuc.edu>
Source record: 25254

Reply-To: ksmb945@aol.com (KSMB945)

My station is FINALLY looking to move away from remotes and do
more jock appearances, where a jock comes out to a club or any type
business and does P.R. for the station and the client. The appearance is
promoted with liners and spots that the client buys.
I know these are done is lots of bigger markets. I'm in
Lafayette, La., #97 and we're ready to move that way as well. What is
expected of the jock while he's at an appearance? Does he help serve
pizza? Does he make in-store announcements on the store P.A.? What is a
reasonable talent fee?
Rather than have one of my air staffers standing around with
their thumb up their ass and us calling it an "appearance," I'd like to
know exactly what is expected from those of you that do them now.
Bobby
Novosad
P.D./A.M.
show
KSMB

Lafayette, La.
BOBBYKSMB@AOL.COM

2276. Re: Anyone with original AT40s,CT40s,Dick Clark,etc.?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Greg Skinner <gds@best.com>
Message-ID: <4h1cdo$4as@vixen.cso.uiuc.edu>
Source record: 25255

In article <4grrdb$545@vixen.cso.uiuc.edu> jkonarz@ix.netcom.com wrote:
>I was just wondering how easy it would be for me to get my hands on a
>few original phono/CD's of "American Top 40", "Casey's Top 40", "Dick
>Clark's U.S. Music Survey", "Casey's Countdown", or other radio shows
>from the 70's, 80's, or the 90's...

Call the FINEST Record Store, +1 970 352 5390. They have a huge
selection of shows like this. Call quick; merchandise tends to move
quickly.

I'm not affiliated with this company, just a satisfied customer.

--gregbo

2277. Re: Anyone with original AT40s,CT40s,Dick Clark,etc.?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4h1cdo$4at@vixen.cso.uiuc.edu>
Source record: 25256

>I noticed an old "AT40" phono set in a used record store once, but
>didn't pick it up.

What was the date. and where did you find it? (Inquiring collectors want to know!)

I was working at a small station in Colorado back in 1986. One day, I arrived at work to find a couple of guys hauling stuff out of the storage room and into their pickup truck. Spring cleaning time, you know. Included in the pile were a bunch of old American Top 40 programs that we had been saving. "Where are you going with those?", I asked. "To the dump", was the response. Time for action...I jumped in and rescued Casey! <g> I now have about 125 complete 4-record sets from 1983-85 in my possession. Fun to look at, and they make GREAT tapes for Walkman listening! <g>

-Drew in Sunny Central Florida-

2278. Bit Rate Reduction

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Rob Landry <umar@cybercom.net>
Message-ID: <4h1cdq$4b0@vixen.cso.uiuc.edu>
Source record: 25257

Jay Rose wrote:

> Not a big puzzler. Apparently, the hard disk's 3:1 compression simplified
> the data enough that the Dolby dstl's compression didn't have to mangle it
> too much.

What I've sometimes observed is that analog components in digital systems (op-amps, for example) produce more audible side-effects than digital components. The Dolby DSTL is a case in point. Replacing some op-amps on the analog input and output boards dramatically improves the sound of the unit. This has been demonstrated not only here at WCRB, where we can hot-switch back and forth between the DSTL and an analog Moseley system, but also by Grady Moates at Kix-106 in Providence and Rick Levy at WHRB.

I've learned to take statements about the audible effect of this or that digital system with a grain of salt; more often than not the artifacts being complained of are analog in origin not digital.

Rob Landry
umar@cybercom.net

What can I do for you? See http://www.cybercom.net/~umar/cando.html

2279. No More KEZ? Hooray!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: anthonyw@netzone.com
Message-ID: <4h1ce7$4bo@vixen.cso.uiuc.edu>
Source record: 25258

Could it be true? No more dead air, whining feedback, or other varied technical flubs by KESZ technical personnel. Moving the Cardinals to a Manilow FM was a bad move from the start. Amazingly after TWO years, the broadcast got no better. I don't fault Tim Healey. I think he did a workmanlike job. I even think Gil Tyree did a good job. But I HATE, (hopefully hated), sound bytes or various interviews put over a bed of canned music. That, along with the aforementioned technical flubs, drove and drives me crazy. My hope is that Cardinals broadcasts end up either on KTAR, its future sister sports station, or on our current all-sports outlet KGME. Also, let's have Tom Dillon back as play-by-play announcer.

anthonyw@netzone.com

2280. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: richvige@scruznet.com
Message-ID: <4h1cea$4br@vixen.cso.uiuc.edu>
Source record: 25259

gv332@cleveland.Freenet.Edu (Andrew Diamond) wrote:

>Reply-To: gv332@cleveland.Freenet.Edu (Andrew Diamond)

>There is an old building in downtown Los Angeles with two towers
>on the roof with the letters KRKO. I assume that it was owned by
>RKO pictures. Anyone know the frequency or any other history
>of the station?

Look closer-its KRKD

They were around when I was a Kid. Transmitter was moved sometime in the forties or fifties I think, to a hilltop location just west of the pasadena freeway. I dont live in Southern California anymore, so I don't know the current call letters, but the frequency is 1150 AM.

I'm really surprised those two towers are sitll there on top of that building.

2281. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: wpearl@delphi.com
Message-ID: <4h1cec$4bv@vixen.cso.uiuc.edu>
Source record: 25260

This is a self-generated P.S. to my prior post re KRKD. The two towers now atop the building are ornamental only; KIIS-AM's towers are in the Montecito Hts area of L.A. KRKD has an interesting history. It was originally a share-time outlet with KFSG ("Four Square Gospel"), the religious voice of the legendary Aimee Semple McPherson. KRKD was a modest MOR station in the 50's and 60's, chicken rock in the early '70s, hampered at the time by only 5 kw day, 1 kw nite, ND. After being acquired by whoever owned KIIS-FM at the time (either Pacific and Southern, Gannett, or someone else), they put up two additional towers, and are now 5 kw D and Nite, DA nite. KFSG's letters still exist on FM, where it is a religious station. KFSG's original towers were atop the Four Square Gospel Church on Glendale Blvd near downtown L.A.

2282. Re: Thoughts on all-news and talk radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: alanpoe@citynet.net
Message-ID: <4h1cek$4d6@vixen.cso.uiuc.edu>
Source record: 25261

> Lori_Stein@nt.com writes:

> 2. Better than all-news radio, I believe, is news-features-talk. (Yes,
> this does sound rather like NPR on a good day.) I think stations
> interested in the continued well-being of news radio should examine
> NPR's "feature" format, as used in All Things Considered or Weekend
> Edition.

Could it be that the phrase you seek is "SLICE OF LIFE"?????.

And speaking of the large number of people who have never experienced
the AM dial reminds me of the Generation X'er who said, "AM radio???
That's a waste... I mean, what's it good for if you can't listen at night too?"
>>>>
Alan

http://www.citynet.net/personal/alanpoe/index.html
****
"It ill becomes us to invoke in our daily prayers the blessings
of God, the Compassionate, if we in turn will not practice
elementary compassion towards our fellow creatures."
-- Mohandas K. Gandhi (statesman and philosopher)
****

2283. Re: RADIO PLAYS ARE HERE AGAIN!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: hoges@central.co.nz
Message-ID: <4h1cek$4df@vixen.cso.uiuc.edu>
Source record: 25262

ncs@scs.unr.edu (Neal C. Sickles) wrote:

>RADIO LAND!!!!!
> I have recently gained the opportunity to produce a series of radio
>plays over a local station in Reno, Nv. Some people might say that
>radio plays are out dated but such comments are rather narrowminded,
>blind, unrealistic, and not to mention, unheard of. The sound medium
>possess a quality which places the listener in a world painted by
>their own imagination. With today's technology and your talent, this
>rare opportunity can become a very beneficial experience and possibly very
>rewarding.
> Therefore, I am in need of persons with:
> -Acting Experience
> -Musical Talent
> -Playwrighting Experience &
> -Technical Skills (digital editing)
> Thank You.

>
A *good* 90's Radio Soap/Modern Drama/Melrose Place... develop real
characters, hot sfx, atmos, music.
Remember "The War of the Worlds". Maybe not as gullible today, but
everyone likes a good story.
Think what our parents/grand parents grew up listening too ? Crowded
around the Radio in the evening...
Admittedly times have changed, but don't you feel listeners are asking
for something else ? So let's go back and give them the tried and true
words to paint the pictures in their minds, only revamp it for the
ninties and modern imaginations.
Theatre of the Mind to tackle the mindlessness of televusion.
I'm interested but far far away.

Hoges (Jon Hogan)
hoges@central.co.nz

2284. Potential of AM Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: "Nickels, Bob" <RNickels@P16.IL50.micro.honeywell.com>
Message-ID: <4h1cek$4dr@vixen.cso.uiuc.edu>
Source record: 25263

I know that many radio professionals subscribe to this list, so I'd like to express my thoughts as a lifelong "radio listener and lover..."

As a "baby boomer", TV was considered the most important medium as I grew up, but radio was always nearest to my heart. Whether it was NBC Monitor (which was mentioned on this list not long ago) or local programming, radio was always *interesting*. You could spin the dial and eavesdrop on other parts of the country (or the world, on shortwave), hear different kinds of music, and choose from an almost endless variety of programming. There were only three TV networks, yet radio was filled with diversity and choices - it was personal, and captivating.

Think about how different things are today. The same satellite-delivered songs on the few AM stations that actually play music, and the same news, weather, and traffic in 10 minute increments. I can still choose *which* talk show I want to listen to, but that's about it for diversity in programming, and I'm a pretty dedicated listener that will scan the band in search of something different.

I know that radio is a business and that programming is expensive, but I can't help but think that the potential exists for radio to reclaim its heritage. Look at the success of "books on tape" - proof of a market for audio-only entertainment programming. Real Audio is one of the hottest things on the internet, yet it will be a long time before wireless computer networks can equal the portability and cost of broadcast radio. The ability to deliver incredible diversity in programming drives the cable and satellite companies to invest billions of dollars and fuels ongoing consumer investment in home entertainment systems. Yet the AM and shortwave broadcast bands, capable of providing nationwide - even worldwide coverage, fall short of fulfilling similar expectations.

I don't have the answers, but I hope this stimulates the thinking of those who might. Maybe it's time to "change the game"! Deregulation is opening up previously-locked doors. It's never been easier or cheaper to share information and create networks - but this isn't about technology, rather it is the ability to recapture the imagination and recreate the diversity of entertainment that allowed the radio broadcasting industry to thrive that is again needed.

As my first PD taught me to say "Thanks for listening"!

Bob Nickels
Freeport IL
(a radio advocate)

rnickels@micro.honeywell.com

2285. Looking for audio production work in Michigan

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: joewarrick@aol.com
Message-ID: <4h1cel$4e5@vixen.cso.uiuc.edu>
Source record: 25264

Reply-To: joewarrick@aol.com (JoeWarrick)

I am a graduate of Michigan State University, and am currently working part-time as a disc-jockey for WFMK-radio in Lansing, MI. I would like to send my resume to interested employer in the production-oriented field.

2286. WLS Silver Dollar Surveys

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: dane223@aol.com
Message-ID: <4h1cep$4g9@vixen.cso.uiuc.edu>
Source record: 25265

Reply-To: dane223@aol.com (DanE223)

I have several copies of WLS Chicago record surveys from 1961 to 1964. I would like to trade copies of surveys with anyone. Any stations, any years. These are clean copies. Please E-Mail me if your interested.
Thanks Dan

2287. Speakers Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ggainey@postmaster.onu.edu
Message-ID: <4h1ceq$4ga@vixen.cso.uiuc.edu>
Source record: 25266

Hello Everyone...

We need your help. The National Broadcasting Society - Alpha Epsilon Rho will be holding its annual convention in Los Angeles in March. Since we have no active chapters in the L.A. area we are looking for help with our Career Focus session planned for Friday night, March 22nd. If you are in the L.A. area, or know someone that is, and can help our organization by sitting at a table and having future professional broadcasters come to you with questions, then please get in touch with me. Our Career Focus is always one of the most exciting sessions of our convention.

Participants need to arrive at the Gateway Sheraton at LAX Hotel (6101 W. Century Blvd.) between 4:15 pm and 4:45 pm. Career Focus begins at 5:00 pm and runs until 7:00 pm. There will be a reception for you following the event. If you are able to join us I will need to know who you work for; your title; and, your mailing address in order for Angie Riedel, our on-site coordinator, to do a follow-up. Last year in Atlanta we had over 100 tables set up with professionals. This year should be just as big.

Thanks for your help!

---
* G.Richard Gainey
* Director: Telecommunications Program
* General Manager: 94.9FM - WONB Radio
* Vice President for Services: National Broadcasting Society
* Ohio Northern University
* Ada, OH 45810
* (419) 772-2469 FAX (419) 772-1856
* Internet: r-gainey@onu.edu
* WONB Web Site: http://onu.edu/wonb
* NBS-AERho Web Site: http://www.onu.edu:80/~nbs13/

2288. Re: Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4h1ces$4gh@vixen.cso.uiuc.edu>
Source record: 25267

<< Maybe Motown should re-release it ?>>

Not likely. "Love Train" by the O'Jays was released on one of Columbia's
custom labels, Philadelphia International.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2289. "Shoestring" & "Movie Magazine" Airing On Internet!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: srt@shoestring.org
Message-ID: <4h1cen$4g3@vixen.cso.uiuc.edu>
Source record: 25268
Cross-posted to: rec.radio.noncomm,rec.radio.broadcasting,alt.radio.networks.npr,ba.broadcast

*** SHOESTRING RADIO THEATRE - NEWS RELEASE***

Contact:

Monica Sullivan, Producer
P.O. Box 590163
San Francisco, CA 94159-0163
U.S.A.

Email: srt@shoestring.org
Web: http://www.shoestring.org

February 26, 1996

"SHOESTRING" & "MOVIE MAGAZINE" NOW AIRING ON THE INTERNET

PLAY NOMINATED FOR BEST RADIO DRAMA PRODUCTION

SAN FRANCISCO - The non-profit radio production company Shoestring Radio Theatre announced today that its two nationally-syndicated radio programs--"Movie Magazine International" and "Shoestring Radio Theatre"--will now air each week on the Internet via flagship station KUSF-FM in San Francisco, which recently began simulcasting 24 hours a day, 7 days a week on Audio.Net, a web site which transmits live radio programming in RealAudio format.

Anyone in the world with a compatible computer system can listen to the programs on the Internet as they air Wednesday nights on KUSF, 90.3 FM in San Francisco. "Movie Magazine International" airs from 9:00 - 9:30 PM (Pacific time); Internet listeners will hear the local edition of the show, which differs slightly from the national edition heard on satellite. "Shoestring Radio Theatre" airs from 9:30 - 10:00 PM (Pacific time).

In order to access KUSF's live RealAudio feed, listeners will need the RealAudio Player. Version 1.0 (which supports AM radio sound quality) requires a 14.4 Kbps modem or better and is available for Macintosh and Windows. Version 2.0 (which supports near FM mono sound quality) requires a 28.8 Kbps modem or better and currently is available for PowerMacintosh, Windows, and most Unix operating systems. Computer users can get more information about RealAudio, or download a free copy of the player, at the RealAudio home page on the World Wide Web (http://www.realaudio.com). KUSF's RealAudio live feed is located at Audio.Net and can be accessed from Shoestring Radio Theatre's web site (http://www.shoestring.org/), KUSF's web site (http://www.usfca.edu/usf/kusf/), or Audio.Net's web site (http://www.audionet.com/pub/kusf/kusf.htm).

"We are really excited about the shows airing on the Internet," exclaims Founding Producer MONICA SULLIVAN. "We will now be able to reach people who can't currently hear us because we don't have a radio affiliate in their market yet." "Many visitors to our web site have requested we make the shows available on the Internet," comments Webmaster RANDY PARKER. "Now with KUSF simulcasting on Audio.Net, it means that anyone in the world can listen to 'Shoestring Radio Theatre' or 'Movie Magazine International', if they have a compatible computer system."

"Movie Magazine International" is a 30-minute entertainment guide which covers the local and national film scene with movie reviews, special reports, weekly trivia contests, and interviews with directors and actors from yesterday and today. "Shoestring Radio Theatre"--a 30-minute radio drama program--draws on a pool of local talent to write, direct, and perform works which span an astonishing range of genres and styles: everything from classic murder mysteries to slapstick comedies to historical romances to contemporary dramas. The programs currently are heard on a confirmed station line-up of 93 radio stations in 25 states via the Public Radio Satellite System.

GOLDEN REEL NOMINATION FOR "THE WOMAN IN WHITE"

The National Federation Of Community Broadcasters held its annual Community Radio Program Awards ceremony on February 17th, and "The Woman In White"--produced by Shoestring Radio Theatre in 1995--was one of five final Golden Reel nominees for Best Radio Drama Production of 1995. The chilling gothic melodrama (produced by Monica Sullivan and directed by Randy Parker) is an adaptation of "The Woman In White" by Wilkie Collins. The play premiered locally on KUSF in March, 1995 and aired nationally on the Public Radio Satellite System in May 1995.

###

"Movie Magazine International" airs nationally on the Public Radio Satellite System every Friday morning from 1:00 - 1:30 Eastern time on channel A73.1 followed by "Shoestring Radio Theatre" from 1:30 - 1:59. "Movie Magazine International" and "Shoestring Radio Theatre" air locally in the San Francisco Bay Area on KUSF, 90.3 FM every Wednesday night from 9:00 - 10:00 Pacific time and can be heard simultaneously on the Internet on Audio.Net at "http://www.audionet.com/pub/kusf/kusf.htm".

2290. AM signal amplifier?

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: TyBryner@sisna.com
Message-ID: <4h1cen$4g7@vixen.cso.uiuc.edu>
Source record: 25269
Cross-posted to: rec.radio.broadcasting,rec.radio.amateur.misc,rec.radio.amateur.antenna,aus.radio.broadcast,aus.radio.amateur.misc,aus.radio,rec.radio.shortwave,alt.radio.pirate

Reply-To: TyBryner@sisna.com

Does anyone have, or know of a place where I can get a schematic for an AM broadcast signal amplifier? Or where such a device can be purchased? If so, could you please email me? Thanks, 73

Tyson Bryner
KC7DPA

2291. Re: Strange Studio Design

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4h1ces$4gi@vixen.cso.uiuc.edu>
Source record: 25270

The Action Central "newsie-doos" was a private/public joke between Dan Ingram and Bob Hardt. Like with so many other things, Dan would try to break Bob up, and would rarely succeed. Sometimes Bob would even manage to get Dan back, like the time Dan made up a story about a lion that was about to eat Bob. "Even though there wasn't much, it was a very hungry lion." Bob got him, though: "In WABC News head-lions..."

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2292. Re: WABC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: "Allan W. Ng" <awn7e@watt.seas.virginia.edu>
Message-ID: <4h1cf4$4h1@vixen.cso.uiuc.edu>
Source record: 25271

I don't know if Dick Oliver has mentioned this on the air but I
believe when he went to Columbia SChool of Journalism for his
masters he had a classmate (and I think the classmate was also
a personal friend) by the name of Patrick J. Buchanan.

Allan in Charlottesville, Virginia
--
--
Remember your "A.B.C.D.E.F.G."'s:
Alexander Beats Clinton, Dole, Even Forbes and Gramm!!!!!
~ ~ ~ ~ ~ ~ ~

2293. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: gds@best.com
Message-ID: <4h1cf4$4h2@vixen.cso.uiuc.edu>
Source record: 25272

In article <4gpa0r$lis@vixen.cso.uiuc.edu>,
Sal D'Amato <salucce@ix.netcom.com> wrote:
>I'll tell you why stations are going alternative:

>Top-40 is based upon recordings which have the highest sales in record
>stores. In the past few years, this market has unfortunately become
>highly segregated. Both rap and alternative music are selling big in
>record stores, but when you put these two together on a music chart,
>and have a station that plays music off that chart, it doesn't please
>anyone. The rap listeners don't like the hard rock and vice-versa.

I was thumbing through a copy of this week's Billboard magazine, when
I glanced upon an article that discusses the reasons why stations are
going alternative. I'll leave you all to gue$$ what tho$e rea$on$
might be. :)

Seriously, I know a fair # of people who swear by our local modern and
alternative rockers KOME and KITS. Perhaps not so coincidentally,
they're all college educated and many of them have good paying jobs in
the computer industry. I imagine there are strong fans of modern and
alternative rock who studied law, business, politics, medicine,
etc. in college, who are now making good money, in other parts of the
country as well as in the SF bay area. Advertisers are trying to get
their business, and radio's trying to get those advertisers.

--gregbo

2294. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: YPHZ93A@prodigy.com
Message-ID: <4h1cf4$4h3@vixen.cso.uiuc.edu>
Source record: 25273

When I think of creative radio I remember how WEBN in Cincinnati used to be when Jay Gilbert was such a big part of it, that man is funny!

2295. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4h1cf5$4h4@vixen.cso.uiuc.edu>
Source record: 25274

In article <4grrdv$55a@vixen.cso.uiuc.edu>, csp@w3eax.umd.edu says...

>I agree with everything you say as far as the music fragmentation as a
>reason for Top 40 format's decline. I 'd like to add and ask:
>
>1) how come there is not much *fun* on the radio any more?
> Regardless of format, it feels like most stations are now juke-boxes
that
> play song-after-song.. I remember times when I would just turn the
> radio on to put me in a high spirit or in a partying kind of mood...
> (upbeat jocks, outrageous promos, really creative stuff and liners,
rolling
> flow, drop-ins..., listener-involvement..)
> Well those days are long gone...

Listen to my radio program... 6p-11p Z95.3FM Vancouver...

> 2) I hear all the time the argument that... radio is no longer
> targetting the 'kids', therefore, the luck of that distinctive
> 'top40 sound' (=high energy delivery). Well, although I agree to
> an extent, dont try to convince me that highly upbeat shows -- such as
> the 'Friday 5 o' clock whistle' (a celebration of weekend kinda show
> for office workers primarily) was aimed towards kids; it was clearly
> aimed towards 24-34 age group.. Yet, it was a class of its own...

Top 40 gets kids by default. Look at a station like CFTR in Toronto, a
legendary CHR that went from a 4 or 5 share CHR to a 1 or 2 share News
station. Apparently there is more money when pursuing an older demo.
CHR cannot live on teens alone, we NEED 18-34.

catch the buzz...pass it on.
Buzz Bishop (Z95.3FM Vancouver)

2296. Re: Top 40 (Was: Why are stations going alternative???)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: salucce@ix.netcom.com
Message-ID: <4h1cf6$4h5@vixen.cso.uiuc.edu>
Source record: 25275

In <4grrdv$55a@vixen.cso.uiuc.edu> csp@w3eax.umd.edu (Chris Spil
[N3FWR]) writes:
>
>
>there is not much *fun* on the radio any more?
> Regardless of format, it feels like most stations are now juke-boxes
that
> play song-after-song.. I remember times when I would just turn the
> radio on to put me in a high spirit or in a partying kind of mood...
> (upbeat jocks, outrageous promos, really creative stuff and liners,
rolling
> flow, drop-ins..., listener-involvement..)
> Well those days are long gone...
>

Sorry Chris, but I'm gonna have to disagree with ya there,

I feel that radio is about as hyped-up as it's ever been. Not only are there as many loud and annoying DJs (although I understand that was the premise back in top-40 AM's "heyday" of the '60s and '70s, perhaps), but there are also morning "zoos" which was a trend that began in the 1980s. And now, thanks to such shows like "the Rocky Allen Showgram" and "Greaseman" shows, this is starting to take over in the afternoon as well. In the '70s, Harry Harrison did the AM drive on WABC and it was as cool and calm as his morning show is now on 'CBS-FM.

Forgive me, but I PREFER stations acting more like jukeboxes, because I turn on the radio to listen to music and nothing more. Stations such as U-107 in Longbranch, N.J., Rock 93.7 in Wilmington, Del., Rock 104 in Atlantic City, and Rock 102 in Buffalo were like this in the early '80s when they used to have a "taped" format; i.e., no live D.J.s. They just churned out the hits and a taped announcer would identify the new songs. That was the way I liked it, and that is no more. This latest station I just found, 96.7 in Hazlet, kind of reminds me of those.

Now, I'm not knocking the morning and afternoon comedy shows, because people like them and that's good. And I like comedy too, but I like music more. That's why another mystery to me is why VH1, a music video channel, has standup comedy shows when there's plenty enough of that around the cable dial.

You're probably saying, I should be listening to tapes if music is all I care about. That's why I do, especially in the mornings.

2297. WHTG FM 106.3 Asbury Park, NJ

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Jon Vena <jvena@shell.monmouth.com>
Message-ID: <4h1cf7$4h6@vixen.cso.uiuc.edu>
Source record: 25276

In the event rumors about "Modern Rock at the Jersey Shore" have been
proliferating, I need to tell everyone RIGHT NOW that:

1) We are **NOT** flipping formats!!!

2) We are **NOT** moving to a new frequency!!!

3) We are **not** being brought out by anyone, especially Jacor!

Any other questions?????

``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~
Jon Vena ! "The world is loaded... it's lit
jvena@shell.monmouth.com ! to pop and nobody ain't gonna
Promotions, WHTG FM 106.3 ! STOP..."
"Modern Rock at the Jersey Shore" ! -Jane's Addiction
____
"?"
____

2298. Re: Western NY Radio Watcher; Monopoly in Rochester

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4h1cf7$4h7@vixen.cso.uiuc.edu>
Source record: 25277

On 25 Feb 1996, talk1370@aol.com (Talk1370) wrote:

> Boston-based American Radio Systems, which already owned
> WCMF AM-FM and WRMM(FM) in Rochester, has just cut a $30
> million deal to buy the four local stations of the Lincoln Group,
> a regional outfit which owned clear channel WHAM (AM), WHTK
> "Hot Talk 1280," and two prominent music FMs, CHR WPXY and
> AC format WVOR.
> (snip)
> ARS believes that to comply with the rules, it will have to
> dump one of its AMs (speculation centers on WHTK because it
> has the poorest signal of the three).

This comment has been posted several times. Again, I must debate this point. WCMF-AM 990, with six towers too far out of town at night, has a much worse nighttime signal than WHTK, especially south of town. Moreover, while WHTK has not been a resounding success in the ratings, the station still outranks the all-sports format on WCMF-AM, which had a 0.3 share in the Fall 1995 Arbitron.

> It also has a decision to make
> on whether to hold on to WVOR(FM), which has performed poorly
> in recent years but has arguably the best signal in the market, or
> dump WVOR to another company and exercise its option to pur-
> chase alternative format WNVE(FM), known as "The Nerve"
> (snip)
> Maybe a frequency swap that brings The Nerve's
> programming to WVOR's channel might be worked out, or some
> other format for 'VOR pursued and the option dropped...there are
> a lot of possibilities.

As the Operations Manager of WVOR, let me say that any such discussions at this point are premature, speculative, and, in a public forum, disrespectful of the people who have just gone through a sale, and are probably waiting to see what happens next. When the Lincoln Group bought WPXY, a decision was made to move WPXY and WVOR apart musically. It is possible that ARS may make an identical decision vis-a-vis WVOR and WRMM. Only time will tell.

However, WVOR has tremendous heritage in its call letters and format. It would be unwise for ARS to cast this aside without serious consideration. For ARS to divest itself of WVOR and purchase WNVE would make no sense, since WNVE has serious signal deficiencies. I would point out that WNVE is in a Joint Sales Agreement with ARS, not owned by them, and any transfer of the Nerve's format to WVOR would probably raise legal questions of ownership control.

> But the fate of his counterpart at WHAM, Jeff
> Howlett, is unknown.
> (snip)
> his tenure, while not with-
> out its successes, has also been marked by controversy over pro-
> gramming policies that gave WHAM a partisan (ultra-conservative
> Republican) image

Jeff Howlett is rightfully referred to in the hallways here as "the man who turned WHAM around," and I would again suggest that such speculation, in this public forum, is disrespectful. There is no question that programs like Rush Limbaugh are somewhat controversial. They also draw very large ratings. And as long as WHAM continues to be a market leader, I'd say Jeff Howlett's future is not quite so uncertain.

> And his efforts to build an audience
> for "Hot Talk1280" big enough to supplant WXXI-AM as the market's
> #2 talker were unsuccessful

There's no question that WHTK hasn't been the success we would have hoped, but this argument is nonsensical. WXXI-AM is a public radio station and is not even included in the Arbitron ratings.

> I've never worked for ARS, but I'm told it's regarded as a decent
> company to work for, and it allows the management of each of
> its stations a lot of local autonomy.

Thus, I'd like to suggest that those who would criticize or speculate on the future of these radio stations ought to wait and see what the new owners do, as we are doing ourselves.

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2299. [FREE!] AIRWAVES RADIO JOB SERVICE

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: EDITOR@airwaves.com
Message-ID: <4h1fs1$6ka@vixen.cso.uiuc.edu>
Source record: 25278
Cross-posted to: rec.radio.broadcasting,rec.radio.shortwave,rec.radio.info,rec.radio.noncomm,alt.news.media,chi.media,ba.broadcast,alt.radio.networks.npr,alt.radio.college,misc.jobs.offered,misc.jobs.wanted

Rec.radio.broadcasting and AIRWAVES MEDIA WEB have begun a free job placement service on the World Wide Web. This service is open to anyone seriously seeking employment in radio broadcasting or anyone offering employment in radio broadcasting. This includes all facets of the industry from Air Talent and Board Ops to Programming, Management, Sales and Engineering Staff.

This new service is just another way that AIRWAVES and rec.radio.broadcasting remain committed to the art, business and science of broadcast radio and those who make it work.

For complete instructions on how to use this service, read the following information file carefully.

Best of luck in your search.

---------- Cut here and save ----------

Here is the deal...

1. Send email to EMPLOYMENT@AIRWAVES.COM.
2. Use a descriptive subject that says one of the following...

o A) Help Wanted: Brief Description of opening.
o B) Position Wanted: Brief Description.

Your post MUST begin with either 'Help Wanted' or 'Position Wanted' otherwise your mail will be returned. It is required for article sorting and threading. It is also *very* important that you describe the job you are offering or seeking in the *SUBJECT* of the post. Posts that do not describe the job you seek or are offering may not be approved.

Example...

- Help Wanted: Air Talent, New York City area
- Position Wanted: Engineer, 20 years Experience

3. Letter should be no more than 100 words
4. Include your....

o A) Full Real Name
o B) Postal Address
* Required for Help Wanted ads
* Optional for Positions Wanted ads
o C) Voice and/or Fax Phone (voice preferred)
o D) Email address

o E) If offering a job, your company name and title.

5. No resumes, but you can include a URL to your web or FTP site if there is material there (resume, picture, sound clips etc) that might be of assistance.
6. If and when you fill your request, write and have your listing removed. It will be removed in about 30 - 60 days anyway.
7. To look at the listings... point your Web Browser at..
http://radio.aiss.uiuc.edu/~rrb/job.html

Note: This service is *only* for QUALIFIED individuals who are SERIOUSLY seeking employment in radio broadcasting and bona-fide employers in need of qualified help. This is NOT a "Gee it would be cool to play Megadeth on the radio" list. any listings that don't appear serious and qualified will be discarded. However, I take no responsibility for the legitimacy or qualifications of any poster to this service, that is your job when contacting someone.

In case it needs saying, this is a publicly accessible database. Please use caution in all dealings with people who may contact you via this service. If this is too big a risk for you, don't use it. We take no responsibility for any contact made via this service.

To view ads already online Go to http://radio.aiss.uiuc.edu/~rrb/job.html

Happy Hunting.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

2300. Re: Morning drive vs. staying alive

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4h1ceh$4c7@vixen.cso.uiuc.edu>
Source record: 25279

In article <4gpa18$ljj@vixen.cso.uiuc.edu>, rtnda@aol.com (Rtnda) writes:

>K103 John works mornings doing radio news, and has trouble with his
>schedule:
>Up at 3:30, work from 4 to noon, nap from 1 to 3, dinner at 7, sleep from
>9:30 (or 10) till 3:30, and go back jack and do it again.
>
>John, I live farther from my station than you do from yours and it takes
>me longer to s, s, s & s my s's than it does you, so I am up at 1, get to
>work at 3. Since I am, shall we say, rather senior, I have negotiated
the
>right to leave after my last cast at 9, though I'm rarely out that early.

>Many, MANY years of experience at mornings has taught me that the only
way
>to do it (for me) is to say, this is what I do, and I do what I have to
to
>do it.
>I go to bed at 5PM and get eight hours' sleep every night.

To add to Gil's rule #1 (and it really is rule #1), here are a few things I've found to be helpful in doing mornings for most of the past 25 years.

I get up at 3 AM to get to work at about 3:50. (luckily, I live 5 minutes from the station). Besides making sure I get 8 hours of sleep a night, I also have learned that taking long naps in the afternoon is not helpful. Instead, if I get sleepy, I lie down for about a ten-minute cat nap. That's enough to refresh me without leaving me sluggish, or unable to sleep at night when I really need to.

I turn down all weeknight social invitations, and watch no prime-time TV unless time-shifted on tape. Once I've gone to bed, I refuse to answer the phone, leaving that to the machine. If the call is really important, my employer and my relatives have my pager number.

I also maintain my routine on weekends, and as much as possible, on vacation. I don't sleep in past 5 AM on my days off.

I drink in moderation (and never anything stronger than beer) and don't smoke or do drugs. I do take lots of vitamins, and I believe they help. I work lots of 12-14 hour days, chase lots of spot news stories, am in my late 40's, and I average about one cold every 2-3 years.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2301. music software -- buyout

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4h1ceh$4c8@vixen.cso.uiuc.edu>
Source record: 25280

Our company has been using a music scheduler since last May,
that's just about as good as the ones that cost hundreds a month. THis
one's a buyout, for under $100. Tech support is quick and reliable at
any hour (in fact, I usually do my logs at 3 or 4AM CT -- we're an
overnight syndicagted show.) And upgrades are free the first year, and
$100 a year after that.

E-me for more details. (Don't be in too much of a rush, tho -- I'm gone
on business from Wednesday the 28th through Sunday March 3. So I'll be
away from the Internet.)

-- GENE DAVIS CHRISTIANSON
Operations Manager
Interstate Radio Network
(A Tribune Company)
Chicago

2302. Re: Gardening Program

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: rickhinr@aol.com
Message-ID: <4h1ce3$4bg@vixen.cso.uiuc.edu>
Source record: 25281

The Northwest Direct Radio Network-- several stations in the Pacific Northwest-- has a five-hour Saturday morning program called "Ask an Expert". The 9:00 to 10:00AM hour is devoted to gardening. The Program originates from KUGN-AM in Eugene, and is heard in Central-, Western- and Southern-Oregon, Eastern Washington, Northern Idaho, Northern California, and Western Montana, and, via satellite, anywhere in the Western Hemisphere.

Web page: WWW.COMBINED.COM

Rick Hinrichs
KUGN-AM/FM
Eugene, OR

2303. Re: Gardening programs

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: jhowlett@eznet.net
Message-ID: <4h1ce4$4bh@vixen.cso.uiuc.edu>
Source record: 25282

This must be the oldest gardening show in the country.
"The Green Thumb" with Doc and Katy Abraham on WHAM in
Rochester, N.Y. has been on the air for 45 years. I think the
show got the hook for a year or so back in the early 80s- but
quickly resurfaced when the station was bombarded with
complaints from irate listeners.

The show continues to attract a huge following.
The Abrahams remain very active, teaching young
schoolchildren in the Finger Lakes area about gardening
and enviromental matters. Great folks!

2304. NEW ALL NEWS STATION HITS DALLAS, TX TODAY!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: robert573@dallas.email.net
Message-ID: <4h1cdk$4am@vixen.cso.uiuc.edu>
Source record: 25283

IT'S OFFICIAL.....

Dallas now has a new All-News station... The format just debuted less than 10 minutes ago, as I write this. The station that made the change is Sunny 95, KSNN.

I understand the new calls will be KEWS.

Rob Bass

2305. Imus on Larry King

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Mark Field <field@progress.com>
Message-ID: <4h1ce7$4bm@vixen.cso.uiuc.edu>
Source record: 25284
Cross-posted to: alt.fan.don-imus,rec.radio.broadcasting

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Thursday February 29th 9:30pm EST
-
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2306. (no subject)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: wally <wallya19@server.iadfw.net>
Message-ID: <4h1cdl$4ao@vixen.cso.uiuc.edu>
Source record: 25285

Segueing from Anne Murray's "A Little Good News" into a top of the hour id touting the fact that they are the first all news FM station in American, former "easy country" stationKSNN-94.9 is now All News 94.9. The top of the hour started with traffic and weather (always on the tens) then (what else) news. Upon FCC approval, the station will be known as KEWS. An aside.....the first all news FM's were those brave souls who programmed the ill-fated NBC/NIS service in the mid 70's. So I guess 20 years later, everything old is new again.

2307. St. Louis Radio Watch 2/27

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4h1cdm$4ap@vixen.cso.uiuc.edu>
Source record: 25286

COULD A PERSON BE FIRED TWICE IN
12 DAYS FROM THE SAME LOCATION?
IT MAY BE HAPPENING AT KMOX

by Scott Simon

ST. LOUIS --- Former full-time KMOX sportscaster Randy Karraker, cut 12 days ago, was offered a part-time weekend position, but has apparently lost that as well.

A KMOX air personality tells me tonight that KMOX general manager Rod Zimmerman wasn't thrilled about Karraker's two appearances on rival station KSD-AM, the station that won the rights to broadcast the St. Louis Rams football games last year.

The summary? Both parties can't have it both ways. KMOX can't expect Karraker to bow down to them after kicking him off the full-time staff. Karraker can't rub it in KMOX's face by appearing so quickly on a hated rival.

At least it's more money saved by "The Voice of St. Louis."

- 30 -

2308. Baltimore/Washington Radio Union

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Mark Horton <radiojon@vail.net>
Message-ID: <4h1cdj$4aj@vixen.cso.uiuc.edu>
Source record: 25287

I'm interested in joining the Radio Union in the Baltimore/Washington area, as I plan to relocate there soon. Can anyone give me the name, address, phone, and specifics of the union??

Thanks for the help!

--Mark Horton

2309. DENVER RADIO STATIONS SWITCH FORMATS YET AGAIN....

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Patrick Cook <pcook@spieg.interealm.com>
Message-ID: <4h1cdj$4ak@vixen.cso.uiuc.edu>
Source record: 25288

Hello everyone:

This is my first post, so bear with me, please. :-)

KVOD & KZDG FM SWITCH SPOTS ON THE DIAL
=======================================

A long-time Denver favorite, Classical Radio KVOD-FM 99.5 will move to 92.5 effective March 4th. The move is intended to get a better audience for the 92.5 slot. At the same time, Denver radio station KZDG FM 92.5, currently in simulcast with KVOD as FCC approval is pending, will move to 99.5 _AND_, according to word of mouth, will carry an AC format similar to KOSI 101.1 FM.

Before the simulcast, KZDG carried the all too familiar "Z-Rock" format. All of the FABULOUS transmitter equipment which 99.5 currently uses will remain there so many people won't have too much trouble picking up on the new format, however classical music lovers will have to get used to the WEAK signal that 92.5 puts out (unless upgrades are in the works), or switch to NPR-affiliate KCFR-FM.

KYBG SPORTS TALK RADIO GOES TO RADIO HEAVEN
==

Yes, you heard correctly!! The station which NEARLY out sports-talked 50,000 watt blow torch KOA has indeed gone to radio heaven. Word has it that the station will revert back to the very format it entered the all sports talk format from. That format being spanish music.

The station has been in a ratings battle ever since KKFN-AM 950 took to the airwaves and took the radio rights to the NBA's Denver Nuggets and the NHL's Colorado Avalanche away from KYBG, which was vying for the rights while the Avalanche were known as the Quebec Nordiques.

And to think, this station is also a 50,000 watt station to boot. WHAT A WASTE OF RF!!!

At last listening, the station is currently in simulcast with KQKS-FM 104.3 as the fate of this station, whatever it is, is decided upon and approved by the FCC.

KLTT GETS NEW LIGHT
===================

Those of you here in the Denver Area may have noticed that there is a new station cropping up on AM 670. That station is really a re-location of an old one. Word from reliable sources have it that KLTT, which according to the Radio Directory, currently resides at 800 Khz., has been

testing their new equipment at 670 Khz. for an apparent move to that frequency.

The move, currently awaiting FCC approval, would wipe out any and all attempts to hear such stations as WMAQ in Chicago, and another station in San Francisco at night for those who are into broadcast DXing. (The call letters don't come to me right now) should this station be able to remain on the air 24 hours a day.

That's the news from the Denver radio scene.

Patrick Cook,
Denver

pcook@interealm.com

2310. Halifax Radio Watcher's Report (02/26/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4h1cdk$4al@vixen.cso.uiuc.edu>
Source record: 25289

>From The Captial Of Nova Scotia, Canada.....This Is A Halifax's Radio Watcher's Report.....

-Harv Stwert who does morning sports, on Q104, & 780/KIXX/Country now does Sports on 96.5/SUN FM. The three stations are part of the Metro Radio Group. They joined forces earlier this year with Q104, and KIXX moving in with SUN FM in the SUN Tower Building.

-Mike Richard's Drive Home Show on SUN FM now has "Cartoons".....from 5 to 6 Mike plays requests from listeners in their cars off their car phones, while giving traffic conditions.

-The Metro Radio Group announce that Jim Trites has join their team as a senior marketing consulant.
Jim has an outstanding 19 years career in broadcasting throughout Canada. His experience as an on-air announcer, retail sales representative and retail sales manager gives him a unique perspective on the marketing of business through the radio medium.
-The Metro Radio Group's Sales Consulant Of The Month is Francine Hollohan. She consistently performs to high standards of excellence. her contributing clients for her sucess in January- Sunbway, Mic Mac Mall, Nubody's Fitness Centres, Sport Chek, O's Regan's Toyota, Worlwide Communications, The Halifax Mosseheads, Future Shops, and Blacks Photography.

-Another station is now on the Information Highway. Q104, (The Home of Rock & Roll) joined on. BJ, Herv,& Lisa, the Morning Team had a great time the first morning they went on-line, having listeners (140 in all) e-mail them with greetings. The Q104 e-mail address is...<qcrew@istar.ca>

*In TV land....ATV (The Atlantic Television System) has changed their NEWS look- adding new graphics, a
blue backdrop, new music, and a spinning globe, among other things. Live At Five has slowly begun to emphasize more newsy content. The 5p.m show is airing longer more in depth on issues of the day & the week. There has been them days when Live AT Five has spent 15 minutes examining one issue through four or five interconnected stories. They have done this in the past, BUT it's more noticeable. Bob McLaughlin ATV/ASN news director since last October states "We're constantly trying to improve and change."
The fall BBM ratings indicated the show was still the second most popular show in the Halifax extended market (behind the ATV Evening News) It will be interesting to see how these new changes have an effect on viewers.....

*Concert Update....Muchmusic (Cable's National Music Channel) presents..MELISSA ETHERIDGE, with special quest ASHLEY MacISAAC at the Halifax Metro Centre Sunday, March 24th.

THAT'S IT FOR NOW FROM HALIFAX!!!!!!

Wayne Harrett

Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

2311. Re: Harris, Back On In DC

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: mikek@intex.net
Message-ID: <4h1cdm$4ar@vixen.cso.uiuc.edu>
Source record: 25290

Paul,

Congratulations on the new gig at the ARROW. Keep up the great work
in D.C.

Mike King
Dallas, Texas

In article <4ghqli$1ag@vixen.cso.uiuc.edu>, makulaff@aol.com says...
>
>Paul,
>
>Welcome back. Hope things work out for ya at Arrow.
>
>Bert!
>"Diamond in the Morning"
>MIX 107.3FM
>

2312. Does anyone use Automation

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: charles@broadcast.co.nz
Message-ID: <4h1cdo$4au@vixen.cso.uiuc.edu>
Source record: 25291

are there any stations out there running automation, if so, what type
and what are the stremghths and weaknesses. I have seen several
systems but am not convinced

regards
Charles Graves

2313. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: beckwith@biddeford.com
Message-ID: <4h1cdp$4av@vixen.cso.uiuc.edu>
Source record: 25292

jcrose@dplay.com (Jay Rose) wrote:

> In article <4gmbfr$51e@vixen.cso.uiuc.edu>, addie@interaccess.com (Jim
> Addie) wrote:

> |: I, along with 3 other engineers,
> |: had the opportunity to compair the sound of a CD with a copy of it made on
> |: a hard disc audio system with 3:1 bit rate reduction. Both the CD and the
> |: HD copy were passed through a Dolby digital STL...
> |: ...we ALL miss-identified the 3:1 HD recording as the
> |: CD.... Note, however, that in this
> |: test, none of us had the original CD to compair to.

> Not a big puzzler. Apparently, the hard disk's 3:1 compression simplified
> the data enough that the Dolby dstl's compression didn't have to mangle it
> too much.

> Remember, all lossy compression schemes -- including the hard disk's, the
> dstl, MPEG, DCC -- rely on psychoacoustic tricks to eliminate data that
> 'average people can't hear'. As such, it's an inexact science... and no
> two schemes make the same assumptions about average hearing.

> So what you've proven is that the hard disk's system does a smoother job
> of eliminating data, for your ears, than the dlst does.

I had a similar experience recently using the AC-2 algorithm in
dubbing a radio station's music library to hard disk. This was done
at the 32 kHz sampling rate, which placed the Dolby method's sonic
anomalies well within the range of FM broadcast audio. An associate
got around this problem in his next project by recording at 44.1 kHz,
which shifted the anomalies upward to the point where they were much
less apparent to the human ear.

The APT-X algorithm is much more forgiving at the 32 kHz sampling
rate, but then the compression ratio is only 4:1. Despite the onward
march of technology, there is still no such thing as a free lunch in
BRR audio.

Take care,

Chris Beckwith
Armstrong Associates, Inc.

2314. Re: Bit Rate Reduction - (was Digital Recording Possibilities (need advice))

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4h1cdr$4b1@vixen.cso.uiuc.edu>
Source record: 25293

In article <4gmbfr$51e@vixen.cso.uiuc.edu>, addie@interaccess.com says...
>
>
>I had a rather odd experience recently. [snip]
>In test after test, we ALL miss-identified the 3:1 HD recording as the
>CD. It seems that passing the 3:1 copy through the Dolby DSTL actually
>had some beneficial effect. Simply passing the unprocessed CD through the
>Dolby DSTL was actually worse!

It would seem that you have discovered a new "euphonic distortion." Such effects are not at all unusual; they are why single-ended triode amplifiers (with very audible non-linear distortion) are the flavor of the week in "high-end" audiophile circles. They also may be the reason why some people continue to prefer LPs to CDs.

2315. Re: Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4h1cdr$4b2@vixen.cso.uiuc.edu>
Source record: 25294

Dale Randall (daler@uslink.net) wrote:
: Drew Durigan wrote:
: >
: > What a great idea! Me, too! <g> I graduated in June, 1983 in the "9AB1"
: > class. Instructors included "J.L." (Joel Larson), Tom Stelzner, Tom
: > Honstedt, and Charlie Ankeny. (Even had Roy Finden fill-in for Charlie
: > during TV term!)

: Boy does this date ME. Tom Stelzer was a fellow graduate (June,
: '72). Unfortunately, I heard he passed away a couple of years ago. I
: also understand Brad Larson (June '72) ended up teaching at Brown.
: Might interest you to know that Roy Finden was an instructor in '72,
: so he's been a fixture for awhile.

I'm not a Brownie but, FYI, Joel Larson, also a one-time weekend
announcer at WLTE (and studio cameraman at WCCO-TV), passed away a year
or so ago.

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

2316. Re: Buffalo/Toronto Radio Watch(2/23)

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: fred@cunha.com
Message-ID: <4h1cdr$4b3@vixen.cso.uiuc.edu>
Source record: 25295

In article <4grrdi$54e@vixen.cso.uiuc.edu>,
Larry Wilson <l.wilson@server1.codetel.net.do> wrote:
>
>Would like an overview of chum-fm Toronto 104.5 re personnel, programming,
>position in market, whatever else you can offer. I worked there seven
>years ago but haven't heard anything about any of it lately.
>Larry Wilson

CHUM-FM is now Hot AC, number 3 in the market (12+), Roger, Rick and Marylin
still do the morning show, Dale Smith does middays, Gore James does afternoons
and Greg Lee evenings.
If you want anything more specific just ask...

Fred

Big Kahuna Productions
http://www.cunha.com
fred@cunha.com

2317. Buried Alive Show

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: drzenon@aol.com
Message-ID: <4h1cdt$4b4@vixen.cso.uiuc.edu>
Source record: 25296

Reply-To: drzenon@aol.com (DrZenon)

I am looking for an outfit that used to produce a fantastic radio promotion called "The Buried Alive Show" in which a Princess Carcella was buried alive under 8000 lbs of concrete until a car dealer sold 100 cars or whatever. Does anyone know of this particular show or anything similar?

2318. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: richard.paiement@crc.doc.ca
Message-ID: <4h1cdt$4b5@vixen.cso.uiuc.edu>
Source record: 25297

skriefal@prairie.lakes.com (Scott Kriefall) wrote:

>>>Don't CD's have a 74 minute max capacity?

>>Originally that was supposed to be the case, but they seem to have
>>somehow found ways to up that. I have a couple CDs that are 78 minutes
>>long, a full 4 minutes over the 74-minute limit (disk 1 and 2 of the
>>Donna Summer Anthology).

>I used to have one of the cheapie classical CDs that had 81 minutes of music,
>and I had heard that there was a CD (don't know the title) that had 83
>minutes. I'd be surprised if the Woodstock CD actually has 85 minutes of
>music, though. It's not that it isn't possible -- but many of the lower-end
>or middle-priced CD players could have trouble tracking through the entire
>disc.

My understanding of the 74 minute limitation is that it's related to
the quality assurance of the CD manufacturing process. There is a part
of the disc which is difficult to write on with little error. The 74
min. limit is what can be achieved following a normal process, but as
the manufacturing equipment's quality and precision (and cost)
increase, so does the CD capacity limit, up to a theoretical limit
which I don't know off-hand.

Richard Paiement richard.paiement@crc.doc.ca
Radio Broadcast Systems
Communications Research Centre www.crc.doc.ca
Ottawa CANADA K2H 8S2

2319. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: jaydio@aol.com
Message-ID: <4h1cdt$4b6@vixen.cso.uiuc.edu>
Source record: 25298

CD's of more than 74 minutes will be commonplace soon, now that a blue light laser has been developed. CD's today use red-wavelength laser optics, but the blue-wavelength laser can read more closely spaced bits.

Jay Philpott
St. Louis

[Moderator's Note: Will this be compatible with existing CD players, especially cheaper consumer units? Bill]

2320. I Would Like To Thank The Following

Newsgroup: rec.radio.broadcasting
Date: 1996-02-28 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4h1cdu$4b8@vixen.cso.uiuc.edu>
Source record: 25299

Cities and Towns for being there for me during the Country Music hiatus in the New York Area:

Stirling, New Jersey
1070 AM WKMB
The Best Little Country Music Station This Side Of Texas

Wheeling, West Virginia
1170 AM WWVA
Interfaith Radio

Buffalo, New York
1520 AM WKBW
Real Country (60's through the 90's)

Philadelphia, Pennsylvania
92.5 FM WXTU
Hot New Country

The above cities and towns host radio broadcasters who have embraced the country music format. Living on the Southern tip of Staten Island, I am extremely fortunate to be able to receive one or more of these stations at various times throughout the day and night. In spite of the loss of WYNY, there are enough neighbors to help tide me over until someone decides to tap this market once again. For any of you readers from these places, country fans or not, please accept my thanks on behalf of your towns for the joy they continue to bring to me every day.

Also, thanks to all the wonderful feedback that I've received from the participants in rec.radio.advertising. I've learned a lot about what makes radio broadcasting what it is, here, in my area, and all over the country.

I'll carry my signature until we have a suitable replacement for WYNY, but, I'll be far less expressive of my disappointment for the loss, because, as it turns out, I have "Friends In Low Places" (that's a Garth Brooks Song for any who aren't country fans), and I'm so glad they are there!

Ron
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2321. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: richard.paiement@crc.doc.ca
Message-ID: <4h7t98$81v@vixen.cso.uiuc.edu>
Source record: 25150

jaydio@aol.com (JAYDIO) wrote:

>CD's of more than 74 minutes will be commonplace soon, now that a blue
>light laser has been developed. CD's today use red-wavelength laser
>optics, but the blue-wavelength laser can read more closely spaced bits.

>[Moderator's Note: Will this be compatible with existing CD players,
>especially cheaper consumer units? Bill]

The answer is no!

Of course, blue-light lasers offer smaller light beams, but no one
will start producing CDs which require blue-light laser CD players.

What is likely to happen is that such higher quality lasers will be
used in the CD etching process to produce higher quality CDs that will
be read by our current CD players.

Richard Paiement richard.paiement@crc.doc.ca
Radio Broadcast Systems
Communications Research Centre www.crc.doc.ca
Ottawa CANADA K2H 8S2

2322. Re: Buried Alive Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: webster@rock107.microserve.com
Message-ID: <4h7t97$81t@vixen.cso.uiuc.edu>
Source record: 25151

In article <4h1cdt$4b4@vixen.cso.uiuc.edu>, drzenon@aol.com (DrZenon) wrote:
>Reply-To: drzenon@aol.com (DrZenon)
>
>I am looking for an outfit that used to produce a fantastic radio
>promotion called "The Buried Alive Show" in which a Princess Carcella was
>buried alive under 8000 lbs of concrete until a car dealer sold 100 cars
>or whatever. Does anyone know of this particular show or anything
>similar?
>

There's a guy who tours with a series of stunts that he "leases"
to stations/advertisers...goes by Dr. Silkini...has a Buried Alive
stunt...a Human Cannonball deal and a Frozen in a Block of Ice thing.

Don't know how to contact him off the top of my head...am home now...
contact your local booking agent or other similar show biz weasel type...
if no luck, lemme know via e-mail...can probably get his number or how
to contact him from files at work. We did the Frozen in Ice thing, and
though it was one of our guys who did it, I still do not know how, exactly,
it was accomplished. Our guy survived three days frozen inside a block of
ice at a car dealer...the "exhibit" was open to the public day and night...
makes for lotsa traffic!

John Webster

2323. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: aa423@freenet.hamilton.on.ca
Message-ID: <4h7t97$81u@vixen.cso.uiuc.edu>
Source record: 25152

JAYDIO (jaydio@aol.com) wrote:
: CD's of more than 74 minutes will be commonplace soon, now that a blue
: light laser has been developed. CD's today use red-wavelength laser
: optics, but the blue-wavelength laser can read more closely spaced bits.

Are you thinking of the new DVD? (Digital Versatile Disc) It'll
be the same size as the CD but will use two sides with two layers each to
achieve about 15 Giga-bytes (maybe 18, can't remember exactly) of storage
(a standard CD has a capacity of about 680 Mega-bytes). It'll also
contain video and may also contain a "super-audio" format at 24 bit 96kHz
audio. It's still in the development stage. A player will be out in
Sept. I believe. The new player will play the current CD, but the DVD
will not be playable on a standard CD player. Well, it is possible for
some of it to play. One layer from one of the sides could be recorded in
the current format, but the disk is only half as wide so some of the
current CD players may not be able to track it properly.

It is has two big things pushing it: a) Everyone agrees on the
format & b)it'll be recordable (although the capacity will be lower than
above). I guess the local AES section meetings come in handy every so
often!

--
Jeff Bamford Phone: +1-905-570-0130 fax: +1-905-570-1161
E-mail: jeffb@audiolab.uwaterloo.ca
Looking for an audio consultant who has studied Ambisonics, Dolby Surround
and Stereo? Check out: http://audiolab.uwaterloo.ca/~jeffb/consult/

2324. World's Longest CDs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4h7t99$820@vixen.cso.uiuc.edu>
Source record: 25153

Found this via gopher to The Internet Wiretap (wiretap.spies.com).

List of longest CDs in the World as of 21 Dec 1992
Artist Title Time
---
1 Shostakovich Symph #15 "The Gadfly" 80:56
2 Tchaikovsky Suk Dvorak String Serenades etc 80:35
3 Various Artists TBSCD 7 (d7) 80:26
4 Various Artists TBSCD 6 (d6) 80:21
5 Iconoclasta Reminiscencias 80:20
6 Various Artists TBSCD 5 (d5) 80:19
7 Steely Dan Greatest Hits 1972-78 80:18
8 Various Artists R-5 80:16
9 Various Artists Gridlock CD 2 80:16
10 Mission Of Burma Mission Of Burma 80:11
11 Various Artists Rave II 80:04
12 Various Artists SP-CD-03 80:03
13 Various Artists O-4 80:03
15 Ian Gillan Band Mr. Universe 80:02
14 Various Artists M-6 80:02
16 Ten years After The Collection 79:57
17 Foetus Inc Sink 79:56
18 Various Artists Tribute Steve Goodman 79:54
19 Bill Nelson Two-Fold Aspect of ... 79:50
20 Beethoven Quartets #1-3 79:49

Actually this list goes on to 333. If you want to see more, access
the gopher page.

(It's not bad, even if the numbering *is* a little off.)

This list written by :Dierk Lucyga (Dierk.Lucyga@popserver.uni-konstanz.de)

Regards,
Sam

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,

--They Might Be Giants | RED DWARF

2325. Re: 85 minute CD's.... say WHAT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Tamera Postles <tpostles@outland.dtcc.edu>
Message-ID: <4h7t9a$822@vixen.cso.uiuc.edu>
Source record: 25154

On 28 Feb 1996, JAYDIO wrote:

> CD's of more than 74 minutes will be commonplace soon, now that a blue
> light laser has been developed. CD's today use red-wavelength laser
> optics, but the blue-wavelength laser can read more closely spaced bits.
>
> Jay Philpott
> St. Louis
>
> [Moderator's Note: Will this be compatible with existing CD players,
> especially cheaper consumer units? Bill]
>

As I understand it, existing CD won't be able to read the blue light
CDs. New players, designed to read the new CDs, will be able to read both
types --

[figures; I finally give in and buy a CD for home use and the flippin'
thing's obsolete]

Tamera Postles
Educational Lab. Spec. *PERSISTANCE PAYS*
WDTS Radio Lab
Delaware Technical & Community College
Georgetown, DE
tpostles@outland.dtcc.edu

2326. Request Info on CKYC Toranto

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: sebert <sebert@bgnet.bgsu.edu>
Message-ID: <4h7t9a$823@vixen.cso.uiuc.edu>
Source record: 25155

Reply-To: sebert@bgnet.bgsu.edu

I am looking for information on CKYC Toranto Ontario. Are they still
on the air. I work for a station in Ohio that is on the same
frequency (1430) and we haven't heard their interferance for a while
in the evening. We were wondering if they were still on the air or
have moved to another spot on the dial.

Kim Sebert
sebert@bgnet.bgsu.edu
Part time Eng. WFOB Bright AM 1430 Bowling Green/ Fosteria Ohio

2327. Re: On Stern, Mancow, Consultants and Music

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: BroadcastA@aol.com
Message-ID: <4h7t9c$828@vixen.cso.uiuc.edu>
Source record: 25156

There is a great deal of misinformation about Broadcast Architecture and the services we offer our client stations. Our single purpose as a company is to help our clients achieve ratings success by providing them with the finest research tools in the industry. Any recommendations provided by our company are firmly and solely based upon research. A group of "stuffed shirts" did not decide the direction for the new WKTU--the people of New York designed the format. Broadcast Architecture, like many reputable research and consultation firms, does not generate "loony theories." Our Smooth Jazz format, one of our most successful ventures, is firmly grounded upon the belief that the only way to maximize a radio station's potential is to ask the listeners, city by city, what they would like to hear, and to put that product on the air.

What you hear on the air will always, in the end, be the product of a station's Program Director and the talent of its staff. Placing "blame" upon consultants (and we are proud to be "blamed" for WKTU, by the way) for what you hear on the air is, at best, misguided. Our advice, deemed "laughable" by Larue, is welcomed at many fine stations across the country, including KTWV, Los Angeles, WASH, Washington D.C., KODA, Houston, and KIOI, San Francisco, among others.

Radio will always be, first and foremost, a form of entertainment. Good research can only help make radio more compelling for its listeners.

Tom Webster
Broadcast Architecture
17 Hulfish St, Princeton NJ 08542
(609) 921-1188

2328. Re: East Coast Association Of Country Music Broadcasters

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4h7t9e$829@vixen.cso.uiuc.edu>
Source record: 25157

Thanks Gene. I'll see if they can help. By the way, I see that you're with the Interstate Radio Network. I'm listening to your broadcast RIGHT NOW on WWVA, 1170 AM from Wheeling, West Virginia. I am in the NY area and get my doses of country where and when I can. Please accept my thanks for your advice and for your country music.

Ron

On Feb 28, 1996 10:57:03 in article <Re: East Coast Association Of Country Music Broadcasters>, 'geno57@ix.netcom.com (E. Christianson)' wrote:

>
>In <4gpa0v$lj2@vixen.cso.uiuc.edu> ronkr@pipeline.com (Ron Krause)
>writes:
>>
>>
>>
>>A friend of mine is attempting to organize an association of Country
>Music
>>Format Stations on the East Coast from Maine to Florida.
>>
>>Anyway, they asked if I could try to compile a list of stations in
>this
>>geographic area that do broadcast the country format. If you could
>send me
>>the location, frequency, band, and call letters (via e-mail - don't
>
>Hi Ron,
>
>The CMA (country Music Association) in Nashville keeps a pretty
>exhaustive list of all the Country stations in the USA. This would save
>you a lot of work!
>
>-- Gene Davis, Ops. Mgr.
>Interstate Radio Network / Chicago
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2329. RadioNet Guest Calendar (weekly posting)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: dwelch@best.com
Message-ID: <4h7t8v$81c@vixen.cso.uiuc.edu>
Source record: 25158
Cross-posted to:
rec.radio.broadcasting,alt.radio.digital,alt.radio.internet,alt.radio.talk,ba.broadcast,alt.cyberspace,alt.cybercafes,scruz.events

RadioNet: Reporting on the digital revolution since 1994.
... GUESTS MARCH 1996 ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

3 MARCH 1996

10AM -- JAY FRIEDLAND, SurfWatch Software, Inc., will chat about Internet filtering software and the new RSACi content advisory system. SurfWatch's first products enable parents, teachers and employers to block sexually explicit material on the Internet. The Recreational Software Advisory Council (RSAC) is an independent, non-profit organization that empowers the public, especially parents, to make informed decisions about electronic media by means of an open, objective, content advisory system. http://www.surfwatch.com.

11AM -- JEFF SIMS, Data Base Consultant and Journalist on the topic, will provide an introduction to data base technology. We'll cover basics like "What is a database and what's it got to do with the world wide web?", plus define buzz words like database, DBMS, architecture / platform, relational, object oriented , SQL, and the ever-mysterious middleware (CGI, ODBC, JDBC) Join our chat about data base definitions, standards, benefits, myths, vendors, products, etc.

10 MARCH 1996

10AM -- MIKE DEMETRIOS, of Aleph - The Global Translation Alliance (tm) Simple, Fast and Professional Language Translation for the Internet will join RadioNet crew and fans to share funny stories about the consequences of not taking translation seriously, especially in the global world of the Internet. OK, here's a few teasers... When Braniff translated a slogan touting its upholstery, "Fly in Leather," it came out in Spanish as "Fly Naked." Coors put its slogan, "Turn It Loose," into Spanish, where it was read as "Suffer From Diarrhea." chicken magnate Frank Perdue's line, "It takes a tough man to make a tender chicken," sounds much more interesting in Spanish: "It takes a sexually stimulated man to make a chicken affectionate." http://www.aleph.com

11AM -- TBA

... RadioNet How-To Tune In ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

World Wide Web
Find complete details about RadioNet and links to the players you need at http://www.radionet.com Click on "About"

Audio
Listen to recorded RadioNet programs with RealAudio, Xing and True Speech

RadioYou Can See
Photos downloaded to the Web from in-studio

Email List
Have RadioNet guest schedules, news transcripts, the Silicon Surf Report and other important RadioNet info emailed directly to you. Send the message:
subscribe radiomail your first name your last name
to listproc@radionet.com

IRC
Join us In Studio during the show via Internet Relay Chat in irc channel #radionet

Radio Cam Camera
Check out the RadioCam stationed at various interesting places.

--
Dameon D. Welch (dwelch@uplink.com)
Associate Producer, RadioNet

2330. survey

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: ceckste@opie.bgsu.edu
Message-ID: <4h7taj$841@vixen.cso.uiuc.edu>
Source record: 25159
Cross-posted to:
sci.engr.television.advanced,sci.engr.television.broadcast,alt.radio.digital,alt.radio.internet,rec.radio.broadcasting,rec.audio.tech

Please reply to: ceckste@opie.bgsu.edu

I am writing to ask for your assistance in helping with my quest to research a topic for my media management class. If you could fill out the following survey, that would be great. If this survey is not applicable to you, please foward it to someone to whom it is applicable. Thank you for your assistance.

http://eclipse.bgsu.edu/~ceckste/
Christine M. Eckstein | ceckste@opie.bgsu.edu | Home: (419) 372-1084

ResAccess Computer Labs | Microsupport Tech Trainer | WFAL-680AM Traffic Dir

++
Media Management Survey, Bowling Green State University, OH
Technology: Does it pay to be the first with the latest technology?

If you are a station manager or station engineer, or have previously been in either of these two positions, I could use your help. (If not, you can still help!)

Below is a survey of questions to research how stations are keeping up to date with technological advances from the management perspective. Your participation will aid in research for a Media Management study at Bowling Green State University in Bowling Green, OH.

Please complete the following survey as soon as you can and return it to ceckste@opie.bgsu.edu. If you can not answer these questions, please forward this to someone who can. If you'd still like to help, I will also welcome opinions to the topic question at the top of this survey. Thank you in advance for participating.

1. Does your station try to keep up with technology by purchasing state-of-the-art equipment? Why or Why not?

2. In your opinion, do you think this is a good tactic?

3. In your station's opinion, is this a good tactic?

4. In what ways does your station keep up with technological advances (i.e. equipment rental, purchase through magazines, etc.)?

5. Where do you see the future of technology headed? Do you feel your station is doing well in heading this direction? If not, how should they change and why?

6. Any additional comments?

7. What is or was your position at your station?

Thank you for your participation!:)

--
Doug Ferguson
Bowling Green State University
Internet: ferguson@bgsuvax.bgsu.edu
WWW: http://www.bgsu.edu/~dfergus/tcom455/index.html

2331. Re: KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: jerryt@pigsfly.com
Message-ID: <4h7ta3$838@vixen.cso.uiuc.edu>
Source record: 25160

gv332@cleveland.Freenet.Edu (Andrew Diamond) wrote:

>There is an old building in downtown Los Angeles with two towers
>on the roof with the letters KRKO. I assume that it was owned by
>RKO pictures. Anyone know the frequency or any other history
>of the station?

No, the towers are labeled KRKD, and they stand on the roof of the Spring Arcade Building in downtown Los Angeles.

KRKD began life as KFSG, the radio voice of the Four Square Gospel ministry of Aimee Semple MacPherson. As I write this in a plane over Kansas, I am listening to the recorded voice of our dear departed Sister Aimee, transcribed.

Her early literature shows towers astride Angeles Temple, in Echo Park, emblazoned with KFSG on their flanks, with lightening bolts issuing from their caps. She sounds like Bette Midler in "For the Boys."

In those early years, our dear sister's transmitting apparatus shared a frequency with KGEF, radio's "Kind, Gentle, Emphatic Friend" owned by Reverend "Battling Bob" Shuler, (no relation to the Crystal Cathedral's "Smiling Bob" Shuler.)

Shuler, who a left-leaning paper of the era dubbed "the Cotton Mather of Flower Street" was an unrepentant pain in the ass to the corrupt administration of Los Angeles in the 30s, just about the time that the feds were asserting increasing control over radio broadcasting.

Aimee kept a good watch on her tongue, but let her frequency drift a bit more than the regulators liked, but when they shut her down, she dispatched a fiery telegram telling those heathen bureaucrats that she was fitting into the almighty's wavelength. "Order your minions of Satan to release my station at once!" They did.

Shuler was not so lucky. The Federal Radio Commission sent Battling Bob a collect telegram one day, telling him his broadcasting service was no longer needed, and Sister Aimee's KFSG no longer needed to share its precious ether. It ultimately wound up as KRKD at 1150 AM.

Aimee went to that great broadcasting station in the sky where all shows can be "sustaining," and KRKD moved to the Spring Arcade building, and operated from a longwire between the towers during the 40s. Today, the old KFSG AM is KIIS AM. Its transmitter was moved during the KRKD days to a hilltop near the Silver Lake Reservoir. Its one of the nicest transmitter sites in LA.

Today's KFSG FM is the original Four Square Gospel FM, owned by the church. 1150's new sister station, KIIS FM, is the former KKDJ, which before that was KRHM, one of the early privately owned "quality for the sake of quality" FM stations in Los Angeles.

The Spring Arcade building with its self-supporting towers, is a historic radio landmark for two reasons. It not only housed KRKD's studio during the days that program were "commercial" or "sustaining" and came in 1/4. 1/2, and full-hour sizes, it also was home to Radio Central.

This was a facility where all the major stations sent 24-hour broadcast loops, and there was a big patchbay where programs could be switched to and fro amongst LA's stations. You could buy an hour on KFWB, Hollywood, and then a half an hour on KFOX, Long Beach, and Radio Central would see that you could do both programs from one studio...from anyplace you could get a studio or broadcast line.

RKO did own a station in Los Angeles...KHJ, but that was in the days of RKO-General. Except for KFWB, which was owned by Fox &Warner Brothers, Los Angeles radio was pretty well dominated by new car dealers and preachers, with an occasional network, oil company and receiver manufacturer thrown in for good measure.

KHJ is a good example. It went on the air as the radio voice of the Los Angeles Times, during the days of Harry Chandler. Its three canaries, named Kindness, Happiness and Joy, lifted their voices in song during the breaks.

But Chandler got out of radio, probably in response to the increased government control that was silencing Shuler and cramping Aimee's errant frequency hopping. He sold KHJ to Don Lee.

Lee's Cadillac agency was not going to take a back seat to the Packard dealership owned by Earle C. Anthony, who put the jewel of the west coast, KFI, on the air in 1922.

Anthony was not just a fast-talking jalopy peddler, he was an engineer, and understood broadcasting as well as anyone in Los Angeles. He was also a thorn in the side of NBC, which tried many times to buy his 50K Class 1-A clear-channel powerhouse, but it was not for sale, and they could't bear to lose KFI-640 as their Los Angeles affiliate.

Anthony was even able to force NBC to put the Red network on his KECA, which today is known as KABC, 790--now in duopoly with KMPC-710, the radio voice of the marvelous "ring -free"oil from the MacMillan Petroleum Company. It started its life licensed to Beverly Hills, and had its own share of trouble with the Radio Commission.

NBC, in fact, never owned a radio station in Los Angeles. During the golden years, NBC programs came from the corner of Sunset and Vine, in a building that has given way to a Home Savings edifice. But an occasional program came from Anthony's KFI Theater on Vermont, which

still stands, but today is a Korean Newspaper.

But you asked about KRKO, and I'm sorry to tell you there never was such a station in Los Angeles. About the closest you'll get is at the corner of Melrose and Gower. You can get a greasy hamburger at the Astro, and look across the street at the southwest corner of the Paramount lot.

You'll see there, that the corner of the building is capped with a globe, now painted over. The careful observer will note that the continents are in relief upon it, hard to detect under the wash of paint. And the oldtimer will tell you that once, when that was the southwest corner of the RKO Radio Pictures lot, there was a model of a self supporting radio tower there, making complete the RKO Radio Pictures logo. So I suppose, in fact, there is a KRKO after all.

NOTE: I wrote this on a plane from memory, without access to any sources, so please forgive any inaccuracies, which I'm sure my good friend Stan, an excellent Los Angeles radio historian (who lurks on this group), will be more than happy to point out. Much of his research is in these paragraphs.

JerryT@touchmap.com
[now taking his hands _off_ the radio]

2332. re:KRKO

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4h7ta4$83a@vixen.cso.uiuc.edu>
Source record: 25161

Andrew: If you look again, you'll see the calls are "KRKD"...it's been KIIS-AM(1150) since the early 1970's. It was KRKD's reporter who was closest to Robert Kennedy when he was assassinated at the Ambassador Hotel in 1968...the tape of the reporter(name, anyone?) repeating "Senator Kennedy has been shot...Senator Kennedy has been shot"...and then describing, live, the struggle as Rosey Grier and Rafter Johnson tried to take the gun from Sirhan Sirhan is in wide circulation even today...and was used in the late Tom Clay's hit single "What The World Needs Now/Abraham, Martin and John"(Mowest-1971).
Michael Hagerty

2333. Re: Infinity buys Advertising Company

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: guest@Lehigh.EDU
Message-ID: <4h7tai$83v@vixen.cso.uiuc.edu>
Source record: 25162

Bill Kleronomos <wkleros@csn.net> wrote:

>In response to this unusual development, the Federal Communications Commission is reported to be
>considering rules that will restrict Infinity-owned ads to no more than 50% of the cars in a given
>subway train, half the taxicabs in line at major airports and no more than eight restroom stalls
>at JFK airport. The newly-appointed Infinity director of restroom advertising, Mr. Howard Stern,
>has vowed to fight these proposed regulations at a special meeting of the FCC commissioners.

>(uuhh, only the first paragraph accurately quotes the Post article.....)

>-Bill

Bill, I'm =ashamed= of you!! (Pfeiffer, not Kleronomos...)
A Stern-slapper like you letting something like this slip ;-/

CHRIS

[Moderator's Note: Chris, for one thing I am NOT a Stern Slapper. I am glad he is out there even if *I* don't particularily like his act. Second, I do not kill posts because I disagree with them. Never have, never will. Period! I realize that in the world of Stern-a-holics, censorship is foremost in the mind. You either adore Stern or you appose him. I fall into neither extreme, thank you. Bill]

2334. WTNT/WNLS [Tallahassee] sale info?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: mccaskey@polaris.net
Message-ID: <4h7tak$842@vixen.cso.uiuc.edu>
Source record: 25163

Anyone have any detailed info about the sale of WTNT/WNLS in
Tallahassee? Rumor has it that the stations were bought by a certain
rich person who is trying to make a "network" of stations across Florida.
Also rumor has it that this person also bought or already owns WSUN in
Tampa. Anyone confirm this?

2335. Detroit's Dick Purtan to Move

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: jeffdeck@aol.com
Message-ID: <4h7t9j$82g@vixen.cso.uiuc.edu>
Source record: 25164

Reply-To: jeffdeck@aol.com (Jeffdeck)

Detroit's popular morning drive radio host Paul "Dick"
Purtan announced his last day at WKQI-FM's "Q-95.5"
Hot AC format will be effective on March 15, according
to WXYZ-TV's local morning newscast this morning.
WOMC-FM's "Oldies 104.3" will formally announce
Dick's mid-April arrival on March 16. He will bring his
zany morning crew with him. His long-time friend, and
former CKLW-AM and WXYZ-AM co-host, Tom Ryan,
currently does morning-drive at WOMC-FM. Tom will
probably again provide his many fine voice simulations
of Detroit's "movers and shakers" on Dick's show.
50,000-watt super-station WJR-AM, "The Great Voice
of the Great Lakes," was courting Dick for many months
to fill the huge void left when J. P. McCarthy passed
away last year. J.P. was on the air at WJR-AM for more
than thirty years. Dick felt that WJR-AM's news-talk
format did not fit in with his show. Both WKQI and WOMC
play music between Dick's comedy bits, news, and
weather.
Dick will reportedly earn 1.5 million dollars per year in a
multi-year contract on Detroit's most powerful FM station,
190,000-watt WOMC. Tim Kiska with The Detroit News
wrote that Dick currently earns one million dollars annually
at WKQI.

2336. Re: HOOTERS GIRLS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: patrickp@gzero.com
Message-ID: <4h7t9s$82r@vixen.cso.uiuc.edu>
Source record: 25165

DD> Which is another thing ... 760am is in Brandon east of Tampa. Anyone
DD> know how far it reaches??? >>>>>

DD> It would be great to have Lassiter back. WBDN used to have an office
DD> here in Brandon but I believe their transmitter has always been in
DD> Clearwater. The station comes in fine all over the bay area. I don't
DD> know how far it reaches.

I live in Sea Pines in Hudson ... been trying to find 760 but no luck
..it isn't the spacanish speaking station is it??
1*
* RM 1.3 01536 * Welcome to the bazaar of the bizarre.

2337. JAM'N 92.1 Denver

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: csteiger@regis.edu
Message-ID: <4h7ta0$834@vixen.cso.uiuc.edu>
Source record: 25166

Reply-To: news@shiva.usa.net

The New JAM'N 92.1 is now a reality.

Dance music in Denver- Watch out!!

2338. re:KRKO,Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4h7ta4$83b@vixen.cso.uiuc.edu>
Source record: 25167

>
> That would be KRKD (as in dog). Former call sign of the station at
> 1150
> AM, and also an FM outlet. When I lived in LA (1960-66), KRKD had a
> MOR/variety format with a nice style.
>
> KHJ (now KKHJ-AM and KCAL-TV, not sure what happened to KHJ-FM) was
> owned
> by RKO.

John: KHJ-FM became oldies KRTH in 1973...continues with that format and those calls today...RKO sold it to Beasley, Beasley sold it to Infinity for a record $110 million a couple of years ago. KHJ drive legends Robert W. Morgan and The Real Don Steele are at KRTH.

2339. Re: Why was Lyn Samuels suspended ?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: "Allan W. Ng" <awn7e@watt.seas.virginia.edu>
Message-ID: <4h7ta6$83d@vixen.cso.uiuc.edu>
Source record: 25168

Al Dykes: Farber still does his national show on Majors Talk
Network.

Allan in Charlottesville
--
--
Remember your "A.B.C.D.E.F.G."'s:
Alexander Beats Clinton, Dole, Even Forbes and Gramm!!!!!
~ ~ ~ ~ ~ ~ ~

2340. Barry Farber

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4h7ta7$83f@vixen.cso.uiuc.edu>
Source record: 25169

Al Dykes wrote:

>
> Is Farber still on the radio anywhere ? (IDT advt's don't count)

Barry's on Major Talk Networks daily, 5-7PM Eastern. Same network as Alan Colmes; in fact, they do an hour together called "Left to Right" on the same network from 2-3PM.

See <http://www.talkradioguide.com/networks/majortalk.html> for more info; or <http://www.audionet.com/talkrad.htm#major> to hear him live via RealAudio.

--
---- Tom Betz --------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | We have tried ignorance for a very long | tbetz@panix.com
------------------+ time, and it's time we tried education. +-----------------
-- Computers help us to solve problems we never had before they came along. --

2341. Traveller's Information Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: moulder@netzone.com
Message-ID: <4h7tam$844@vixen.cso.uiuc.edu>
Source record: 25170

Can anyone tell me what Part of the FCC Rules deals with this broadcasting service. "Tune to 530 AM for information about...."

Thanks in advance for any help . . . . .

2342. WCSB broadcasting live via Internet

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: stpawlow@grail.cba.csuohio.edu
Message-ID: <4h7tav$84k@vixen.cso.uiuc.edu>
Source record: 25171
Cross-posted to: rec.music.misc,alt.music.alternative,rec.radio.broadcasting

WCSB-FM is now broadcasting live via the Internet using Cyber Radio 1
software. For more information check out http://www.wcsb.org.

WCSB has a wide range of programming including indie rock, folk, blues,
punk, reggae, experimental, and things that just don't fit in catagories.

2343. Re: CKGM Montreal - Ralph Lockwood

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: mauler <mauler@worldgate.com>
Message-ID: <4h7tad$83p@vixen.cso.uiuc.edu>
Source record: 25172

> > What ever happened to morning man Ralph Lockwood?

Wow! There's a name from the History books of Montreal radio. I listened to the birdman on CKGM when I kid and you guys have brought back a lot of memories. I can't completely recall the name of the football player who got the call in the hotel room but it sounded something like Mike Wiggen or Wigget. Anyway the call did happen. Ralph returned for a brief stint at CKGM in the early 1980's, after he made a weekend appearance on a CJAD Montreal radio reunion. From all accounts he headed to Pennsylvaina and is still in that vincinity.

Oh yeah, who remembers the day he handed out one dollar bills on Greene Avenue one St.Patricks day?

Matt "Mauler" Cundill

2344. Re: CKGM Montreal - Ralph Lockwood

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: ggonter@together.net
Message-ID: <4h7tae$83r@vixen.cso.uiuc.edu>
Source record: 25173

In article <4h1cee$4c2@vixen.cso.uiuc.edu>, Grant Hudson
<ghudson@voicehouse.com> wrote:

>I worked with Ralph at WHLO in Akron/Canton in the 1960s just before his
>move to Montreal. (An interesting story relating to an Ohio judge, a
>divorce, and alimony payments that were literally more than he was making.)

Was that before Steve Fullerton and All Talk Radio? I graduated from a
high school in Sugarcreek, OH in 1967, I have to say I listened to WHLO
then, but don't remember Ralph. Maybe it was something about those female
teenage bodies running around! <g>

---Geof Gonter--- FIDONet 1:325/501
In the shadow of Vermont's Mount Mansfield in dairy and maple syrup country.

2345. Re: Religious Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4h7tar$84f@vixen.cso.uiuc.edu>
Source record: 25174

Marc Gordon <marc@shore.net> wrote:
>
>
>My understanding of FM translators is that if anyone complains about a
>negative impact on their reception of ANY station no matter how far
>away, the translator owner must fix it or turn it off.

Is this true even if the station(s) being interfered with are located in adjacent markets? Tampa and Jacksonville are each about 90 miles from Ocala, but 100Kw @ 1,000+ feet goes a long way down here in the flat swamplands of Florida. Even though distant by mileage standards, both WQIK and WQYK put decent signals into Ocala and attracted listeners here until BBN's translator began operation.

-Drew in Sunny Central Florida-

2346. Re: Religious Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: jkir@aol.com
Message-ID: <4h7tau$84h@vixen.cso.uiuc.edu>
Source record: 25175

very interesting! I would hope this could be true. There is no reason I need to hear Family radio on 2 full power (50kw) and 3 translators all in one location, all with simulcast programming.

2347. Re: WOR Network

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4h7tb2$84p@vixen.cso.uiuc.edu>
Source record: 25176

10>>does the WOR neetwork still have affiliates...
10>the WOR Network was actually the Mutual Broadcasting System,now
10>owned by the Westwood One outfit.

Eric,
Wrong! The WOR Radio Network has 340+ affiliates and is going very strong. You're thinking of one of the earlier networks started by WOR. There was Mutual, then the RKO Radio Network and now the WOR Radio Network. The WOR Radio Network feeds Talk programming 23 hours a day on Satcom C5, Transponder 23, SEDAT Channels 21 and 16.

The shows are:

Dr. Joy Browne, The Dolans, Jay Severin, Joey Reynolds, Dr. Ronald Hoffman, Arthur Frommer, Warren Eckstein, Ralph Snodsmith, Arthur Schwartz, Online Today and The Group Room.

The "Westwood One outfit" owns a lot of things, but we're not one of them. The WOR Radio Network has absolutely no association with Westwood One.

Rich
Director - WOR Radio Network

2348. Re: Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4h7tav$84j@vixen.cso.uiuc.edu>
Source record: 25177

Speaking of Paul Barsky (who I worked with briefly at the late, lamented WAXC/1460 in Rochester in the late 70s), I hear he's in Chicago now...anyone able to confirm that?
Apropos of WCAU, they hung in with talk as long as they were delivering decent drivetime ratings, but the last straw for local talk back then was probably the death of their most visible personality, ex-Mayor Frank Rizzo. Rizzo was hardly laid to rest before the oldies simulcast began...if he were still around, they'd probably have hung on long enough to catch the big talk wave of the early 90s. I've heard WWDB on a couple of recent visits to Philly and Atlantic City...they still do some good stuff, but it can definitely be beaten, especially now that morning man Paul Smith (no relation) is packing up and moving to WJR in Detroit.
'DB's new owner Charlie Banta is a genius at programming rock format stations, but he's had a couple of failures already in talk programming in Buffalo and Washington. He tends to tilt it too far right, too sensational and/or too fluffy for the markets' tastes. Result...in each case a latecomer to the format (WBEN in Buffalo, WMAL and WAMU in Washington) stole away format dominance. So CBS/Westinghouse has an opportunity...wonder if they'll sieze it?
Bob Smith, middays WXXI-AM 1370 Rochester NY

2349. Re: WOR Network

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: dem@his.com
Message-ID: <4h7tb4$84q@vixen.cso.uiuc.edu>
Source record: 25178

In article <4gpa1d$ljt@vixen.cso.uiuc.edu>, ebfeaster@aol.com (EB Feaster) wrote:

Write to richwood@comspec.com for that information. Rich Wood runs the WOR rado network and is a friend of mine.

> Does anyone know if the WOR radio network has an affiliate in Washington
> State, or anywhere in the Pacific Northwest?
>
>
> _____________________________________
> Ellis B Feaster EBFeaster@aol.com
> KRPM/KCIN Seattle
>
> ____

2350. ADMINISTRIVIA: Seeking more 'news and information'

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4h7t8s$812@vixen.cso.uiuc.edu>
Source record: 25237

Greetings all:

>From time to time I like to churn the pot a little here on r.r.b / AIRWAVES and remind everyone that this is primarily a forum for professional-level discussion of news and information related to the art, business and science of radio broadcasting. We welcome the input of serious non-pros and listeners as well, but our main focus is the radio professional, para-professional, ex-professional and future professional.

While we get quite a bit of news and information (thanks to everyone, especially our fine RadioWatchers) I would like to make a public plea and encourage everyone reading these forums, who hears of radio-related news and happenings to post it here first. Rec.radio.broadcasting has broken many stories long before other more traditional trade publications have gotten ahold of the info.

Unlike traditional trade pubs, here on r.r.b, we are all reporters. We all are authors and columnists. Please, if you have information that can be of interest to broadcast pros and others in the industry, do not feel shy about posting it here. The more information we get the more service can be rendered to our business.

I do ask that if you are posting copyrighted material, that you indicate on your post that you have gotten permission to post it. I don't have the time to check on that, so I am relying on you, the poster, to be straightforward in crediting the source.

You should also know that we have a 'headline news' version of AIRWAVES called 'AIRWAVES-SELECT'. In A-S, we don't publish threads and discussion, just news and other items of informational interest. If you are interested in subscribing to that, drop me a line.

Also, you may read the articles in AIRWAVES via the web. On this page you can 'point and click' to read specific articles. All email addresses and web URL's in these pages are live hyperlinks, which means that you can instantly look at someone's page just by clicking on the URL they post. The address for that page is... http://radio.aiss.uiuc.edu/~rrb/online.html .

In short, I appreciate all the effort of the fine posters on this group. However I ask those who may be lurking to 'unlurk' and get involved. Your contribution is irreplaceable.

Thanks

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

2351. Burlington - Plattsburgh Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: jt@together.net
Message-ID: <4h7t8t$815@vixen.cso.uiuc.edu>
Source record: 25238

Burlington, VT - Plattsburg, NY Radio Watch Update

WEZF, no doubt in response to the fall arbs, took a major shift down yesterday. At 3:00 p.m. Wednesday afternoon (2/28) they stopped using "The Best Songs on the Radio, 93 FM, WEZF" and started using "Soft Rock 92.9, WEZF." The music has gone from third down to first gear, so to speak, moving away from a hotter back to a straight AC sound that contains alot of down tempo 'soft rock' tunes (like Another Day in Paradise by Phil Collins and Songbird by Kenny G).

Several Stations are smarting after last falls book. Champ 101.3 was heard last week running a liner that went like..."Classic Rock and Roll...Champ 101.3 - Arbitron Rated NUMBER 7 !!!"...at least they have kept their sense of humor.

Word of a CP granted in Westport NY on 102.5 FM. Yes, that's directly across the lake Champlain from Burlington. This will be one channel up from WLFE (102.3) in St. Albans so it may make both stations unlistenable in Burlington. This situation exists right now with WMNM, Oldies 92 (92.1), WCFE, Public Radio (91.9), WCMK, Religious (91.7). Depending on where you are and what kind of car radio you have, you cannot listen to either one!

Regards, Joe Tymecki
jt@together.net

2352. Memphis radio stuff

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: updbaskind@msuvx2.memphis.edu
Message-ID: <4h7t8t$817@vixen.cso.uiuc.edu>
Source record: 25239

Just in case you thought we didn't have enough Class A FMs with bad signals in this town...

It looks like Memphis is about to see its final 80-90 class A hit the air. Over the past few days I have been hearing WHLE-94.9 (licensed to Byhalia, MS) test. These tests have consisted of long sets of AC music clearly being run on some sort of automation with occasional E-95/Memphis mentions.

The signal is unforgivably bad... I live out East (the side of town closest to the site), and I had a lot of trouble with it. My opinion is that the signal is a fatal flaw... only time will tell.

Rumors of sales continue for nearly every station in town.... Stay tuned.

See 'ya at CRS...

Peter Baskind
Criag Scott & Associates
WMC/FM100

2353. PHOENIX RADIOWATCHERS 2/28

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4h7t8t$818@vixen.cso.uiuc.edu>
Source record: 25240

NEW PD/MD AT KEDJ: Shellie Hart, APD/MD at CHR KUBE, Seattle, is the new PD at Alternative KEDJ(106.3-The Edge). Chris "Curly" Patyk signs on as MD. He'd been PD at Alternative KKND("The End") in Tucson.

A KINDER, GENTLER KSLX?: Classic Rock KSLX(100.7) PD John Sebastian acknowledges that his station is adjusting its musical texture in the direction of the old AAA approach at KZON(101.5). The Zone is now all-out alternative. Sebastian says classic rock is not limited by years like oldies formats and newer songs are now being added.

NEW PD AT KVRY: Dan Persigehl is bolting WKEE, Huntington, West Virginia for the PD gig at Hot AC KVRY(104.7). Rumors continue that a switch back to the original format and calls of Top 40 KZZP are imminent. Perisgehl was runner-up for the PD gig at Nationwide's sister CHR station, WNCI, Columbus, Ohio.

GEE THANKS, BUT...A trio of turndowns in the past few weeks...Country KNIX(102.5) PM Drive talent Steve Goddard was offered mucho money to move to another Phoenix station(rumor has it it's the upcoming reincarnation of KZZP, where Goddard reigned from 1981-1988)...but he's way too happy at KNIX. 30-year-plus market legend Bill Heywood, now doing mornings on Talk KFYI(910) was pitched a deal to move to a music station...he'll pass. And Heywood's boss, Fred Weber, just turned down a $50 million offer for KFYI and sister CHR KKFR(92.3-Power 92).

WINTER '96 TRENDS: Arbitron hates it when we get numbers-specific, so: News/Talk KTAR(620) down; KKFR , KNIX and Country KMLE(107.9) all up ; KFYI down; Adult Standards KOY(550) down slightly; AOR KUPD(97.9), Oldies KOOL(94.5), Smooth Jazz KYOT(95.5), AOR KDKB(93.3) and AC KESZ(99.9) all up; AC KKLT(98.7)flat; Classic Rock KSLX down slightly; Alternative competitors KEDJ and KZON both up slightly and tied; KVRY up slightly, 70's KHTC(96.9) down slightly; MOR KTWC(103.5)down slightly; Sportstalk KGME (1360) up slightly; Spanish KVVA(860) down slightly; and CHR/Rock KBZR(103.9-The Blaze) down slightly.

2354. Portland, Oregon Radiowatch 3/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: mlennartz@aol.com
Message-ID: <4h7t8v$81b@vixen.cso.uiuc.edu>
Source record: 25241

Reply-To: mlennartz@aol.com (MLennartz)

Here's the results of the N-D-J trends as posted by Inside Radio: [Summer book #'s in ( )'s]

12+

KWJJ (Country) 7.3 (7.1)
KXL-AM (news-tk) 7.2 (7.1)
KEX-AM (full svc) 6.4 (6.0)
KUPL (country) 6.2 (5.9)
KKRZ (chr) 5.9 (5.8)

KKCW (ac) 5.8 (5.6)
KINK (aor) 4.7 (4.6)
KUFO (alt) 4.6 (4.6)
KKSN-A (nost) 4.5 (4.2)
KKSN-F (oldies) 4.5 (4.9)

KGON (aor) 4.4 (4.1)
KKJZ (cont. jazz) 4.0 (4.2)
KNRK (alt) 4.0 (4.5)
KKRH (70's) 3.6 (3.9)
KDBX 2.3 (2.1)

25-54 RANKERS

KINK
KKCW
KUPL
KGON
KWJJ

(and here's more rankers)(cont)
KKJZ
KKSN
KEX
KUFO
KXL-A

KKRH
KKRZ
KNRK
KDBX
KXL-F

35-64 RANKERS

KKCW
KXL-A
KEX
KINK
KUPL

KKSN-F
KKJZ
KWJJ
KGON
KKSN-A

KKRH
KKRZ
KDBX
KOTK
KXL-F

MLennartz@aol.com

2355. New Talk Radio Network set to launch in March

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Kent Phillips <talklink@lc.gulfnet.com>
Message-ID: <4h7t90$81e@vixen.cso.uiuc.edu>
Source record: 25242

A new talk radio network will be starting in March with a line-up of names you know and some fresh newcomers to the talk radio scene. March 8th Orbit Seven will release the new weekday line-up with a weekend line-up to follow in June. Based in Vancouver Washington Orbit Seven is a consortium of companys providing all the services of the major networks to independently syndicated talkers. The all new master control facilities are state of the art with digital technology and fully automation friendly. Satellite homes for Orbit Seven will be Satcom C-5, Transponder 15 (11-1) and analogue on Satcom C-1 Trans 14 7.5 audio.

The network will be headed by Jamison White, himself a talk host and head of Jamison White Productions, parent company to the network. Technical Director for the network is Mike Ezzell of SpringSoft Labs. Program Director is Brian Jennings of Super Talk Radio Consultants. Dan McDade and Kent Phillips of Talk-Link Services will handle affiliate/host/media relations. Bill Wilson and Ballyhoo Promotions will handle advertising sales for the network and most of the independent syndicators.

The network program clock provides for 11 minutes of local avails with automation tones for full walkaway operation on the station end. All programing is total barter to the stations. All production for custom ID's, liners, etc., will be handled by Orbit Seven's in-house production staff and sent to affiliates on closed-circuit feeds daily.

With only day's to start-up Orbit Seven is close to filling the full weekday line-up and beginning to fill a strong weekend line of shows, not even scheduled to premier until June. For the independent syndicator Orbit Seven's approach puts them in the position of only having to do their show and being assured the other details of the business are capably handled.

For further information contact;
Kent Phillips
Voice- 904-397-2900
Fax- 904-397-4475/2909
e-mail- Talklink@lc.gulfnet.com

2356. Re: Baltimore/Washington Radio Union

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: wnbrown@aol.com
Message-ID: <4h7t90$81f@vixen.cso.uiuc.edu>
Source record: 25243

AFTRA - American Federation of Radio & TV Artists
4340 East West Highway, Suite 204
Bethesda, MD
301-657-2560

Hope this helps!

My mother called me William, my father called me Will, my sister calls me Billy but my friends all call me Bill.
-- Bill Brown

2357. Re: AM signal amplifier?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4h7t92$81g@vixen.cso.uiuc.edu>
Source record: 25244

On Feb 28, 1996 10:57:27 in article <AM signal amplifier?>,
'TyBryner@sisna.com (Tyson Bryner)' wrote:

>Reply-To: TyBryner@sisna.com
>
>Does anyone have, or know of a place where I can get a schematic for
>an AM broadcast signal amplifier? Or where such a device can be
>purchased? If so, could you please email me? Thanks, 73
>
>Tyson Bryner
>KC7DPA
>
On a similar note, is there a device that would enable the "adjustment" of
FM (or AM for that matter) frequencies? I am able to receive a decent
signal on a couple of frequencies, BUT, other neighboring frequencies
disrupt it. Is there any way to fine tune the desired frequency and squelch
the offending one?

Thanks.

Ron
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2358. Re: Potential of AM Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: dk@crl.com
Message-ID: <4h7t93$81k@vixen.cso.uiuc.edu>
Source record: 25245

Nickels, Bob wrote the quoted material below:

" information and create networks - but this isn't about technology, rather it
" is the ability to recapture the imagination and recreate the diversity of
" entertainment that allowed the radio broadcasting industry to thrive that is
" again needed.

I think that the people who want to save AM radio aren't looking at it in
a rational way. In the old days, people looked around and tried to see
what needs they could fill. "Oh, nobody's doing classical music; let's
do classical." "We've got two competitors doing MOR, so let's do rock."

There are plenty of niches to get into. Look at the underserved markets.
In the SF Bay Area, 4 AMs and 1 FM do various Spanish language formats.
In San Jose, one AM station appears to be fulltime Vietnamese. In SF, one
FM station has a fulltime Cantonese SCA, while another FM has two SCAs,
one with fulltime Russian and the other fulltime Portuguese. There are
PLENTY of people who are underserved in various radio markets, but it
takes someone willing to throw out ALL the assumptions to look at who is
really out there to be served.

--
(c) 1996 1/3 of Americans are Baby Boomers
David Kaye (born between 1946 and 1964).

2359. Re: "appearances" instead of remotes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: lross24@aol.com
Message-ID: <4h7t93$81l@vixen.cso.uiuc.edu>
Source record: 25246

In article <4h1cdm$4aq@vixen.cso.uiuc.edu>, ksmb945@aol.com (KSMB945) writes:

> What is
>expected of the jock while he's at an appearance? Does he help serve
>pizza? Does he make in-store announcements on the store P.A.?

Instead of asking what the jock should be doing, why don't you turn the question around and ask how you as a station can benefit most from the appearance.

Make sure the jock is active, walking around shaking hands and introducing him/herself - "Hi, I'm John Smith and I do mornings at K100." Put stickers, newsletters, keychains, etc. in the jock's hands to give out when talking to listeners. If you're at a club or a store with a PA, make sure the jock gets on the mic in front of the crowd and welcomes everyone, pushing your call letters along with what's happening at the event (register to win, free pizza, etc.). Press the flesh and get as much out of the event as possible. I guarantee you that the client will see an active jock interacting with his/her customers and be quite pleased. It works everytime.

Larry Ross
Promotion Director
WBEE/WKLX/WBBF
Rochester, NY

2360. Does anyone use Automation?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Robert Landry <umar@cybercom.net>
Message-ID: <4h7t94$81n@vixen.cso.uiuc.edu>
Source record: 25247

[Bill, there's another message I accidently sent with a subject line of "huh?" which is a duplicate of Charles' original. Please disregard it.]

Charles Graves asked:

> are there any stations out there running automation, if so, what type
> and what are the stremghths and weaknesses. I have seen several
> systems but am not convinced

WCRB is running a system consisting of a Broadcast Electronics CORE 2000, a DigiCart, and three NSM CD jukeboxes between midnight and 6 am nightly.

The system has been reasonably trouble-free but very hard to set up. I invested about two months of my time adding code to my music scheduler ("Maestro!") to create the files that the CORE needs and stuff them with the right pieces of information. Because we are a classical station we have to load the jukeboxes every day. One CD in the wrong slot can screw everything up, as can a cut with an incorrect "end-of-message" indication.

We tried to use this system in the daytime a few times. It proved almost impossible for our people to make last minute changes to the schedule without screwing up on the air. There's also a firmware problem in some of BE's controller cards that surfaces from time to time which is very troublesome.

The bottom line is we've decided to jettison the BE system. We've bought a Scott System which we hope to put on the air by mid April.

Rob Landry
umar@cybercom.net

What can I do for you? See http://www.cybercom.net/~umar/cando.html

2361. BE AM500 transmitter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: Holmes <aholmes@ultrix.ramapo.edu>
Message-ID: <4h7t95$81p@vixen.cso.uiuc.edu>
Source record: 25248

I wonder if anyone is having any problems with their BE AM 500
transmitter? Apparently the power supply has a crowbar circuit
that just gives up and the transmitter drops dead. If you
service one of these rigs give me an email please. Thanks!

Adolph "Capt Video" Holmes
aholmes@ramapo.edu
note address change
voice 201-529-7403

2362. Re: Brown Institute Grads fall 1985-spring 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-03-01 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4h7t96$81r@vixen.cso.uiuc.edu>
Source record: 25249

>I'm not a Brownie but, FYI, Joel Larson, also a one-time weekend
>announcer at WLTE (and studio cameraman at WCCO-TV), passed away a >year
or so ago.

Sad to hear it. That makes two of my former Brown instructors who are no longer with us (the other being Tom Stelzner) The memory of "J.L." will live on, though...I can still remember his Furniture Barn commercials that we used for editing practice during 2nd term studio.

-Drew in Sunny Central Florida-

2363. Re: ISDN in Phoenix?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-06 00:00:00 UTC
From: name@domain.com
Message-ID: <4hipmd$cl3@vixen.cso.uiuc.edu>
Source record: 25179

In article <4h1ce7$4bn@vixen.cso.uiuc.edu>, Tom@Tass.Com (Tom Allebrandi) wrote:

> Hi!
>
> A radio network that I am affiliated with will soon be doing some live
> broadcasting from the Phoenix International Raceway. After months of phone
> tag, US West has just informed our Technical Director that they cannot
> provide ISDN at PIR. Is this true?
>
> Does anyone know if we can get Switched-56 service at the track?
>
> Thanks!
>
> --- Tom
> Tom Allebrandi
> Frontline Test Equipment | TA Software Systems | Valparaiso, IN USA
> tallebrandi@fte.com | tom@tass.com | +1-219-465-0108

I have had this same answer from US West here in Denver for service in
downtown Denver. I kept calling and finally got a hold of someone who
knew what they were talking about and we got the service installed.

The basic issue is that that CO didn't have a digital switch. US West had
to FX the ISDN service from a CO that had a digital switch via fractional
T-1 serice and convert it to ISDN at the local office. It all work and we
did a 200 station braodcast on New Years Eve without a hitch.

Just keep calling and don't take no for an answer.

Mike Pappas
KUVO

--
Mike Pappas

2364. Re: Harris, Back On In DC

Newsgroup: rec.radio.broadcasting
Date: 1996-03-06 00:00:00 UTC
From: harrispaul@aol.com
Message-ID: <4hipmc$cl1@vixen.cso.uiuc.edu>
Source record: 25180

Thanks, Mike -- and Bert. I appreciate the good wishes.

...Harris

2365. KRKO-Los Angeles

Newsgroup: rec.radio.broadcasting
Date: 1996-03-06 00:00:00 UTC
From: BSNU33A@prodigy.com
Message-ID: <4hipmh$cl8@vixen.cso.uiuc.edu>
Source record: 25181

Just for the record, KRKO is located here in Everett, Washington. It's on
1380 kHz, and currently runs news, talk shows and local sports.

Catchy station slogan: "Talk too hot for Seattle. Supertalk 1380 KRKO".
-
JOE CAPITANO BSNU33A@prodigy.com Everett, WA

2366. NAB passes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-06 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4hipmi$cla@vixen.cso.uiuc.edu>
Source record: 25182

For those interested in attending the NAB96 & NAB
MultiMedia World in Las Vegas, please e.mail
me. I can get a limited number of passes.

[and if all 378 "subcribers" e.mail me, ahh, we gotta talk!]

The convention is from April 13 - 18. The exhibits are
open from April 15, 16, 17, and 18.

Thanks!

Chris Carmichael
sdradio@sd.zNet.com
http://www.geocities.com/RodeoDrive/1102/index.html

2367. Clear Channel Expands

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: Linwood A Hagin <lahagin@cc.ysu.edu>
Message-ID: <4hl9pq$71g@vixen.cso.uiuc.edu>
Source record: 25183

Clear Channel Communications just announced Sunday (3/3) that they will be purchasing another radio group. Here's the info from a Clear Channel insider:

In case you haven't heard, Clear Channel announced the purchase of Ragan Henry's group (US Radio) this morning. That's 13 FMs and 5 AMs either owned or through JSAs and LMAs. Clear Channel has also bought WOOD AM/FM and WBZT in Grand Rapids. That's 21 stations since dereg and we're not even up to the level of Infinity, Jacor, or SFX.

Can others post on how this affects particular markets? Thanks.

Linwood A. Hagin
lahagin@cc.ysu.edu
az877@yfn.ysu.edu
(216) 742-1452

2368. Infinity buys WVEE Atlanta?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: Brian Sack <bsack@mindspring.com>
Message-ID: <4hl9pr$71h@vixen.cso.uiuc.edu>
Source record: 25184

I was just following up on news that Infinity bought WVEE/Atlanta as part of a 12-station deal. Does anyone have any info on that? I assume they won't be changing much, since VEE tops the Atlanta arbitrons. I guess they won't be putting Stern on a mostly black station.

-B.

Brian Sack_____
Atlanta, Georgia, USA
http://www.mindspring.com/~bsack

2369. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4hl9ps$71j@vixen.cso.uiuc.edu>
Source record: 25185

Nationwide, huh? This surprises me; I would have bet the rent money that one of the existing duopoly operators would have picked it up (Chancellor, Colfax, or Cap Cities/ABC)

-Drew in Sunny Central Florida-

2370. Re: "appearances" instead of remotes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: rockdoc101@aol.com
Message-ID: <4hl9q5$71s@vixen.cso.uiuc.edu>
Source record: 25186

As for the fee requested we generally go with what the talent gets for a regular remote. $50 bucks an hour is our set price. As for what the talent should be doing....Look at it as a chance for a group of your listeners to interact with the people that they listen to on the air everyday. Also another thought is that you don't want the jock burdened with serving food, or handling the technical crap....Get yourself a good part-time tech to sell station merchandise and the bucks roll in from that too.

2371. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: dk@crl.com
Message-ID: <4hl9qf$72a@vixen.cso.uiuc.edu>
Source record: 25187

madeboar@indy.net wrote the quoted material below:

" I'm a 16-year-old high school senior who was a DJ for a local college
" station for about three months, and am really interested in becoming a paid
" professional after I graduate from college or during my college years.

Hi. If you want some real advice, I'd advise you just to do this as a
hobby or in a dance club. You'd have a much better chance doing this than
working in the field. It's an extremely competitive field where the jobs
have shrunk at least 25% in the past 5 years. Also, in all but the
largest cities it doesn't pay very well. Meanwhile, if you want to put
an audition tape together, I'd suggest you go back to that college
station and try to get some production time to make. All most program
directors are looking for in a tape is a sample of how you sound, how you
read, and whether you can get in and out of a record okay.

--
(c) 1996 Unions once made America the richest country of the world.
David Kaye

2372. ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4hl9qg$72d@vixen.cso.uiuc.edu>
Source record: 25188

JM>Reply-To: jmglavin@aol.com (JMGlavin)

JM>In asking around the country I have discovered the installation and
JM>monthly costs of ISDN lines varies widely. For example, I've heard
in
JM>Nashville an ISDN install and monthly charge are basically the same
as a
JM>conventional residential phone line, while here in Atlanta I'm
hearing
JM>that ISDN is $100/installation and $100/mo.
JM>Are any of you hearing the same/different?

John,
In New York City I've been quoted $300 installation, $45 per month and 1 cent a minute after the first three minutes at 3 cents. I ordered a line 4 weeks ago and have yet to receive an installation date from NYNEX. I had a NYNEX representative visit to discuss other matters and he promised to look into it. It's now been four business days and not a word.

One arm doesn't know what the other is doing. I received a mailing at home from the NYNEX ISDN division (if that's what they call it) touting the benefits of ISDN and telling me I can have it now. I guess their concept of now is different from mine.

Rich

2373. Questions...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-07 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4hl9qj$72i@vixen.cso.uiuc.edu>
Source record: 25189

I've been reading through my latest issue of M-Street, and, being a beginning radio-professional, not knowing tons about the business yet, I have a question.

I know (in M-Street) they use 314, 315, and 316. How can a station be a 315 (transfer of control) between the same ownership group.
i.e. WTIQ-1490 am Manistique, MI 315 from WSHN, Inc. (S. Noordyk Trust) to WSHN, Inc. (Helene Noordyk, et al.)? There has to be a better example...

What is a sales marketing agreement? (I've heard of LMA's, but not this)...

I think this will cover it. I appreciate all assistance...you're helping a new radio "professional" crack into the business and learn :) Thanks again.

Blaine

(Fort Wayne, IN)
(thompsob@cvax.ipfw.indiana.edu)

2374. Re: Need advice for Compressor/Limiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Brian <brian@donet.com>
Message-ID: <4hpuvr$b7@vixen.cso.uiuc.edu>
Source record: 25050

I can strongly reccommend the Aphex Compellor (~$950 new).

While temporarily having one for a live recording, I hooked it up at
home (using appropriate adapters and transformers, of course) and made a
few "custom" tapes for myself. The result was terrific! The Compellor
does an outstanding job of controlling the level through a combination
of compression (fast) and "leveling" (relatively slow - 2.2 sec attack
time)while *not* "coloring" the audio. A subtle stereo enhancement
is also an option. The sound is clean, louder, and slightly "magical!"

Brian Kelly / Dayton, OH

2375. Re: Need advice for Compressor/Limiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Richard Irwin <ricky@sna.com>
Message-ID: <4hpuvt$b8@vixen.cso.uiuc.edu>
Source record: 25051

robert573@dallas.email.net wrote:
>
>Therefore he wants to try and make his tapes sound more like
>FM broadcast radio. I recommended that he's obviously going
>to need some type of compressor/limiter. But I can't recommend
>any type of compressor/limiter because I've never used them.
>
>So, the question is... does anyone have any suggestions for
>a low-cost compressor/limiter, that when set up properly, will
>make his tapes sound more like FM Radio?
>

Here's an idea - tell him to visit a "music store" in any
reasonably sized city - preferably one that does a lot of
business with local bands - guitars, amplifiers, microphones,
sound equipment. When these bands fold, they often take
their gear back to the music stores (or the stores get them
back) and nice semi-pro audio equipment can be found for a
fraction of the original cost.

I found a number of very nice 19" rack mount type semi-pro
used processing devices at "Skip's Music" in Sacramento.

| Richard Irwin, webmaster, http://www.sna.com |
| ricky@sna.com, Sacramento Network Access |

2376. Re: Need advice for Compressor/Limiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: jay vise <ts1229@premier1.premier.net>
Message-ID: <4hpuvt$b9@vixen.cso.uiuc.edu>
Source record: 25052

>
>So, the question is... does anyone have any suggestions for
>a low-cost compressor/limiter, that when set up properly, will
>make his tapes sound more like FM Radio?
>

>
>[[Moderator's Note: May not be exactly what he wants, but many
>lower-end consumer cassette decks (in fact most, these days) have
>auto-level compression built in. They keep levels contant, and do not
>degrade the sound too much. A multi-channel broadcast-style limiter
>will cost thousands. Maybe there is some other, mid-level solution
>between the cheap auto-level and a Orban 8200. Bill]
>
>
I think I have the solution: as the Mod noted, there's built-in limiters
in many cassette decks. The Marantz unit that everyone in radio is
familiar with is probably the best combo of price/reliability/sound out
there that has this feature. About $300, it's a portable cassette deck
that accepts RCA inputs. Ummm, it's about the size of small hardcover
Stephen King book. You'll have to get it from a radio supply company
(Broadcast Supply West, etc) or perhaps a radio specialty company, if
you're in a large-enough city. Wish I could remember the exact
make/model....maybe the Moderater can lend a clue.

--
____
/ Jay Vise /
/ jvise@premier.net /
/_________________________________/

2377. Re: Need advice for Compressor/Limiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4hpuvu$bc@vixen.cso.uiuc.edu>
Source record: 25053

In article <4hipm9$ckt@vixen.cso.uiuc.edu>, robert573@dallas.email.net says...

>So, the question is... does anyone have any suggestions for
>a low-cost compressor/limiter, that when set up properly, will
>make his tapes sound more like FM Radio?

I was heavily involved in the design and tuning of the dbx 266 "Project 1-series" compressor/gate. When you operate the release time towards slow, it can be fairly smooht, though it certainly doesn't do everything that a true broadcast compressor/limit will. I've seen these for sale new for about $230.

2378. Vigilante

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Andy Howard <andy@kiss100.demon.co.uk>
Message-ID: <4hpuvu$bd@vixen.cso.uiuc.edu>
Source record: 25054

Reply-To: andy@kiss100.demon.co.uk

Could anyone give me an idea of a typical secondhand price for a Vigilante
compressor/processor please?

--

| Andy Howard EMail andy@kiss100.demon.co.uk |
| My opinions, not my employer's (Jolly nice people though they are). |
| If my employers shared my opinions... Well, frankly I'd be amazed |

2379. Information Re: WCNJ 89.3 FM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4hpv00$bf@vixen.cso.uiuc.edu>
Source record: 25055

Last night for more than an hour I was listening to country music on 89.3 FM, WCNJ. Being a country fan who has been saddened by the loss of a good FM broadcast in the NY area, I thought I'd stumbled onto something. However, a couple of hours later the format changed to another style of music.

Does anyone know anything about this station? If they have a nightly, or even weekly, country music segment, I'd certainly like to know if it's a regularly scheduled thing.

They were advertising local businesses from Sayreville, NJ. This is right on the other side of the bridge where I live on Staten Island. I thought I'd found a really "local" signal that I can receive quite well.

Thanks for any information on this radio frequency.

Ron
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2380. Boadcast delay Question

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: wyndav@primenet.com
Message-ID: <4hpv00$bi@vixen.cso.uiuc.edu>
Source record: 25056

Greetings Broadcasters,

I am an audio engineer in the recording field. After long days in the studio listening to music I often listen to talk radio on my way home. One evening show I listen to often has a need to use the kill button regularly. I understand the basic principle of delaying the broadcast signal but I have not been able to fathom out how it is that there is no apparent interruption in the broadcast signal at my end. For instance, the host takes a call and the caller says something the host does not want on the air. At my end all I hear is a "sniped off" bit of what the caller was about to say and the host saying something to the effect of, "Ahhhh... sorry, can't have that here." Why is it, if there is an interruption in the signal, a KILL, that I don't hear any dead air. Even a fairly quick button push would result in 50 or so milliseconds of dead air. Would someone be kind enough to explain to me how this works?

Thanks...

Wyn Davis
Total Access Recording Studios
http://www.primenet.com/~wyndav

2381. Detroit Radio REQ...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: raycharles@photobooks.atdc.gatech.edu
Message-ID: <4hpv02$bj@vixen.cso.uiuc.edu>
Source record: 25057

Heyla everyone!
My name is Dave Gibson, and I've been in radio/production for about ten years. I 've not been on the air in a while as my voice/production house is thriving, but I've still got "the bug". I'm moving to Detroit in about a week, and I was wondering if anyone can give me a brief overview of the market. I am roughly familiar with Detroit (I lived there a long time ago), but I'd really like to know about the latest ratings and rumours around the city. Any suggestions for finding a gig there (Part time or otherwise)? I do have extensive majour market experience, so that's not really a problem...I just need to brush up on the scene there. Thanks in advance...keep the meters pumpin'.

-dave

"On a hot summer night, would you offer your throat to
the Wolf with the red roses?"

raycharles@photobooks.com
http://www.photobooks.com/~raycharles/

2382. Don Coulter dies

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: callaghanj@aol.com
Message-ID: <4hpv02$bk@vixen.cso.uiuc.edu>
Source record: 25058

Reply-To: callaghanj@aol.com (CallaghanJ)

Longtime broadcast engineer Don Coulter has died of cancer at the age of 40. Don was a staff engineer at the old WGAR-AM in Cleveland from 1976 to 1985. He was a Systems Engineer at Pacific Recorders and Engineering in Encinitas, CA for several years before moving to Disney Imagineering, where he designed audio applications for Disney theme parks. Most recently Don was the Customer Support Engineer for Telos Systems in Cleveland. He literally talked scores of engineers through the brave new world of ISDN setup for the Zephyr. Don is survived by his wife, Jane and their three children. Don was one in a million ! Memorial Services will be held in Berea, OH Monday March 11. If you need further information E-mail Jack at CallaghanJ@AOL.com or 72260,572@CIS

2383. Don Coulter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: cccoms@radix.net
Message-ID: <4hpv04$bm@vixen.cso.uiuc.edu>
Source record: 25059

It is always difficult to share sad news, but we felt that many of you would want to know.

Don Coulter died of cancer today at his home in Cleveland, Ohio. He was 40 years old.

He joined Telos Systems in 1993 as a Customer Support Engineer, becoming an indispensable resource for customers. Don prided himself on being able to demystify technology for those new to broadcasting. No question was too basic for him to answer. And, he also loved the challenge of working with seasoned engineers to solve their thorniest problems. For many of us, Don's middle initials could have been "ISDN." When it came to Integrated Services Digital Network lines, Don often coached phone company representatives about their own service. No matter the problem, Don always went the distance.

Before coming to Telos, Don worked for Walt Disney Imagineering where he helped design audio and video systems for attractions at the Walt Disney Theme Parks worldwide.

For seven years before that, he worked at Pacific Recorders & Engineering, where he was Systems Project Engineer/Telecommunications Manager.

He got his start in radio in his hometown of Cleveland, where he began as a staff engineer at WLTF-FM, then moved on to Midwest Corporation, eventually becoming Chief Engineer at WGAR-AM/FM.

A member of the SBE and the AES, Don also held a FCC First Class Radiotelephone license in the days when that really meant something.

Don is survived by his wife Jane and three children, Meredith, Anna, and Paul. Expressions of sympathy may be sent to the family care of Telos Systems.

Don held the light so the rest of us could follow the path to new technologies. We shall miss him.

Telos Systems
2101 Superior Avenue
Cleveland, OH 44114

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2384. DXAS March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4hpv05$bo@vixen.cso.uiuc.edu>
Source record: 25060

DX AUDIO SERVICE MARCH 1996

Informational Press Release

Hey kids... Jerry's back with another edition of the AM Switch. It appears that the FCC is back to work, however in checking out the files in their web page, apparently they have other things to do.

I know that this is late getting out. I've been installing some new equipment here, and getting some construction done while there is a break in the weather. It's been cold in Ohio, and the heavy snows put us off the job site. One of the projects is to get ISDN facilities in the studio. At the present time our local telco is saying 6-9 months.

Our Web Page is still attracting a lot of people. By working with several people that are blind and use speech programs for their computers, we have been able to solve the graphics problem. In the near future I hope to fix up the Web page with pictures, information, and hypertext links for better management of the material we have. I've taken the opportunity to add an Aircheck page for people that are interested in recording of radio stations. If you would like to check out the page in it's old for the URL for it is... http://wcoil.com/~gnbc/

Fred Vobbe
Editor, NATIONAL RADIO CLUB'S DX AUDIO SERVICE

Program Details on the March 1996 DX AUDIO SERVICE.

00:00 Introduction of the magazine by Fred Vobbe @ Address information.
01:33 The AM Switch with Jerry Starr
13:39 The Travellog with John Bowker - 1320 Kilohertz. (Part 1)
20:27 The Bandscan with Jim Snowbarger. What can be heard in Nice France? Part 1 of a Bandscan of stations which can be heard in Southern Europe.
42:26 Dr. Bruce Elving from the FM Atlas/FM Media service. Talks about SCA services, books and publications available, and address on where you can get the publications.
45:21 Fred Vobbe gives information on the Worldwide FM TV DX Club, Playback Magazine.
46:27 End

00:00 Open of Side Two. Thanks to those that called us on the Al Wisk Show on WBAP-820, and DXChange Column, & The 1996 NRC Convention!!
00:10 International DX Digest. The U.S. Army Rocks Bosnia, (on radio that is), Ireland 252 is a regular here in the US. Bruce Conti gives us a sample of the reception.
12:11 The Winter DX Festival in Pennsylvania is profiled.

13:30 The MarketScope with Phil Wayne. Central Wisconsin is profiled.
26:41 Historical Moments in Radio. "March 28 1941 - New Radio Settings"
John reads an article by Mark Roberts dealing with Radio Moving
Day.
31:25 The Courtesy Program Committee Report (DX Tests)
35:12 Musings from the Members. (Comments from the members of the club).
43:22 The DXchange. (Buy/Sell/Trade)
43:03 Details on Assignment Aircheck #3
45:37 Details on J.P. McCarthy CD
46:31 Close of February DXAS.

NOTE TO MEDIA: Audio tapes are available from the National Radio Club.
Contact the editor below for more details. Scripts in ASCII format are on
the Web Page.

Frederick R. Vobbe, Editor=7F
National Radio Club's DX Audio Service
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Lima, OH 45802-5031 USA

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Voice Mail: 419-228-4199
FAX 419-221-1609

Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
Editor, DX Audio Service

2385. Re: The Fall Of a Station (was: Re: Layoffs-bad for radio...)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4hpv05$bq@vixen.cso.uiuc.edu>
Source record: 25061

Just remember...the purpose of radio is NOT to create jobs.

You can complain all you want about people who do stupid things with the radio stations they own, but the fact is that they do OWN the radio station and we're not communists here.

Ultimately, it is the marketplace which drives management decisions.

2386. Female narration demo tapes wanted in LA

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Les Beigel <oncue@earthlink.net>
Message-ID: <4hpv06$br@vixen.cso.uiuc.edu>
Source record: 25062

Call today was for a client to assemble female narration talent
LA area . Pays Aftra non-b'cast rate . You need to be in LA area
for this . If you have a demo tape of corp reads,email a brief resume
and I'll return with a mailing address for the tape .

2387. Looking for "Fruitbowl"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: elainep1@aol.com
Message-ID: <4hpv07$bv@vixen.cso.uiuc.edu>
Source record: 25063

Reply-To: elainep1@aol.com (Elaine P1)

I'm almost 15 years out of radio, but just recently happened to stumble across this group. I'd like to find out if the humor sheet "Fruitbowl," edited and operated by Jay Trachman in Fresno is still operating. Anyone know anything about this one?

Thanks!!

Elaine Price
elainep1@aol.com
ASCII stupid question, get a stupid ANSI.

2388. WMMO Sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: "Paul L. Resnik" <paulrez@ix.netcom.com>
Message-ID: <4hpv0b$c3@vixen.cso.uiuc.edu>
Source record: 25064

Anyone know the details of the WMMO/WHTQ sale to Infinity?

2389. Re: Infinity buys WVEE Atlanta?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mediawatch@aol.com
Message-ID: <4hpv0b$c5@vixen.cso.uiuc.edu>
Source record: 25065

Infinity has an assortment of Black/Urban stations in it's fold. WVEE has been one
of the most revenue grossing stations in the country since 1976. I don't think there
will be any changes at a station that has seen decades of double digit ratings.
Dave Alan

2390. Re: Infinity buys WVEE Atlanta?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4hpv0c$c6@vixen.cso.uiuc.edu>
Source record: 25066

Yes, they bought 'em -- part of Infinity's gigundo $410 million purchase of the Granum group. So Infinity now owns both WZGC-FM and WVEE-FM in Hot-lanta. Changes at V103? I'd be surprised -- really surprised.
Tom Taylor/Inside Radio

2391. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mark.harmer@bbc.co.uk
Message-ID: <4hpv08$c0@vixen.cso.uiuc.edu>
Source record: 25067

In article <4hl9qe$729@vixen.cso.uiuc.edu> nepstadion@aol.com (Nepstadion) writes:
>From: nepstadion@aol.com (Nepstadion)
>Subject: *Info needed on History of Radio Broadcasting in America*
>Date: 7 Mar 1996 00:15:10 GMT

>Reply-To: nepstadion@aol.com (Nepstadion)

>I need some (actually, I need quite a few) information on the history of
>radio broadcasting on America. To be more specific 'HOW IT BECAME A MAJOR
>INDUSTRY IN AMERICA'. Anyway, any info is really appreciated (ANY--AT&T,
>Marconi, De Forest, FCC, etc.....). Please E-Mail (if possible).

I hope this helps - and maybe it'll prompt some correspondence:

I believe that the start of Radio in America was directly responsible for its inception in Britain. Apparently several British industrialists visited the US sometime around the beginning of the 1920s and saw the proliferation of small stations. They recognised a commercial opportunity and about 600 of them formed a company which aimed to make money out of this new medium in Britain.

They rather astutely realised that while they might make money out of manufacturing and selling radio receivers, the buyers might be disappointed to find that there was nothing to listen to. The company was called the British Broadcasting Company, and they eventually persuaded the government to allow them to broadcast programmes, subject to some interesting conditions: for example, broadcast of the news (supplied from agencies) was forbidden before 7pm so as not to compete with newspapers; similarly, anything politically controversial was forbidden. Controversy was never defined, which must have made a lot of lawyers salivate! This was also the beginning of the rather uneasy relationship between broadcasters, government and printed media in this country - something that has not gone away to this day.

When they opened the first studios, at Savoy Hill in the centre of London, John Reith, the company's chairman gave a speech, of which I have a recording. In part of it he said, "...it was obvious that broadcasting should be under the control of one company, one broadcasting authority, if the chaos which today reigns in America were to be repeated here."

Clearly there were advantages to this "chaos" - at least listeners had a choice in America, whereas in Britain they had the BBC or nothing.

I would be interested to know what the state of the industry was in America at this time, and lots of other things: did they call their audience, "listeners"? (In Britain they were called "listeners-in"). And were programmes sponsored, or were there individual commercials, or both? Were commercial charges split up into bands depending on the time of day as they are now? When did they start doing "soap operas"?

If anyone has info on any of the above I would be interested, too.

Please note my views don't represent those of the BBC but are based on a skim of the vast archives which the BBC holds, of pictures, documents, recordings, and early film & TV. It's a bit frustrating in a way because there is so much material it would take several lifetimes to see it all....

mark.harmer@bbc.co.uk

2392. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4hpv08$c1@vixen.cso.uiuc.edu>
Source record: 25068

There are probably 50 different textbooks that could give you
that information. I'll sum it up, though. PROCTOR & GAMBLE. Nuff
said. Keep selling that soap.

Seriously, if you would like, I will check with a friendly prof.
at the university I attended, and see what the current textbook
they uses in broadcasting 101. Let me know.

Adolph

--
ADOLPH
"The reasonable man adapts himself to the world: the unreasonable
one persists in trying to adapt the world to himself.. therefore
all progress depends on the unreasonable man.

2393. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Ken Hoehn <70007.2374@compuserve.com>
Message-ID: <4hpv09$c2@vixen.cso.uiuc.edu>
Source record: 25069

>I need some (actually, I need quite a few) information on the history of
>radio broadcasting on America. To be more specific 'HOW IT BECAME A MAJOR
>INDUSTRY IN AMERICA'.

Get a copy of 'Empire of the Air' for good reference materials on the
original beginnings.

Further information will likely best be gleaned regionally.

KWH

2394. Re: Infinity Buys Granum: Which Dallas-Ft. Worth FM will they sell?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Bob Bobo <bbobo@dallas.net>
Message-ID: <4hpv0d$c8@vixen.cso.uiuc.edu>
Source record: 25070

> It's a tough call, because all of the FMs except
> KSNN appear to be doing well, and I don't imagine that Infinity is
> looking to dump KSNN which they just flipped to All news last
> week...

Maybe it was part of their master plan to quick convert KSNN. Making
it a more attractive purchase to potential buyers.
--
Bob Bobo
Account Executive
KTCK-SportsRadio 1310 "The Ticket"
214.828.6056
mailto:bbobo@dallas.net
http://www.theticket.com

2395. Early Radio in America - a British perspective

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mark.harmer@bbc.co.uk
Message-ID: <4hpv0f$c9@vixen.cso.uiuc.edu>
Source record: 25071

I hope this helps - and maybe it'll prompt some correspondence:

I believe that the start of Radio in America was directly responsible for its inception in Britain. Apparently several British industrialists visited the US sometime around the beginning of the 1920s and saw the proliferation of small stations. They recognised a commercial opportunity and about 600 of them formed a company which aimed to make money out of this new medium in Britain.

They rather astutely realised that while they might make money out of manufacturing and selling radio receivers, the buyers might be disappointed to find that there was nothing to listen to. The company was called the British Broadcasting Company, and they eventually persuaded the government to allow them to broadcast programmes, subject to some interesting conditions: for example, broadcast of the news (supplied from agencies) was forbidden before 7pm so as not to compete with newspapers; similarly, anything politically controversial was forbidden. Controversy was never defined, which must have made a lot of lawyers salivate! This was also the beginning of the rather uneasy relationship between broadcasters, government and printed media in this country - something that has not gone away to this day.

When they opened the first studios, at Savoy Hill in the centre of London, John Reith, the company's chairman gave a speech, of which I have a recording. In part of it he said, "...it was obvious that broadcasting should be under the control of one company, one broadcasting authority, if the chaos which today reigns in America were to be repeated here."

Clearly there were advantages to this "chaos" - at least listeners had a choice in America, whereas in Britain they had the BBC or nothing.

I would be interested to know what the state of the industry was in America at this time, and lots of other things: did they call their audience, "listeners"? (In Britain they were called "listeners-in"). And were programmes sponsored, or were there individual commercials, or both? Were commercial charges split up into bands depending on the time of day as they are now? When did they start doing "soap operas"?

If anyone has info on any of the above I would be interested, too.

Please note my views don't represent those of the BBC but are based on a skim of the vast archives which the BBC holds, of pictures, documents, recordings, and early film & TV. It's a bit frustrating in a way because there is so much material it would take several lifetimes to see it all....

mark.harmer@bbc.co.uk

2396. Radio broadcasting in America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: MH@bbc.co.uk
Message-ID: <4hpv0g$ca@vixen.cso.uiuc.edu>
Source record: 25072

Not sure this will help but I'll throw it in anyway...

I understand that several bosses of British companies came over to America just before the beginning of the 1920's, and were made aware of the unregulated but nevertheless active nature of Radio broadcasting there. They then returned to Britain and a group of about 600 such companies got together to make Radio receivers, as they thought it would be a commercially viable idea. It also occurred to them that it would be a good idea for people to have something to listen to if they started buying radios, and they persuaded the British government to let them start broadcasting - the company they formed to do this was the BBC (British Broadcasting Company) which was later wound up (in 1926) but led to the formation of the British Broadcasting Corporation, set up under a renewable 10-year charter (provided they behaved themselves!).

Incidentally, they were spot-on commercially - when the BBC (company) was dissolved at the end of 1926 there were 2-1/2 million households listening to the programmes - a phenomenal growth for a new medium.

In one of the archive tapes I have, John Reith addresses his staff at Savoy Hill on the opening of the Studios in London, in 1922. He says: "...it was clear that there would have to be one broadcasting authority f the chaos which today is so obvious in America were to be avoided here..." - the "chaos" refers to the unregulated, individual stations operating at that time.

So America gave us radio (as far as I can find out). I would be interested to know exactly what was going on (programme-wise) at the beginning of the 1920s, and when things like the early soap operas started up. Also, was American radio sponsored or did it carry discrete commercials, or both?

This doesn't exactly respond to the *Info needed on Radio Broadcasting in America* but I hope it fills in a few gaps from a different perspective, and I would be interested to know about the few questions I've set out above.

Mark.Harmer@bbc.co.uk

2397. *Info needed on Radio ..... <part 2>.....?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: nepstadion@aol.com
Message-ID: <4hpv0g$cc@vixen.cso.uiuc.edu>
Source record: 25073

Reply-To: nepstadion@aol.com (Nepstadion)

Since I posted the last one, I got some E-Mails and was very very happy.
I want to thank you all who sent me your mails.

BUT!!!

Now I want to prove that "RADIO BROADCASTING (IN AMERICA) WAS MORE POPULAR
IN THE BEGINNING (EARLY 1900'S?) THAN TODAY".

I DON'T EVEN KNOW IF THIS IS TRUE

Please E-Mail me if possible.

2398. Famous Interview Disasters?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: rhh@research.att.com
Message-ID: <4hpv0h$cd@vixen.cso.uiuc.edu>
Source record: 25074

Is there a literature of interviews that went really bad?

I remember a J.P.McCarthy Focus show on WJR, during the Detroit Auto Show, when they got a world-famous Japanese auto designer to stop by for a chat, and you could tell that the F.J.A.Designer felt he spoke English, but neither J.P. nor anybody else could tell what he was saying. This ran about ten wonderfully awkward minutes.

One of their women reporters (Ann Thomas? not sure) interviewed a canoeist who paddled the great lakes, and the paddler's point was pretty consistently that this was the dumbest thing he'd ever done, and the reporter's questions never strayed from the heroic exploit line, so it turned into a classic Bob and Ray interview.

===
Ron Hardin
Pataskala OH

2399. Re: ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Gavin <gr@coventry.ac.uk>
Message-ID: <4hpv0j$ce@vixen.cso.uiuc.edu>
Source record: 25075

On 7 Mar 1996 richwood@commspec.com wrote:

> In New York City I've been quoted $300 installation, $45 per month
> and 1 cent a minute after the first three minutes at 3 cents. I ordered
> a line 4 weeks ago and have yet to receive an installation date from
> NYNEX. I had a NYNEX representative visit to discuss other matters and
> he promised to look into it. It's now been four business days and not a
> word.

For your info, here in Britain ISDN connection charges are twice that for a standard phone, but rental and call charges are the same. (Approx 200 pounds connection, 180 pounds pa rental.) BUT you have to buy two lines at a time, which effectively doubles your installation and rental costs if you only really want one.

Gavin

2400. Re: ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mpappas@netone.com
Message-ID: <4hpv0j$cf@vixen.cso.uiuc.edu>
Source record: 25076

In article <4hipmf$cl6@vixen.cso.uiuc.edu>, jmglavin@aol.com (JMGlavin) wrote:

> Reply-To: jmglavin@aol.com (JMGlavin)
>
> In asking around the country I have discovered the installation and
> monthly costs of ISDN lines varies widely. For example, I've heard in
> Nashville an ISDN install and monthly charge are basically the same as a
> conventional residential phone line, while here in Atlanta I'm hearing
> that ISDN is $100/installation and $100/mo.
> Are any of you hearing the same/different?
>
> John Glavin
> Atlanta, GA

Here in Denver the installation cost is $65 and the month service charge
for unlimited local connect time is $65. BTW US West is trying to
increase these costs with the public utilites commission.

Mike Pappas
KUVO

--
Mike Pappas

2401. Re: ISDN in Phoenix?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: cccoms@radix.net
Message-ID: <4hpv0k$cg@vixen.cso.uiuc.edu>
Source record: 25077

> In article <4h1ce7$4bn@vixen.cso.uiuc.edu>, Tom@Tass.Com (Tom
Allebrandi) wrote:
>
> > Hi!
> >
> > A radio network that I am affiliated with will soon be doing some live
> > broadcasting from the Phoenix International Raceway. After months of phone
> > tag, US West has just informed our Technical Director that they cannot
> > provide ISDN at PIR. Is this true?
> >
> > Does anyone know if we can get Switched-56 service at the track?

If you have not already tried, call US West's ISDN center at 303-965-7153.
They may be able to help you in a way that the local office cannot.

Good luck!

Neil Glassman
Telos Systems

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2402. What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mbstone@crl.com
Message-ID: <4hpv0l$ck@vixen.cso.uiuc.edu>
Source record: 25078

What is the most cost-effective way for me to acquire the gear necessary to feed audio (to radio stations and/or networks) via ISDN? Does everybody use the same standard? If not, which standards are used by which stations/nets? What products are out there, how much do they cost, and who sells 'em?

Also, what transmission methods are used? Realtime feeds, dial-in systems, or ftp??

2403. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: cccoms@radix.net
Message-ID: <4hpv0n$cp@vixen.cso.uiuc.edu>
Source record: 25079

In article <4hl9qh$72f@vixen.cso.uiuc.edu>, Frank Guida <fg100@icu.com> wrote:

> Not just California: We connect with Washington, DC via ISDN, and they
> also can only run at 56k.
>
At this time, most of the 56K limitations are created by the long
distance carrier. You may have 64K between you and your central office and
the person in DC may have the same situation - but the long distance
carrier is not connected to one or the other of you at 64K. Sometimes,
this problem is solved by changing long distance carriers. You can try
this by dialling with the standard five-digit prefix (e.g., ATT is 10288)
to see if it makes a difference.

And, yes, their are a few local phone office still at 56K.

Neil Glassman
Telos Systems

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2404. Whatever happened to Jeff McNeal?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: F.Sallenro@zippo.com
Message-ID: <4hpv0o$cq@vixen.cso.uiuc.edu>
Source record: 25080

I grew up listening to Jeff McNeal doing PM drive on KYUU FM in San Francisco, between '82 and '88. I think he did some work in Los Angeles either before or after San Francisco. Does anybody know where he is now??

2405. Friend looking for job

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: sd217@aol.com
Message-ID: <4hpv0p$cr@vixen.cso.uiuc.edu>
Source record: 25081

Reply-To: sd217@aol.com (SD217)

Hello, it is me again. I appreciate all of the mail I have received from people trying to answer my question about New Jersey Radio Stations and who could be possibly hiring. I forgot to ask if there were any New York radio stations looking for someone in the broadcasting area. My friend will be graduating in May with a BA in Comminications. He is currently a disc jockey at our school radio station 88.7 WPSC-FM, NJ. He is also the assistant production manager. If anyone has ideas or suggestions please write me or him.

Thankyou for your time
Stacey
SD217@aol.com
CMelhorn@aol.com

2406. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: tjherard@aol.com
Message-ID: <4hpv0p$cs@vixen.cso.uiuc.edu>
Source record: 25082

> Hi. If you want some real advice, I'd advise you just to do this as a
> hobby or in a dance club. You'd have a much better chance doing this
than
> working in the field. It's an extremely competitive field where the
jobs
> have shrunk at least 25% in the past 5 years. Also, in all but the
> largest cities it doesn't pay very well. Meanwhile, if you want to put
> an audition tape together, I'd suggest you go back to that college
> station and try to get some production time to make. All most program
> directors are looking for in a tape is a sample of how you sound, how
you
> read, and whether you can get in and out of a record okay.

--
> (c) 1996 Unions once made America the richest country of the
world.
> David Kaye

Sounds like we're afraid of a little competition. Yeah, the industry has shrunk a bit, but at the same time, it's made the personalities that are left, better.

My advice to the young man in the original post is to work hard, maybe go to college and get on with a communications program that will allow him to work an internship at a radio property and continue on that path to employment. That's almost what happened to me, but I latched on to a station part time, and that eventually went full time middays. My school allowed me to count my actual work experience as my internship so I got the credit anyway.

There are other stories of how some of us backdoored our way into radio. Maybe if you share your stories, you could help the young men and women who are the future. Plus some of us old guys like to hear those stories. I can't help it. I'm a radio junkie with tracks on my ears.

My 2 cents

Timm Jherard
B-Morning Crew
WGZB-FM/Louisville (B-96)

2407. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: wsrsfm@aol.com
Message-ID: <4hpv0r$cv@vixen.cso.uiuc.edu>
Source record: 25083

```
" I'm a 16-year-old high school senior who was a DJ for a local college
" station for about three months, and am really interested in becoming a
paid
" professional after I graduate from college or during my college years.

" Hi. If you want some real advice, I'd advise you just to do this as a
" hobby or in a dance club. You'd have a much better chance doing this
than
" working in the field. It's an extremely competitive field where the
jobs
" have shrunk at least 25% in the past 5 years. Also, in all but the
" largest cities it doesn't pay very well.

What kind of advice is that? What you have here is someone with what
appears to be a genuine interest in becomming a broadcaster. Who knows
what kind of talent this young person will be able to muster after gaining
experience? I do believe that you need to make someone just getting into
the field aware of the downsides, but PLEASE don't discourage them!

Steve Peck
PD/WSRS, Worcester, MA
```

2408. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4hpv0t$d1@vixen.cso.uiuc.edu>
Source record: 25084

In article <4hl9pu$71k@vixen.cso.uiuc.edu>, Tom Taylor
<totaylor@delphi.com> wrote:

> Some details: Price was $22 million....It's Nationwide's debut in the Twin
> Cities....Stations were once country (under Park) as KJJO. Tom Taylor/
> Inside Radio

Actually, the FM was country TWICE under Park! When it changed calls to
KJJO-FM from KRSI-FM (formerly KFMX, then KRSI-FM again before that) in
1980, then after dumping Modern Rock/Alternative ("KJ-104") a few years
ago. As KJJO...let's see if I can get this right...it was Country, then
Oldies, Classic Rock, Hard Rock, Rock, Alternative, Country (those goofy
jingles..."Thunder 104 --- Thunder One-Oh-Four---ONE!"), Classic Country,
and Jazz/NAC. Hope I didn't miss anything!

2409. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Tony Calguire <calguire@freenet.msp.mn.us>
Message-ID: <4hpv0v$d7@vixen.cso.uiuc.edu>
Source record: 25085

On 7 Mar 1996, Tom Taylor wrote:

> Some details: Price was $22 million....It's Nationwide's debut in the Twin
> Cities....Stations were once country (under Park) as KJJO. Tom Taylor/
> Inside Radio

That doesn't even begin to describe what these stations were under Park... Let's see if we can trace this back:

Current: Smooth Jazz
1992?-1995: Country (First, contemporary country, then classic country)
1990?-1992?: Modern Rock KJ104 (Nobody wanted to see this format go)
1985?-1990?: Heavy Metal Hot Rockin' 104 FM (Their longest-lasting format)
1983?-1985?: Classic Rock/Oldies "20 Years of Rock n' Roll" K-JO 104 FM
(My personal favorite of all the formats; the perfect combination of classic rock and oldies, unfortunately, it came five years too early for the classic rock craze)
1981?-1983?: Country K-JO 104FM

I think this is as far back as Park goes; before that the station was KRSI with a different owner, I believe.

This is the legacy that Park left us with. Any time the station got too popular, they would quickly change the format and sink back into mediocrity. The only format they were successful with was heavy metal.

So, what kind of owner is Nationwide? Can we expect a game of "musical chairs" with formats, or will we perhaps get a musical format we might actually want to listen to?

--
_____
/_____ _____/ Tony Calguire
_____/_/____
/ __________/ calguire@freenet.msp.mn.us
((__/ /____
__/ /____/
/ /
/_/

2410. Re: Dallas has new all FM NEWS!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Bob Bobo <bbobo@dallas.net>
Message-ID: <4hpv10$db@vixen.cso.uiuc.edu>
Source record: 25086

> There will be no talk shows... no sports play by play... just news and
> thats
> >it.. should be interesting to see how this station grows... they claim
> to be
> >the FIRST in the Nation to be all NEWS on FM.. (meaning no talk shows
> >whatsoever)... I am just wondering if that is correct... don't have a
> reason
> >to doubt it.. but just curious...

I think the promos say that they are the first & only fm all news
station born and bred in the Lone Star State.

--
Bob Bobo
Account Executive
KTCK-SportsRadio 1310 "The Ticket"
214.828.6056
mailto:bbobo@dallas.net
http://www.theticket.com

2411. Re: Runaway Otari Tape Counter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: WXTK <wxtk@capecod.net>
Message-ID: <4hpv12$de@vixen.cso.uiuc.edu>
Source record: 25087

robert573@dallas.email.net wrote:
>
>
>The subject title should say it all... I have a MX5050B. Sometimes the tape counter just takes off, when the machine isn't runnin=
g. Sometimes it keeps running when I take the deck out of fast winding (both directions). This is causing the machine to lock up an=
d not go into record/play mode.>

Rob:

I've had a few transport/counter problems with Otari decks.
Most of the time, I can "unlock" a deck or reset a counter
simply by switching the machine off for fifteen seconds and
restarting it.

Dave Iseman
WXTK FM Production
Cape Cod, MA

2412. Paxson adds 2 more in S. Florida

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: sdl1@freenet.tlh.fl.us
Message-ID: <4hpv13$df@vixen.cso.uiuc.edu>
Source record: 25088

On Tuesday, March 5, Paxson Communications announced it is purchasing
Adult Alternative outlet WSHE (103-5 SHE)) and sister station WSRF from
TK Communications for a reported $57.5 million. This follows the heels
of paxson's purchase last week of Spanish outlets WRMA (Radio Romance)
and WXDJ (Radio El Zol) for $115 million. Paxson already owns Rock
outlet WZTA (94.9 ZETA), All news WINZ, Jazz WLVE (Love 94), Spanish
talk WACC, and Ft. Lauderdale talker WFTL in S. Florida, as well as
stations in Orlando, Tampa/St. Pete, and Jacksonville. With Zeta and SHE
basically running the same format (Zeta plays a few Classics,
maintaining a 70/30 New/Classic mix), talk is that there may be a
format switch, with SHE as the one likely to change. Since SHE changed
from a Rock to Alternative format last June, numbers have slipped, and
rumors are that SHE will either go Country, Talk or Classic Rock, with
the latter being a interesting option, since that was the format ZETA
abandoned last year for it's current New/Alternative with a few
Classics thrown in. With Beasley's WKIS as the only country outlet, A
move to country might make sense, although Lowell "Bud" Paxson has
said he wants to keep both stations Rock, keeping both formats intact.
With Aventura's WPBZ (The Buzz) ready to upgrade their signal
southward this summer, that
could slide SHE's number's even further,
so a switch is still likely.
--
Scott Levison
sdl1@freenet.scri.fsu.edu
or: z800525a@bcfreenet.seflin.lib.fl.us
****

2413. WSHE Sold To Paxon

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: JJ Hidalgo-Gato <jjgato@shadow.net>
Message-ID: <4hpv14$dg@vixen.cso.uiuc.edu>
Source record: 25089

I found out yesterday that She 103.5 here in Miami/Ft. L market was sold to Paxon Broadcasting for like 60 Million. And earlier Paxon bought WXDJ-FM (El Zol 95-Salsa/Merengue) and WRMA-FM (Romance 106.7-Spanish AC) from New Age Broadcasting(?) Which makes it 8 station which Paxon owns in South Florida (Zeta 94.9, 940 WINZ, Love 94, WFTL-AM, WSRF-AM [She's sister AM] and the three previously mentioned)My questions are these...

1. Will there be some changes at any of the newly acquired stations. My guess is that She and WSRF may, but not Romance and El Zol.

2. Will those 4 stations join the others at the Paxon building in North Miami. Where will they fit in? ;)

That's my update and speculation. God I've been in TV too long. ;)

JJ-WFOR-TV, Former PD WBRY Radio-Barry U.

2414. Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: dhughes@prairienet.org
Message-ID: <4hpv15$dh@vixen.cso.uiuc.edu>
Source record: 25090

Reply-To: dhughes@prairienet.org (Dan Hughes)

Several top hit songs now use the f-word and the s-word, and many commercial stations around here are playing them unedited. Have the rules changed, or is the envelope being pushed a bit farther than it should? Can't these folks get in trouble for this practice any more? Thanks, ---Dan
--

2415. Re: Promotions discussion... let's do it...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4hpv17$do@vixen.cso.uiuc.edu>
Source record: 25091

>PS: Any MD or PD people out there want to comment on the new Stone
Temple
>Pilots record?????

Where's the hook? I don't hear a hook, do you a hear a hook? Sure they
do a pseudo "Jumpin Jack Flash" thing, but come on it's just noise. I do
however, really like the album title.. "...from the Vatican Gift Shop".
Clever.

catch the buzz... pass it on.
buzz bishop (Z95.3FM Vancouver)

2416. Re: Promotions discussion... let's do it...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4hpv18$dq@vixen.cso.uiuc.edu>
Source record: 25092

On 6 Mar 1996, Jon Vena wrote:
> I'm looking for new and interesting ways to trade out or formulate our
> own station's publicity on a very limited budget. Can we start a "cool
> promotions" discussion amongst us modern rock and/or AOR stations?
> This... this would be cool!!!

Our college modern rock station, WICB, did this one for
Valentine's Day: we had listeners write love poems to the station. They
were to send their "Ode to ICB" via e- or snail-mail, and we got quite a
few. The best one got dinner for two at a local restaurant, and a
serenade by an a cappella group from Cornell. Cost to us: nothing. We
got the dinner for two in exchange for a series of gratis announcements
(yup, we're non-com) on our Beatles specialty show.

Don't know how new, interesting, or innovative it was, but it worked and
it was cheap. I'd love to see this thread get started...new ideas are
always a good thing.

Regards,
Sam Meyer
Production Director
WICB-FM
Ithaca College Radio

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,
--They Might Be Giants | RED DWARF

2417. Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: dhughes@prairienet.org
Message-ID: <4hpv18$dv@vixen.cso.uiuc.edu>
Source record: 25093

Reply-To: dhughes@prairienet.org (Dan Hughes)

We are a noncommercial college station that sells grants. One of our
sponsors has asked if we can do a live remote from the store. We have
done live remotes from such places as the Humane Society, but it seems to
me that doing this from a commercial establishment would violated the
noncommercial rules. Do others have thoughts on this?
---DAn

--

2418. Sales Training Series for sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: mpeter3541@aol.com
Message-ID: <4hpv19$e0@vixen.cso.uiuc.edu>
Source record: 25094

Reply-To: mpeter3541@aol.com (MPeter3541)

For Sale: Jason Jennings' Series 2000 sales training series, complete with all 15 videos and workbooks...$500 obo. Also have his previous video series...$100 obo. e-mail for more info or call Mike at WSDM 812-446-2507

2419. Re: Wilkes-Barre/Scranton update

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Travis C Sparks <tcsparks@rs01.kings.edu>
Message-ID: <4hpv1b$e3@vixen.cso.uiuc.edu>
Source record: 25095

On 6 Mar 1996, Travis C Sparks wrote:

>
> N/T WARM news director Jerry Heller will leave his post within the next
> 45 days. He has taken a position at local PBS affiliate WVIA-FM, where
> he will be involved in local programming. Heller, who has been at WARM
> for 27 years, will still be a part of the station, making daily
> commentary.

Correction to make. Heller will be at WVIA-TV, not FM. Heller has
hosted "The News Directors", a monthly show on 'VIA-TV. This show is a
round-table with the ND's of WBRE-TV and WYOU-TV, discussing current
local/nat'l events and how they are covered, plus viewer phone calls.
Heller will also host the monthly show, "Issue Line". There, he replaces
WBRE-TV's Dia Wallace.

2420. Re: HELP: AM & FM signals

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Robert Bissett <rbissett@monmouth.com>
Message-ID: <4hpv1c$e6@vixen.cso.uiuc.edu>
Source record: 25096

James C. H. Lee wrote:
>
> A question for all you radio experts out there. I am trying to receive
> an out-of-state but fairly strong AM signal (WSM-AM in Nashville to be
> exact) and do okay at night (though fuzzy) if I'm driving but have hard
> time getting it in the house. My stereo currently has a loop antenna
> that came from with it (which I attached for AM) and a FM stereo antenna
> that I brought which helps with FM reception. I want to know how can I
> improve my AM reception 24 hours (other than attaching an antenna onto my
> roof). How would I do the same for distant FM signals? Please in your
> e-mail, be detailed but not too technical. Thanx to all who help in
> advance!

For the AM band, just take your telephone cord that goes to the wall
outlet and drape it next to the loop. Orient the line for best signal.
The telephone line is a huge antenna, and what you pickup from the
line is the re-radiated signal.
Just for fun take one of the little transisor am radios and tune to
a weak station and then place it near any wiring, even your lamp
cord and hear the improvement.
Direct connections are not needed anyway and are (as the emergency
room doctors would say) "contraindicated".

As for the distant FM a beam antenna up as high as possible is the only
real cure. Good luck.
--
****
Bob Bissett rbissett@monmouth.com
****

2421. Re: Zanzibar skit

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Brian Sack <bsack@mindspring.com>
Message-ID: <4hpv1u$fm@vixen.cso.uiuc.edu>
Source record: 25097
Cross-posted to: rec.radio.broadcasting,alt.radio.networks.npr,rec.radio.noncomm

Le Show is Harry Shearer's creation. He also does a lot of voice work on the Simpsons. You might try contacting NPR directly. I think their address is atc@npr.org

-B.

Brian Sack_____
Atlanta, Georgia, USA
http://www.mindspring.com/~bsack/workido.html

2422. Buffalo/Toronto Radio Watch(3/7)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4hpuvf$ae@vixen.cso.uiuc.edu>
Source record: 25190

Reply-To: ag365@freenet.Buffalo.EDU

Happenings in the #40 market:

*Clear some space in the nursery...

Janet Snyder,half of WKSE(Kiss 98.5)'s morning drive show,is expecting
her third child. The new bundle of joy is expected sometime around August.
How did Snyder take the news? In today's Buzz column in the Buffalo News,she
was quoted as saying,"This is definitely a 'whoops'-a happy 'whoops'. I mean,
who plans their labor for August? I came out holding the(pregnancy)test stick,
and said to Will:'I can't _believe_ you! Look at this!'" How did her husband,
Will Kelly,take the news? "Oh,please. He's Irish. He's totally psyched." The
couple have 2 other kids-4-year-old Willy and 2-year-old Kristen.
After the baby arrives,Snyder is expected to do her half of the show from
a home studio(which,it notes,was the kids playroom the last time)for a few
months.

*Vince Richards,program director at WEDG(103.3 the Edge;modern AOR),has
jumped to the same post at Milwaukee's WLUM-FM(102.1;New Rock 102 One),
according to AllAccess. Richards arrived at what was WUFX(103.3 the Fox)
in mid-1994 from a station in Illinois.
Speaking of the Edge,to correct a previous item,Kit Missile _is_ from the
Chicago area,but she arrives at WEDG from Albuquerque. She replaces Rich Wall,
who remains the music director and host of its local show on Sunday nights.
Richards was quoted in the News as saying that the sattion wanted Wall "to
concentrate on his off-air duties." So,the lineup looks like this:

6-10am:Ted Shredd/Tom Ragan
10am-2pm:Kit Missile
2-7pm:Rod Ryan
7pm-mid.:Jason Ginty

*Chris Douglas,who had handled 7pm-midnight duties at WMJQ(102.5,hot AC;
Q 102)left 'MJQ on Friday. Stepping into that shift(which includes the request
show Q After Dark)is Tim White,who had been doing AM drive at WECK(1230;
adult standards)in addition to doing theater acting in his spare time(he's a
regular at the Theater of Youth company)-no doubt,the latter will have to be
cut down a bit.

*Cy Buckley,who moved from radio to public relations for the IRS locally,
died on Sunday in his East Amherst home after a lenghty illness. He was 76.
Buckley stated his radio career at New York's WINS in 1943,then moved on
to WNJR in Newark,N.J.,returning to his hometown of Buffalo in 1952 to work
with WBEN. He produced and announced live stereo broadcasts for the Buffalo
Philharmonic(which leads me to think that he was on the FM side as well as

the AM,as the FM did do classicaal music in its early days). He also worked with WBEN(now WIVB)-TV and WGR(now WGRZ)-TV,as well as spending 8 years with WGR-AM doing an open-line telephone show and doing TV sportscasting. He left Channel 2 in 1965.
In 1970,he became a revenue officer for the IRS locally-moving up to the public affairs officer post in 1974,where he stayed until he retired in 1990.
WBEN's managing editor/reporter Brian Meyer was quoted as saying that "legendary names like Cy Buckley ring larger than life for those of us who have followed in his footsteps. It's sad to see radio's history fade away."
No argument here.

TTYL...

(c)1996

--
C.K.G. (((((*))))) "There are no right or wrong answers,just sane and
| insane ones."
|X| -Duckman("A Room with a Bellevue")
|X|

2423. Chicago Radio Watch: Special Report-Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4hpuvg$ag@vixen.cso.uiuc.edu>
Source record: 25191

As noted in an earlier post which contained the press release, radio legend Steve Dahl has resigned from sports talker WMVP-AM. Steve had been handling the morning drive at WMVP his infamous split with long time sidekick Garry Meier. Steve cited differences with Evergreen management regarding the content of his show. Management wanted Steve to concentrate on sports talk. Steve felt the sports angle was limited and preferred more leeway in show content.

At this time, there is no word regarding future employment for Steve. Additionally, according to Fox Thing in the Morning host Bob Sirott, current cohost Bruce Wolf has parted ways with WMVP.

I would suspect that Steve will return to the airwaves on the FM band within the near future and will keep you posted if anything develops.

Joe Bonk
JJB92@aol.com

2424. East MO Radio Watch-More Talk Turbulance

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4hpuvh$ai@vixen.cso.uiuc.edu>
Source record: 25192

Reply-To: nroman125@aol.com (NROMAN125)

JOHN CARNEY LEAVES KSD & MAKES WAY FOR BRUCE BRADLEY

KSD AM radio talk show host John Carney has departed from his 9:30-1 spot, to, supposedly as I reported earlier to fill the post that his father, the late Jack Carney filled on KMOX during the mid 60s to the mid 80s. In the meatime, on KSD, PD Steve Moore, and Traffic Repoter/Producer Dan Strauss are filling the void left by Carney, until Bruce Bradley's contract at WIBV expires, then, Bradley will reportedly step in to fill the Carney spot.

MORE FORMER KMOX HOSTS REPORTEDLY GOING TO WIBV

Sources have said that soon to be WIBV owner Tim Dorsey, is close to reaching an agrement to acquire the services of earstwhile Total Information PM host Barbara Whitesides. Whitesides will reportedly anchor the afternoon drive show with former KMOX newsman Darrell Lloyd(who an agreement has not been reached with yet). The two will reportedly do a news, sports, weather, and information show, ala Total PM.

More on WIBV/KMOX situation as it unravels

Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2425. Halifax , Nova Scotia Radio/TV Watch Report (03/07/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Wayne Harrett <harrett@ra.isisnet.com>
Message-ID: <4hpuvi$ak@vixen.cso.uiuc.edu>
Source record: 25193

Hello from the Halifax Metro Area Of Nova Scotia!!!!

Here's an update.....

-There's a NEW campaign in Metro for those who are fed up with automated radio. Doug Barron who is a local record producer and studio owner has started a grass-roots campaign to ease the city's radio stations off their heavy diet of canned programming. Barron was in private radio for 25-years. Over the years he has been with 4 local stations: CJCH, C100, Q104, and SUN-FM. He spent 5 years at Toronto's CFNY.
A similar movement in Northern Ontario- they called themselves "Concerned Canadians for Local Radio"- recently stared down stations in Sudbury, and Thunder Bay, and after a well planned campaign the group manged to convince the stations they shouldn't be dependent upon programming pumped in by satellite.
Buttons reading "I'M FED UP WITH AUTOMATTED RADIO" are now being seen around Metro.

-One of the Country's most respected country disc jockeys, PAUL KENNDY will soon be back on the airwaves. Kennedy- who has won several national awards and citations from the Canadian Country Music Association, a Daily News Columnist, and a host of a local Cable TV show, has been off the air since the beginning of the year when he was laid off from "Country 101" (CHFX), the station where he worked for almost 20 years.
Country 101's main competitor 780/KIXX COUNTRY is in the final stages of putting Kennedy back on the air, MAYBE as soon as this weekend. His broadcast of his show will be LIVE!!!!
A series of small advertisements ran in a local newspaper encouraging country music fans to call KIXX asking the station to hire Kennedy. "The response has just been phenomenal," says Eric Stafford, Newcaps's operation manager for KIXX and it's sister station Q104 "The Home Of Rock & Roll".

_In TV land....There's a BIG shake-up coming to the Metro Cable scene. There's a good chance that several BOSTON based affilates will soon be offered by the Metro's cable companies. At this time Metro recieves ABC/Detroit, CBS/Toledo, Ohio, and NBC & PBS from Maine. The local cable companies have been trying for years to bring Boston to the area at a cost reasonable to the cable companies and subsequently subscribers. When and IF the Boston Stations come here, they will replace existing affiliates.
Details on what channels are coming and going are still being negotiated.

THAT'S IT FOR NOW!!!!!!
Wayne Harrett....Halifax Metro's Radio Watcher
<harrett@ra.isisnet.com>

2426. Indianapolis RadioWatch 960308

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Jim Grey <jimgrey@iquest.net>
Message-ID: <4hpuvk$an@vixen.cso.uiuc.edu>
Source record: 25194

On Tuesday, legendary Indianapolis disc jockey Jay Reynolds passed away.

Reynolds died of a massive heart attack at about 3:30 p.m. Tuesday while driving on Indianapolis's Northside. He was unconscious when paramedics arrived, and could not be revived after being taken to a nearby hospital. Reynolds had visited his doctor that morning for a regular checkup that revealed no problems, but by early afternoon at a voiceover recording session at WTPI-FM (107.9), Reynolds was complaining of stomach pains.

Reynolds was best known in Indianapolis for his work at the wildly popular WIFE-AM (1310) in the early 1960s. Reynolds also worked the overnight shift at WABC-AM in New York during the early and middle 1970s. He worked on the air or in sales at several other Indianapolis radio and TV stations: WFMS-FM, WTPI-FM, the former WMCC-TV, and (most recently) the former WGGR-FM. He also worked in Nashville; Minneapolis; Des Moines; Omaha; Louisville; and Marion, IL. He once owned radio stations in Ohio and West Virginia.

Reynolds is remembered as down to earth but, at the same time, larger than life. Jay Reynolds was 59.

--
jim grey |beebeebumbleandthestingersmottthehoopleraycharlessingers
jimgrey@iquest.net|lonniemackandtwangin'eddiehere'smyringwe'regoingsteadyta
--
My vanity page is now online! Oh boy! http://www.iquest.net/~jimgrey/

2427. ST LOUIS RADIO WATCH 3/7: CARNEY TO LEAVE KSD FOR WIBV

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4hpuvm$as@vixen.cso.uiuc.edu>
Source record: 25195

JOHN CARNEY, SON OF FORMER KMOX ICON JOHN CARNEY,
RESIGNS AT KSD-AM TO GO TO NEW WIBV RADIO

by Scott Simon
copyright, March 7, 1996 *

ST. LOUIS, March 7, 1996 --- The chess game of big names in St. Louis radio moving to other addresses in the market has developed a new chapter, as it has been learned by AIRWAVES RADIO JOURNAL that KSD-AM mid-day host John Carney, son of Jack Carney, one of the greatest broadcasters in St. Louis history, will leave KSD-AM for WIBV-AM, when it is finally under the control of new owner Tim Dorsey.

Details haven't been revealed by the management of WIBV or KSD, but in the last three days, Carney was approached by both Dorsey, a former KMOX executive, and KMOX itself, after it was learned on March 2 that WIBV was being sold to Dorsey.

WIBV won out, because it had a place for Carney, whereas KMOX, with a disciplined and tight format, did not have a place on its weekday schedule.

Although not confirmed by Dorsey, it is believed that Carney will co-host a show with former KMOX radio personality Kevin Horrigan, with a show similar in time and content to Horrigan's previous show at KMOX with Charles Brennan, who yesterday announced he would would not relocate with Horrigan, and stay at KMOX.

All of this activity in St. Louis among radio personalities was precipitated last weekend. On the same day it was leaked that WIBV was being sold to Dorsey, it also was announced that current KMOX staffers Bill Wilkerson and Wendy Wiese were moving to WIBV. When it was also disclosed that Horrigan was also moving, he was subsequently dismissed by KMOX management.

Carney has been at KSD for just over a year, first as the 6-11 a.m. host, then moved to 9:30 a.m. to 1 p.m. after the station went to an all-talk format in December of last year.

His father, Jack Carney, was perhaps the greatest broadcaster in KMOX history. The elder Carney commanded high midday audience ratings and advertising revenues, and brought national entertainment prestige to the "Voice of St. Louis."

Jack Carney died unexpectedly of heart failure during an underwater diving accident in November, 1984, at the age of 52.

John Carney received his first exposure in St. Louis a year later, as the morning sidekick to the late Mort Crowley on KXOK-AM. It was a short-lived marriage. After being out of the business for a brief time, Carney later resurfaced in the late 1980's at album oriented rock WTAO-FM, Murphysboro, Illinois.

It was there that he established his own identity, talent, and style, separate from his famous father, and blossomed into a very good broadcaster.

In 1991, he returned to St. Louis to work at nostalgia formatted WEW-AM, as the morning drive host. Carney refined his skills so much, that many felt he was quickly becoming an established radio entertainer in St. Louis for many years to come.

Carney's work was noticed by Karen Carroll, general manager of KSD-AM, and eventually she lured him to her station in January of 1995 to host a variety type program.

In December of last year, after KSD-AM has established itself as a personality station based on its exclusive contract to carry St. Louis Rams football broadcasts, the station went exclusively all-talk, separating itself from its nostaglia format, and put Carney in the 9:30 a.m. to 1 p.m. slot, almost the same time period his father dominated for years at KMOX, from 9 a.m. to 1 p.m.

There is no reaction from KSD about Carney's defection, or who will replace him.

- 30 -

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2428. Bubba Gets The Boot....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: Patrick Cook <pcook@spieg.interealm.com>
Message-ID: <4hpuvn$at@vixen.cso.uiuc.edu>
Source record: 25196

Hi everyone:

Bill, I know you're going to probably see this in the AIRWAVES JOURNAL anyway, but this just can't wait. (Note: the source of this information is a paraphrased excerpt of Rocky Mountain News Broadcasting Critic Dusty Saunders' Column. If this isn't an appropriate post, my humble apologies, and such future posts won't be made if deemed inappropriate by the Moderator).

FILL-IN SYNDICATED JOCK GETS THE BOOT:
==========

There are few things that are certain in the wacky (if not strange) world known as Denver radio, but there's one thing you can bet the ranch on. That being a syndicated jock, brought in as a fill in, won't be working (much less heard) here anymore.

The reason being that a syndicated jock known as Bubba "The Love Sponge", who was brought in as a fill in for the vacationing Rick Lewis and Michael Floorwax of KRFX "The Fox" FM's "Lewis & Floorwax" morning drive time show, was given the boot after only a day and a half of work.

Why was he booted??

On Monday, station executives considered Bubba's humor a bit raunchy, and was warned after the show. However, it didn't stop there. On Tuesday, Bubba returned with what was considered as nasty talk about body parts and unsavory humor about gays and women. At about 8:30 a.m., Bubba's stint at the station came to an abrupt end when he was personally escorted out of the studio by KRFX Operations Manager Jack Evans.

His shift was finished by Music Programmer Beau Bennett, and the rest of the week (which concludes tomorrow, 3/8) will be filled in by afternoon drive time personality Alan Roach.

KRFX General Manager Don Howe told Dusty Saunders "We sometimes push the envelope on ``The Fox'', but Bubba went way, way over the line."

There's no word as to what action, if any, the FCC will take either against KRFX-FM, a Classic Rock station, or Bubba "The Love Sponge", whose home is WFLZ-FM in Tampa, FL. Also, it's still unknown and uncertain as to how many advertisers and listeners were lost as a result of this catastrophe.

Anyone with any additional information please feel free to post it for all to see. (Note: I don't know about Dusty Saunders, but THIS cyberspace reporter did NOT hear the offending broadcasts, BTW).

That's the latest scoop in Denver radio....

Patrick Cook,
NOT a Radio pro, but an avid fan of the new "Hawk 99.5 FM", and listener
of KIMN, KWMX, and KOSI-FM stations

2429. Re: music software -- buyout -- mistake in orig. post!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4hpuvo$au@vixen.cso.uiuc.edu>
Source record: 25197

In <4h1ceh$4c8@vixen.cso.uiuc.edu> geno57@ix.netcom.com (E. Christianson) writes:

>
>
>
>Our company has been using a music scheduler since last May,
>that's just about as good as the ones that cost hundreds a month. THis
>one's a buyout, for under $100. Tech support is quick and reliable at
>any hour (in fact, I usually do my logs at 3 or 4AM CT -- we're an
>overnight syndicagted show.) And upgrades are free the first year, and
>$100 a year after that.
>
>E-me for more details. (Don't be in too much of a rush, tho -- I'm gone
>on business from Wednesday the 28th through Sunday March 3. So I'll be
>away from the Internet.)
>
>-- GENE DAVIS CHRISTIANSON
> Operations Manager
> Interstate Radio Network
> (A Tribune Company)
> Chicago
>

Yeeeek! I made a mistake on the original post. Should read "This one's a buyout for under $500."

Sorry ...

2430. Re: Canadian Christian Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: dogfish@freenet.edmonton.ab.ca
Message-ID: <4hpuvp$b2@vixen.cso.uiuc.edu>
Source record: 25198

MCVICAR, RICHARD (rmcvicar@mhs.hcjb.com.ec) wrote:

: Hello. Would anyone have the name & address of a common organization
: that might link the new Christian stations coming on the air in Canada?
: (ie-a Canadian "NRB" if such an entity exists). Also, would anyone be
: able to supply me with a list of Christian broadcasters in Canada?
: (I'm assuming such a list would still be very small.) Any help would
: be greatly appreciated.

: Please reply to rmcvicar@mhs.hcjb.com.ec

: 73

: Rich McVicar
: Producer, "DX Partylline"/Frequency Manager
: HCJB, Quito, Ecuador

To the best of my knowledge, there are only two Christian radio stations
on the air in Canada

1. "The Light" (CJCA) in Edmonton
2. "The Bridge" (CJOR) in Vancouver.

Further, it is my understanding that the operators of "The Light" (Touch
Canada Broadcasting Inc) are in the process of applying for a license to
operate a Christian station in Calgary.
--

2431. Re: Canadian Christian Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-08 00:00:00 UTC
From: fred@cunha.com
Message-ID: <4hpuvq$b5@vixen.cso.uiuc.edu>
Source record: 25199

"MCVICAR, RICHARD" <rmcvicar@mhs.hcjb.com.ec> wrote:
>Hello. Would anyone have the name & address of a common organization
>that might link the new Christian stations coming on the air in Canada?
>(ie-a Canadian "NRB" if such an entity exists). Also, would anyone be
>able to supply me with a list of Christian broadcasters in Canada?
>(I'm assuming such a list would still be very small.) Any help would
>be greatly appreciated.

Here's one station in Vancouver, BC:

CKBD 600 The Bridge
1401 West 8th Avenue
Vancouver BC V6H 1C9
(604) 731-6111

Fred

BIG Kahuna Productions
http://www.cunha.com
fred@cunha.com

2432. Re: re: FM All news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4ht68q$lhv@vixen.cso.uiuc.edu>
Source record: 25000

Dave Edwards <dedwards@csd.uwm.edu> from WUWM wrote:

>While all-news on FM is rare, it is not unheard of.

>In the late 70's, NBC's FM in Chicago ran all-news with its NIS format.

>And while that is gone, there are several FM public radio stations that are all

>news...many without talk.

>WUWM Milwaukee Public Radio is one of them.

>See homepage at www.uwm.edu/Dept/WUWM

Hiya, Dave! <waving>

Dave is correct in pointing out that all-news or news-driven-talk has found a place on FM, and in public radio. A look at the "hidden" (unpublished) ARBITRON ratings for commercian *and* public radio stations shows that for news, public radio stations in places like San Francisco, Boston, and Washington are consistently out-performing commercial all-news stations, and have been for some time.

And...as a matter of historical perspective...let's see, in the Baltimore market, what was WBAL-FM (and is now WIYY-FM, "98 Rock") was all-news during the days of NBC's News and Information service (a.k.a. "This is your jingle and dumpcue station..." <giggle>). In D.C., as has already been pointed out, WAVA-AM-FM was all-news for many years before turning to music. Some will debate NBC's move back then to make a very successful CHR WRC-AM ("The Rock of the Capital") into
an NBC/NIS all-news, and turning the FM into disco (shoulda moved that rock format to what became WKYS-FM).

<stepping up to soapbox> The recent tragic train crash in which an AMTRAK train and a Maryland commuter train collided in Silver Spring, Maryland underscores my point that Washington, D.C. is *ripe* for someone who knows how to program an all-news/no-talk/no-sports radio station in the Nation's Capital. A colleague monitoring one of the side satellite feeds for CBS Radio told me that, as per their usual practice, in the event of a big story like this, CBS began to feed to affiliates the air signal of the local station closest to the story...in this case, WTOP-AM. One problem: as reported before, after 6pm, the majority of the station's newshour is programmed from the AP "all-news" feed...and not readily excerptable by other CBS affiliates. The only local presence on this story was the studio anchor/board op gamely reading wirecopy about the train collision, and switching back to AP...again and again. The first real "on scene" report that either WTOP or CBS had on this story was several hours into the evening (around 9pm, three hours after the crash happened), when CBS excerpted the voice

track of a CBS-TV network reporter filing from the scene. (NOTE: All this is from a very reliable source, working in a radio station newsroom that evening.)

I'll say again: its a travesty that Washington, D.C. does not have a full-time,

all-news/*no-talk*/*no sports* radio station of some sort. A station I can turn on any time of the day, and find out what the news is. A station that sends its own reporters into the field to *cover* the news, no matter where it happens, and when it happens. What we have now is a pale, pale excuse for the WTOP of old. There's a golden opportunity in the D.C. market for someone to come in and eat WTOP's lunch...because its clear that they don't care. Not when an AP all-news feed fills the overnight and weekend hours. Not when a big, national story like this happens...and all they have is wire copy and a satellite feed.

In a small to medium market, sure. In a top-ten market...that's ridiculous.

<stepping gingerly off the soapbox>

Cheers,
Max

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2433. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4ht69j$lj0@vixen.cso.uiuc.edu>
Source record: 25001

On 8 Mar 1996, Dan Hughes wrote:
> We are a noncommercial college station that sells grants. One of our
> sponsors has asked if we can do a live remote from the store. We have
> done live remotes from such places as the Humane Society, but it seems to
> me that doing this from a commercial establishment would violated the
> noncommercial rules. Do others have thoughts on this?

We're a non-com college station as well. We do remotes all the
time (well, not *ALL* the time) from outside theaters where bands are
playing, at station events & such. (We do a huge '80s Dance Party every
year at a local bar and broadcast from there....similar events too.) As
far as I know (and caveat: I'm not Promotions so I don't know the exact
rules), as long as you don't include a "call to action" (e.g. "Come on
down!"), you're okay.

Anyone else want to add or correct?

Sam Meyer
Production Director
WICB-FM

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,
--They Might Be Giants | RED DWARF

2434. New Talk Network

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: "W. Larsen" <blarsen@u.washington.edu>
Message-ID: <4ht69j$lj1@vixen.cso.uiuc.edu>
Source record: 25002

There was a message here a few days back regarding a new syndicated talk network based in Vancouver, Washington and being programmed by Brian Jennings. The post dissappeared before I was able to get the rest of the particulars. Could somebody repost it?

Thanks,
Bill Larsen

2435. Re: WJDM/1660 Finally Makes It Coast 2 Coast!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: alanbear@fox.nstn.ca
Message-ID: <4ht69m$lj5@vixen.cso.uiuc.edu>
Source record: 25003

In article <4h7tb1$84m@vixen.cso.uiuc.edu>, SDXD07A@prodigy.com says...
>
>
>
>Last week, I read a post about WJDM (Radio AAHS) in New Jersey being
>picked up with a quite weak signal by a listener in Arizona. I didn't
>think I had a chance to hear the station here in San Diego. Tonight, I
>was driving home in my Saturn around 8:30 PM PST and was aware of a
>carrier signal just barely making it through on 1660 AM. I got home and
>shut off the motor so it wouldn't create any interference. Sure enough,
>it turned out to be Radio AAHS!!

I also hear 1660 here in Nova Scotia, I often hear the "DJ' speak of
OZ radio and a lot of "Kids music". But only in my car as most of the
Radios in the house only go to 1640 or so.

2436. Re: The "SkyWave" WWL 870

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: bilsmith@crl.com
Message-ID: <4ht69o$ljj@vixen.cso.uiuc.edu>
Source record: 25004

In article <4hpv1s$fi@vixen.cso.uiuc.edu>, <richwood@commspec.com> wrote:
>
> If you're an advertiser, your interest is in RELIABLY and
>repeatedly reaching an audience. Anyone who buys radio must rely on
>coverage figures that are repeatable, not just remotely possible.

Anyone who buys radio should consider why the listener is tuned into the
station.

>
>You should buy WWL because it's a great radio station with a great
>signal, not because someone has told you they "reach 40 states."

You should consider WWL if it has great programming, where listeners will
strain to hear it, even though static, fades and noise. They will listen
to your message.

>Only DX'ers get excited about faint, distant signals they wouldn't listen to
>for pleasure.
>
There are radio DX-Collectors. There are also a lot of people
who search out distant stations because they are current, pleasurable and
exciting to listen to. And they buy.

73 de Bill, AB6MT
bilsmith@crl.com

2437. KZZP-Phoenix, AZ

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: "John C. Musselman" <john@primenet.com>
Message-ID: <4ht68i$lh2@vixen.cso.uiuc.edu>
Source record: 25005

Well... Michael Hagerty was right. Nationwide Communications has reincarnated KZZP 104.7 FM in Phoenix. Although there are currently no jocks talking on the air, the lineup is pretty much known to people who have followed this issue...

AM: Jonothan Brandmeier
Midday: Ginny Harman
Afternoons: Cary Edwards
6-10: BJ Shea
Overnight: position not yet filled

In my opinion... Brandmeier is about the only good thing in this whole picture. The rest of the talent lineup really disappoints me. Jocks like Kevin Ryder and Gene Baxter (now Kevin and Bean at KROQ in LA), Doug Roberts (Sluggo at KROQ in LA), Clarke Ingram, Valerie Knight, etc... These people were what made KZZP in the 'good ole days'. I think based on what the NEW KZZP will be offering... JB is about the only good thing. Keeping talent from the previous station (KVRY) and only a minor modification of the music lineup did not impress me. In fact, I would predict they match the ratings of KVRY.

I strongly believe that the only way this station could be successful is to truly do what they said their intent is to do... bring back the sound and talent of the OLD KZZP. I am thoroughly unimpressed with their current proposed lineup (with the exception of Brandmeier) and I think they will see in their first few books that they made a mistake!

I could be wrong after they actually put people on the air, but I am extremely disappointed at the moment...

Michael: your thoughts? :)

2438. Re: Zanzibar skit

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4ht69q$ljk@vixen.cso.uiuc.edu>
Source record: 25006

Brian Sack <bsack@mindspring.com> wrote:

>Le Show is Harry Shearer's creation. He also does a lot of voice work on
>the Simpsons. You might try contacting NPR directly. I think their
>address is atc@npr.org

Um, small correction, Brian. Harry Shearer's "Le Show" is *not* produced by
NPR.
It is an independent production of public radio station KCRW-FM in Santa Monica,
California (which *happens* to be an NPR member station); the show is
distributed via the Public Radio Satellite System. The Web page for KCRW can
be found at http://www.kcrw.org, with a bunch of "mailto" links, one of which, I
believe, goes to Harry Shearer's show. If not, e-mail to webprod@kcrw.org, and
I'm certain they can get the message to Shearer's attention. The address you
noted is that of "All Things Considered" on NPR....*not* Harry's show.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2439. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4ht689$lfm@vixen.cso.uiuc.edu>
Source record: 25007

I have written about this in the past, but since the topic has come up again, Ill briefly recap.

I got a book from B Eric Rhodes, president of Radio Ink, called "Radio's First 75 Years" and I love it. It is not your typical radio history 'encyclopedia' and i won't explain everything in excruciating detail (thank god) but it is certainly the most unique book on the topic I have ever seen.

I say *seen* rather than *read* because about 80% of the book is pictures. Yes, pictures.. and not the usual run-of-the-mill stuff either, many of these pictures are very unusual and span from early radio experiments through the modern age. It even has Forwards by such notables as Rush Limbaugh and Paul Harvey..

There are like, 900 or more, photos in this great book and I love it.. It is hard-covered, coffee-table sized and a fascinating read.

Eric reads this group from time to time. The book

I ordered mine by calling 1-800-226-7857. And no, I am not getting paid to say this....

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

2440. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: kbatthebat@aol.com
Message-ID: <4ht686$lfh@vixen.cso.uiuc.edu>
Source record: 25008

>I'm a 16-year-old high school senior who was a DJ for a local college
>station for about three months, and am really interested in becoming a
paid
>professional after I graduate from college or during my college years.

>Is there anyone out there who can help me as far as coming up with an
audio
>sample and a resume?

Hey, Matt:

Here are a couple of ideas: Find a station in your area with a PD that will let you talk to him for a couple minutes. Ask him if you can have some of the old resumes and airchecks he's received from applicants so you can see/hear what these beasts are like. You'll get some great ideas listening to those. You might also ask him/her what they look for. But be sure not to just copy these T&Rs. YOUR tape and resume has to reflect your character. It is a statement by and about you.

Good luck!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

2441. other job listing on WWW?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: jodin@apk.net
Message-ID: <4ht686$lfg@vixen.cso.uiuc.edu>
Source record: 25009

besides the airwaves help wanted section, is there another place on the net to see radio help wanted listings?

--
-- jodin aren trocheck jodin@apk.net keep da funk alive!! --
-- http://apk.net/~jodin/personal.html --
-- --
-- visit the Ohio Players homepage http://apk.net/~jodin --

2442. Re: Chicago Radio Watch: Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: U18183@UICVM.CC.UIC.EDU
Message-ID: <4ht67r$ldt@vixen.cso.uiuc.edu>
Source record: 25010

In article <4hpuvg$ag@vixen.cso.uiuc.edu>, JJB92@aol.com says:
>
>As noted in an earlier post which contained the press release, radio legend
>Steve Dahl has resigned from sports talker WMVP-AM. Steve had been handling
>
>At this time, there is no word regarding future employment for Steve.
> Additionally, according to Fox Thing in the Morning host Bob Sirott, current
>cohost Bruce Wolf has parted ways with WMVP.

Rumors are a-flying on Steves web page (http://dahl.com) that he will
resurface on WCKG - the most obvious choice. I bet he pulls in better
ratings than Stern there!

Also, Bruce Wolf aired the show on Friday by himself and it sounded like
he was under contract with MVP for quite a while and his future was with
MVP in some role or another. Could Harry Teinowitz (sp?) be in line for
the MVP morning show now?

It is a strange turn of events to have Garry Meier broadcasting in town
and Steve Dahl out of a job!

-Paul
PJS@uic.edu

2443. Re: ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4ht68g$lgh@vixen.cso.uiuc.edu>
Source record: 25011

>> In New York City I've been quoted $300 installation, $45 per month
>> and 1 cent a minute after the first three minutes at 3 cents. I ordered
>> a line 4 weeks ago and have yet to receive an installation date from
>> NYNEX. I had a NYNEX representative visit to discuss other matters and
>> he promised to look into it. It's now been four business days and not a
>> word.

In Boston Nynex is charging me over $400 for installation and
sixty-something per month. The line was ordered in mid-January and still
isn't in. It was originally scheduled for Feb. 28, then March 4, and
then they said even though all the engineering paperwork had been filed
showing an available pair there wasn't one so they'd have to go back to
the drawing board.

NYNEX seems to behave as though it doesn't really want to sell ISDN
service. Getting pricing information from NYNEX (at least in the Boston
area) is like pulling teeth.

Rob Landry
umar@cybercom.net

What can I do for you? http://www.cybercom.net/~umar/cando.html

2444. Re: ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: rgeorge@peganet.com
Message-ID: <4ht68f$lge@vixen.cso.uiuc.edu>
Source record: 25012

In article <4hpv0j$cf@vixen.cso.uiuc.edu>, mpappas@netone.com says...
>
>> In asking around the country I have discovered the installation and
>> monthly costs of ISDN lines varies widely. For example, I've heard in
>> Nashville an ISDN install and monthly charge are basically the same as

Here in S.W. Florida I paid $ 200 to install and $75 per month.

2445. univ/college: E-Mail listings? of campus radio or newspaper or PR/press services?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: crw@loop.com
Message-ID: <4hvlct$v84@dobie.loop.com>
Source record: 25013

From: crw@loop.com (crw)
Subject: univ/college: E-Mail listings? of campus radio or newspaper or PR/press services?
Date: 10 Mar 1996 22:34:05 GMT
Organization: The Loop
Message-ID: <4hvlct$v84@dobie.loop.com>

Please respond directly to me: crw@loop.com

Hi,

Would be very grateful for helping me find listings E-Mail addresses of
campus radio stations...or campus newspapers...or campus public press
offices/news & info services.

This would be greatly appreciated!

Cecil

crw@loop.com

(please respond directly to me)

2446. RadioNet Guest Calendar (weekly posting)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: dwelch@best.com
Message-ID: <4ht69a$li9@vixen.cso.uiuc.edu>
Source record: 25098
Cross-posted to: rec.radio.broadcasting,rec.radio.info,alt.radio.digital,alt.radio.internet,alt.radio.talk,ba.broadcast,alt.cyberspace,alt.cybercafes,scruz.events

RadioNet: Reporting on the digital revolution since 1994.
... RadioNet GUESTS WHO's WHEN MARCH 1996 ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

10 MARCH 1996
10AM -- MIKE DEMETRIOS, of Aleph - The Global Translation Alliance (tm) Simple, Fast and Professional Language Translation for the Internet will join RadioNet crew and fans to share practical tips and funny stories about the consequences of not taking translation seriously, especially in the global world of the Internet. Here are a few teasers... When Braniff translated a slogan touting its upholstery, "Fly in Leather," it came out in Spanish as "Fly Naked." Coors put its slogan, "Turn It Loose," into Spanish, where it was read as "Suffer From Diarrhea." Chicken magnate Frank Perdue's line, "It takes a tough man to make a tender chicken," sounds much more interesting in Spanish: "It takes a sexually stimulated man to make a chicken affectionate." http://www.aleph.com

11AM -- PAUL GRAND, president of NetCount, describes NetCount's tracking system which provides detailed analysis and reporting of website usage. The NetCount tracking system is currently being tested by major corporate advertisers such as MCA INC., NutraSweet, MGM/UA and Young & Rubicam to measure traffic generated by individual websites. NetCount(TM) aims to give website creators and advertisers a universally recognized ratings system (comparable to the Nielsens) that provides precise traffic information, broken down by website, subject, page, day and hour. http://www.netcount.com

MARCH 17
10AM -- BEN POST, computer consultant, will cover implemeting interactive customer services programs on the Web, specifically the Point Lobos State Reserve's diving home page where scuba fans can make dive reservations and learn more about the wonderous State Park on the Pacific -- Point Lobos. http://pt-lobos.parks.state.ca.us/

11AM -- MIKE SANTULLO, president of Four11 Corporation, gets email every day from people who have located long lost friends, sweethearts, and family using Four11, the first comprehensive e-mail directory for the Internet. With over 5 million addresses currently, Four11 projects more than 10 million by the end of the year. What about junk email? Ask Mike! Call 408-479-1080 during RadioNet. The directory is located on the Web at http://www.four11.com.

MARCH 24
10AM -- MIKE ELGAN, Editor of Windows Magazine and the WinMag Win95 page, gives tips to get RadioNet fans up to date on resources on the Internet for Win95 users---where to get drivers, tips, information, free software, etc. http://www.winmag.com/win95

11AM -- JOEL SHURKIN, author, talks about his recently released book, ENGINES OF THE MIND: THE EVOLUTION OF THE COMPUTER FROM MAINFRAMES TO MICROPROCESSORS. Marking the 50th anniversary of the invention of the computer, W.W. Norton is proud to release ENGINES OF THE MIND which is the only non-technical history of the computer published in the US. In a lively and informative account, Joel Shurkin introduces the people and discoveries that made the computer possible - from the first models to the creation of the chip and beyond. Here is the first full story of an invention that changed the world. Joel Shurkin is an accomplished science writer and reporter.

MARCH 31 1996
10AM -- LARRY EARLIX, computer instructor, Internet consultant and ham radio operator, will discuss digital communication on radio and how to interface ham radio and Internet. Visit Larry at http://www.redshift.com/~le

11AM -- KRIS HAGERMAN, president, tells about BigBook. Recently launched as an entirely new kind of Yellow Pages directory on the Web, the service provides home pages to more than 11 million businesses with content and features never before available in a Yellow Pages directory such as street-level maps, third-party reviews and customer ratings. The service is located at http://www.bigbook.com

... RadioNet How-To Tune In ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

World Wide Web
Find complete details about RadioNet and links to the players you need at http://www.radionet.com Click on "About"

Audio
Listen to recorded RadioNet programs with RealAudio, Xing and True Speech

RadioYou Can See
Photos downloaded to the Web from in-studio

Email List
Have RadioNet guest schedules, news transcripts, the Silicon Surf Report and other important RadioNet info emailed directly to you. Send the message:
subscribe radiomail your first name your last name
to listproc@radionet.com

IRC
Join us In Studio during the show via Internet Relay Chat in irc channel #radionet

Radio Cam Camera
Check out the RadioCam stationed at various interesting places.

Dameon D. Welch (dwelch@uplink.com)
Associate Producer, RadioNet
http://www.radionet.com

2447. Toledo RadioWatch 3/8/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4ht67o$ld6@vixen.cso.uiuc.edu>
Source record: 25099

WVKS, 92.5, KISS-FM

Last summer's nude volleyball caper on the city's International park volleyball court was resolved yesterday in Toledo Municipal Court. Charges of public indecency were dismissed against David Echelberger and Peggy Hunt, the two people who showed up to spike in the buff in order to gain two tickets to the Rock and Roll Hall Of Fame concert. Three personnel from radio station KISS-FM-Denny Schaffer, Tricia Courtney, and junior producer Susie, who dreamed up the radio stunt pleaded no contest to complicity to commit public indecency. The judge (Francis Gorman) withheld a verdict, saying he would dismiss the charges in about two weeks if KISS-FM carries out its promise of a community service project.
Since the case involved nudity, there is a certain irony that the project is a clothing drive for the Salvation Army.

Craig D. Warner--Thank God I'm Me!!

Quote Of The Week!

"You can reach us in San Diego at 619-
296-1-6-Ninety or in Los Angeles,
Orange, and Riverside counties at
1-800-776-1-6-Ninety, Star 6-Ninety
on your air touch cellular. The BS,
Big Show rolls on here; Steve and John
on EXTRA Sports 6-Ninety!"

-Steve Mason, XETRA 690
San Diego, California

2448. Re: Bubba Gets the Boot

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: jeff@panix.com
Message-ID: <4ht67o$ld8@vixen.cso.uiuc.edu>
Source record: 25100

So Bubba the Love Sponge was escorted out of the studio in Denver for going "way over the line?"

Question: When the station management brought Bubba into Denver, did they know who they were hiring? This guy has been around for more than five years. He's been on in a lot of markets. He's syndicated. His act is even featured on the Friday Morning Quarterback CD.

Seems to me, when you put a guy on your air, and he does the same act he's become famous for, it's YOUR OWN DAMN FAULT if you don't like what comes out of the speakers.

BTW- If you don't mind raunchy, Bubba's awfully funny at times.

Jeff Caplan
WCBS Newsradio 88, New York

2449. Buffalo/Toronto Radio Watch(3/8)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: ag365@freenet.Buffalo.EDU
Message-ID: <4ht67h$lbt@vixen.cso.uiuc.edu>
Source record: 25101

Reply-To: ag365@freenet.Buffalo.EDU

Happenings in the #40 market:

*Palm Beach Broadcasting will officially become the new owners of WBLK (93.7;urban)next Friday(3/15),as noted by Tony Violanti in today's Buffalo News. Ross Elder,the CEO of Palm Beach,was quoted as saying that the company was "aware of the tradition of WBLK and it's going to stay exactly as it is." Frank Lorenz(son of 'BLK's founder,George "Hound Dog" Lorenz)said that he was pleased that WBLK's tradition would continue. IMO:I'm pleased that 'BLK is returning to the more urban sound it had,after taking 18 months to ease in an urban AC format that went nowhere. Palm Beach has a financial relationship with American Radio Systems(which already owns WECK/1230(adult standards), WJYE/96.1(AC) & WYRK/106.5(country).)

*Speaking of WJYE,it now has a new set of commercials running,playing on the new morning team of Joe Chille & Nancy Barrow,as well as their music. (No,Joe & Nancy don't appear in it;and no,one of them isn't on a motorcycle-if you remember 'JYE's last commercial. :) It uses a woman working at home,saying how well the music fits into her day-and dealing with her kids. WBEN(NewsTalk 930)also has a new ad out,featuring mid-morning talker Gary McNamara(in front of a microphone)talking about the callers to his show. (http://www.wben.com/)

*WJJL(1440,Niagara Falls;oldies)has had some personnel shifts. Chuck Vicario(better known as "Big Wheelie",head man for the local musical group The Hubcaps)has left his noon-1pm shift,where he played rare & vintage rock as well as R & B from the '50's. Violanti's column said that Wheelie hopes to land another post playing gospel music from that era,quoting him as saying that "there's so much good gospel music from artists like Elvis & Sam Cooke that most people have never heard before. I'd like to give it some exposure." Meanwhile,Danny McBride-whose local radio stints stretch back to the 50's-is on Sundays at noon.

*Cyber-file:CIDC(103.5,Orangeville/Toronto,dance/CHR;Hot 103.5)is now up and running with their own site on the Web. Not much exists on the page as yet;what is there includes their live-to-air schedule,top 30 list,features, and e-mail to some of the jocks including Jesse Dylan(_the_ Jesse Dylan of Jesse & Gene fame?). Try it out at: http://www.bramnet.com/hot.htm .
-CFTR(680 News)has a Web site complete with Streamworks,with which you can listen to 680 News. It's located at: http://www.canoe.ca/680News/home.html
-WCMF(96.5,Rochester,AOR;96 WCMF)has its site on-line-with profiles of the jocks,cool sites,etc.(but no e-mail as yet)at: http://www.wcmf.com/ .
-Warning!:The address Violanti mentions for WGR(550)isn't correct. The right address is: http://www.moran.com/htmld/wgr55 . Also,even though-with RealAudio-you can listen to the station,nowhere in the article does it say

that you need at least a 14.4 modem to listen to it(28.8 gives you the best results,however). There's also a chat area at the site.

TTYL...

(c)1996

--
C.K.G. (((((*))))) "There are no right or wrong answers,just sane and
| insane ones."
|X| -Duckman("A Room with a Bellevue")
|X|

2450. Promoting a book via radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: drmaier@wam.umd.edu
Message-ID: <4ht67o$ld7@vixen.cso.uiuc.edu>
Source record: 25102

My father recently had a book published. The publisher is a small university press (Ide House) and has done next to nothing to promote the book. My father has been doing personal appearances and readings with a good deal of success, as he usually sells several books (e.g. in his last appearance, he sold 16 books in a audience of 25 people) and is often invited by audience members to give presentations to other groups. However, when it comes to radio and TV, he has had difficulties getting interviews. So far, he has managed to get interviews at a couple stations in our local (Washington DC) market, a 30 minute interview on WGTS FM's program Generations, and a 30 minute interview on Cable TV 21 (the Montgomery County Channel). I assume that these interviews went well, since members of the productions crews asked about getting copies of the books.

In attempting to arrange radio interviews, several questions come to mind:

1) How can he find out which radio stations in a given market produce programs suited to his subject matter?

2) Assuming that such stations have multiple programs where his material fits, should he be contacting producers for all the shows simultaniously, one at a time, or should he be contanting someone else (i.e. the station's program manager)?

3) How persistent should he be? Once contacted, should he be calling producers every few days/weekly until he gets a difinitive answer from them, or does this just alienate the producer?

4) What should he send to producers? Presently, he sends a publicity flyer with a cover letter, and if the producer expresses further interest, he sends out a copy of his book. Would he do better sending lists of interview questions (and answers?), video/audio tapes from his previous interviews or other materials?

5) Any other suggestions?

Any assistance is appreciated.

--Martin Maier

********** ABOUT THE BOOK **********
Just in case this is the Ideal place to inform radio producers about the book, below is some information.

IN LIEU OF FLOWERS by Dr. Louis Maier, is a collection of 28 true stories about his life as a German Jew growing up in the village of Malsch

during Hitlers rise to power.

There is a web page at http://www.wam.umd.edu/~drmaier/inlieu.html
with further details.

2451. Bumper Sticker Record Update (3-8/96)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: tonysant66@aol.com
Message-ID: <4ht67p$ld9@vixen.cso.uiuc.edu>
Source record: 25103

Reply-To: tonysant66@aol.com (TonySant66)

So far, things are going slowly but surely. I am trying to set a Guinness record for most radio bumper stickers. I am asking each radio station out there (US, Canada, The World) to mail out ONE bumper sticker (or some other premium item if that cannot be supplied.). If need be, I will send out a self-addressed stamped envelope if you e-mail me your station's address (send all e-mail correspondence to...tonysant@pipeline.com..not my AOL account).

Otherwise send your bumper sticker to:

Tony Santiago
5800 Arlington Avenue - 18N
Riverdale, NY 10471

I will try to post every three weeks or so in order to let everyone know how I am doing. But special thanks go to!

Northants 96.6 (England)
WPXY - FM (Rochester, NY)
CHEZ - FM (Ottawa, ON - Canada)
KevDil@aol.com (who sent a couple of items from Phoenix radio!)

and WICU (Ithaca...the SASE is on the way!)

Thanks again!
Tony Santiago

2452. Mid-America Radio Watch (8-Mar-1996)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4ht67l$lc6@vixen.cso.uiuc.edu>
Source record: 25104

Fallout from the successful application to curtail WOWO's nighttime
coverage in Fort Wayne, Indiana has reached Kansas City.
This week, the FCC reported that KFEZ(AM), also on 1190 KHZ,
filed an application to increase its nighttime power from 250 to 4000 watts.
KFEZ, a stereo station broadcasting a traditional MOR format, is
also asking to decrease its daytime power from 5000 to 4200 watts, and
remove its present restriction to 1000 watts during critical hours
shortly after sunrise and shortly before sunset.
The station's present nighttime signal is aimed due west from its
transmitting site in the Blue Valley. That site flooded in 1990, knocking
the station off the air for a couple of years after the phasor for
the antenna system caught fire during the floods. KFEZ is not seeking
to move.
KFEZ is proposing a change to its pattern to curtail its coverage to
the west somewhat, with slight improvements to the southwest, south,
and east, and a huge lobe to the east-northeast with an equivalent
power of 25000 watts.
While KFEZ's coverage would be greatly improved over the rapidly
growing northern suburbs of Kansas City, Missouri, there's not much
else in that lobe, which shoots up Interstate 35 (more or less) toward
the Iowa border.
It is extremely unlikely that KFEZ could have successfully made the
proposal while WOWO still had clear-channel coverage privileges in the
northeastern, mid-Atlantic, and eastern-Midwestern parts of the
United States.
KFEZ is one of two stereo broadcasters in Kansas City, and is a
locally owned standalone station.
****
Yet more AM action north of the river: once again, WREN(AM), which
wants to move to a Kansas City, North site from its present nest in
Topeka, Kansas, has amended its application.
WREN, which originally proposed a nighttime power of 3500 watts, and
then 4100 watts, now is asking for 3700 from the proposed site near the
Worlds of Fun amusement park.
WREN, at 1250 KHz, is asking for a daytime power of 15,000 watts with
its move. The proposed site is some 65 miles away from WREN's present site.
****
All is not well in the family at EZ Communications' country duopoly,
judging by the bickering between the morning teams at KFKF(FM) and KBEQ-FM
that's shown up in the Kansas City _Star's_ gossip column.
The sniper fire between KFKF's Mary McKenna and Dan Roberts and
KBEQ-FM's Randy Miller has been going on for weeks. I've preferred to
ignore it. Most of it's been about which morning show has been doing better
in the Arbitrends. KFKF has had some ups and downs recently in the numbers,

while KBEQ-FM has continued steady growth.
However, morning bad-boy wanna-be Miller took the war of
wits (??) to new depths this week, according to the _Star_'s gossip
column. Miller brought his two-year-old daughter on the air to "review"
the movie "Muppet Treasure Island". According to the column, Miller asked
the girl, "And who was the scary old witch?"
And, reported the newspaper, Miller's daughter replied, "That was
Mary from KFKF".
****
A happier note has long been struck by public broadcaster KANU(FM)
in Lawrence, Kansas, whose bluegrass program "The Flint Hills Special"
celebrates its 25th anniversary this Sunday (March 10).
Hosts Bob McWilliams and Dick Powers will present this week's show live
from the Liberty Hall in Lawrence. The original host of the show, Dan Crary,
will return to perform. Crary is recognized as one of the pioneers
of flatpicking: playing fiddle or banjo music with a pick on a guitar.
According to KANU, the "Flint Hills Special" is one of the longest-running
bluegrass programs on public radio. It has also received two awards
from the Society for the Preservation of Bluegrass Music.
****
Lawrence's commercial broadcaster, KLZR(FM), the "Lazer", has opened
up a web site. The address is http://www.lazer.com -- with content reflecting
the station's modern rock format.
****
According to the _M Street Journal_, one feature of the FCC rules being
proposed to comply with the new Communications Act would automatically
revoke the licenses of stations that are off the air for more than one
year.
This means that KZTO, 95.7 MHz, licensed to Ottawa, Kansas, had
better get to work on its new transmitter site, intended to be a
Kansas City rimshot. KZTO has been off the air for 26 months.

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is now at http://www.littleblue.com/kcradio
==========

2453. Re: Canadian Christian Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: rueger@netaccess.on.ca
Message-ID: <4ht67q$ldc@vixen.cso.uiuc.edu>
Source record: 25105

It is only recently that the CRTC have begun to licence "Christian" stations in Canada. There are fairly specific requirements for balance - meaning that alternate points of view must be presented. It would be very difficult to start a single faith station.

A number of applications have been turned down, and the current number of "Christian" stations probably numbers ten or less.

Barry

>Hello. Would anyone have the name & address of a common organization
>that might link the new Christian stations coming on the air in Canada?
>(ie-a Canadian "NRB" if such an entity exists). Also, would anyone be
>able to supply me with a list of Christian broadcasters in Canada?
>(I'm assuming such a list would still be very small.) Any help would
>be greatly appreciated.

>Please reply to rmcvicar@mhs.hcjb.com.ec

National Campus and Community Radio Conference
June 17 - 22....Hamilton, Ontario

Friends of Hamilton Wentworth Community Radio
107 Victoria Avenue, Hamilton, Ont. L8N 2S9
http://netaccess.on.ca/~friends/index.html
email friends@netaccess.on.ca
(905) 525-6699 (905) 523-5345 fax

2454. Re: Chicago Radio Watch: Special Report-Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Anthony Craine <acraine@interaccess.com>
Message-ID: <4ht67r$ldn@vixen.cso.uiuc.edu>
Source record: 25106

In article <4hpuvg$ag@vixen.cso.uiuc.edu> , JJB92@aol.com writes:
>As noted in an earlier post which contained the press release, radio legend
>Steve Dahl has resigned from sports talker WMVP-AM. Steve had been handling

If you've got Netscape 2.0 and RealAudio 2.0, you can hear Steve Dahl at his Web site (www.dahl.com). He was on live Friday night (and you can listen to a recording of that netcast, too) and will be on live again Monday night at 7:30 CST.

This guy has paved the way for a lot of other personalities in this market, and in this country, and I can't help but think that he's breaking new ground once again. He might not be the first radio personality to start a Web page or to use live Internet audio to communicate with his listeners, but I'll bet the fact that he has done it will hasten others to try it.

2455. Re: Clear Channel Expands

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4ht67s$ldu@vixen.cso.uiuc.edu>
Source record: 25107

Clear Channel is the best of groups.

Their impact on any market they are in has traditionally been to raise the level of broadcasting in the market because you can't make money in sick markets.

They treat me very well in Tulsa and Oklahoma City where my small state network is the largest affiliate they have for their Oklahoma News Network.

The biggest challange they are going to have in their latest acquisition is to get the Henry culture out of his group. Henry got where he is by becoming a professional person of color and Clear Channel got where it is by being good broadcasters. This is where the rubber will meet the road.

2456. Cape Cod Radio Report

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Aaron_Schatz@brown.edu
Message-ID: <4ht67i$lbu@vixen.cso.uiuc.edu>
Source record: 25108

Thought I'd file a report from my new market, Cape Cod. Yeah, number #183. Wanna make something of it?

*** WRZE 96.3 has changed formats from Hot A/C to Top 40/Dance. The new morning team on "The New Rose" is "Damian and Dan."

*** The rock wars continue. For years and years, WPXC "Pixy 103" was Cape Cod's only rock station. In the last year its classic rock-based dominance has been challenged by two more modern-looking stations. First is my employer, WKPE. WKPE was Top 40 for years, then switched briefly to oldies. About a year ago, it became "Rock 104.7 The Cape," a modern-leaning AOR mixing Nirvana, STP,Pearl Jam with Aerosmith and Stevie Ray Vaughn. WKPE has now surpassed Pixy 103 in the ratings, and in order to catch up Pixy 103 has gone from classic rock to AOR in a search for a more focused 18-34 male appeal. There is also rcok competition from "The UN" WUNX/WUNZ, two simulcast 3,00 watt stations affiliated with WDRE/Long Island's "Underground Network." Though they have signal problems, they are the Cape's only home-based source for the alternative format, although many folks on the Cape can listen to my other employer, modern rock WBRU Providence. The UN is run by Steve Binder, who used to be PD at WKPE during its Top 40 heyday.

*** WOCN, Cape Cod's new nostalgia station, got a much needed push from a Cape Cod Times story on the ratings for Fall 95. The Times reported that "Ocean 104" (WOCN was #2 with adults 12+. True, but they didn't explain that 75% of WOCN's audience is over 65. The station has been able to capitalize with advertisers not savvy to the limited audiance appeal of an older demographic station.

*** FM talker WXTK took a major downturn in the fall book. It was ranked #2 with Adults 25-54 in fall '94 but was #8 in fall '95. Another example of how the nation's hunger for all Rush-clone radio is diminishing.

*** WCOD (A/C) has a new morning team, with ex-PM driver Tighe Jensen joining newcomer Cheryl Park and veteran newsguy Bill Lowell. Boston radio vet Sean Casey replaces Jensen in the PM.

A guide to the Cape Cod FM dial:

WCIB "Cool 102" 101.9 50,000w Falmouth Lite classic rock
WCOD 106.1 50,000w Hyannis A/C
WFCC 107.5 50,000w Chatham Classical
WKPE "Rock 104.7" 50,000w Orleans AOR
WMVY 92.7 3,000w Martha's Vineyard AAA
WOCN "Ocean 104" 103.9 3,000w S. Yarmouth Nostalgia
WPXC "Pixy 103" 102.9 6,000w Hyannis AOR
WQRC 99.9 50,000w Hyannis A/C

WRZE "the Rose" 96.3 50,000w Nantucket Hot A/C
WUNX "the U.N."/ 93.5 3,000w Harwich Alternative
WUNZ 101.1 3,000w Falmouth
WXTK 94.9 50,000w W. Yarmouth Talk

Well, that's some news from the Cape. I'd say something on Providence, but given the intense battle between my station WBRU and corporate slime-kings 99.7 "The Edge" WDGE I guess I should stay quiet.

Still looking for a full-time job come June...
****
Aaron Schatz Middays - 95.5 WBRU
P.O. Box 3994 Providence
Providence, RI 02912 Sundays - Rock 104.7
(401) 863-5578 Cape Cod
Aaron_Schatz@brown.edu

Coming soon - the web site at
www.brown.edu/ students/Zeta_Delta_Xi/people/ajs
****

2457. WZJM Cleveland

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: sjsobol@nstc.com
Message-ID: <4ht67t$ldv@vixen.cso.uiuc.edu>
Source record: 25109

Reply-To: sjsobol@nstc.com

[posted to rec.radio.broadcasting, with a carbon copy to Lee Zapis]

Interesting observation:

Jammin 92.3 FM in Cleveland has been turning to a new playlist with much less rap and more "upbeat hits" (yuck). Today they ran a promo with a female voice -- which I suspect to be that of PD Lisa Rudman (sp?) -- describing the research they have done. They are crowing about how they've surveyed a bunch of women, 18-35, and they all like the new format.

I know that 18-35 year old women are becoming an increasingly important demo... but I still can't see just surveying *women*. Does anyone else have a problem with this?

I'd challenge the station to reply to this, but they won't. I know they won't. I left a rather longish voice mail message to Rudman a month or so ago saying that I was displeased with the format change and I was taking the station off my car radio button, and could she please call me back if she wanted to keep me as a listener (she didn't call back). Also e-mailed to Lee Zapis (who is operations manager if I'm not mistaken) -- apparently the only person who has an e-mail address @jammin.com -- to which I got the reply "I'm forwarding this to Lisa Rudman and Kevin Eubanks" (I don't remember what position Eubanks holds). No reply from either Kevin or Lisa, of course. Today one of my friends from work called her. She was quite rude to him.

If I have time, I may call next week. I'll keep you guys posted. My opinion is that I'm not sure 92 gives a damn about their listeners at this point, but hopefully that opinion will be proved false. Meanwhile, I will continue to hold my opinion that the management of Jammin' 92.3 should take a little money out of one of their expense accounts and go buy themselves a clue.

--
Steve Sobol is sjsobol@nstc.com or sjsobol@apk.net
North Shore Technologies, Cleveland, Ohio
For a copy of the APK Commonly Asked Question List e-mail
apk-faq@nstc.com

2458. Chicago Radio Watch: 3/11/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4ht67i$lbv@vixen.cso.uiuc.edu>
Source record: 25110

Update on Steve and WMVP

Reports of Bruce Wolf's demise were in fact premature. Sports talker WMVP has tapped Bruce Wolf to take over the morning radio slot he cohosted the now departed Steve Dahl. The show will feature a rotating cohost and will continue to feature sports talk. The promotion of Bruce leaves Steve in a difficult position. Although the team of Steve and Bruce did not enjoy the ratings success of the Steve Dahl/Garry Meier tandem, there was a chemistry between the two. Steve struggled without a formidable cohost. The loss of Bruce as a partner will probably make Steve a much less desirable player as a radio free agent.

Still no rumors regarding Steve's next move. Dinosaur rocker WCKG-FM may be a logical home. The station focuses mainly on lousy music that everyone with a functioning brain cell is really sick of and could use an infusion of life.

News at the sports talk stations......

Midday host Jim Kozimor has left sports talker WMVP-AM to join the Houston Rockets radio broadcast where he will host a pregame and post game show. Jim's cohost, ex-Bear Tom Waddle, is being reassigned at the station. Harry Teinowitz and Spike Manton take over the midday 10 am to 1 pm slot on a daily basis.

At rival sports talker WSCR-AM, lead reporter Rob Price has decided to leave not only the station, but the industry as well. The station promoted Fred Huebner to the position of lead reporter.

Published reports claim that infotaining WGN-AM has landed the rights to broadcast Northwestern football and basketball. Despite the fact that until late last season, nobody in Chicago much cared about Northwestern football, GN outbid news radio WBBM-AM (football) and hot talker WJJD-AM (basketball) for the rights.

New jobs.......

Dawn DeSart of Metro Traffic has landed a job weekends at all news WMAQ-AM.

"Duhhhh" award of the century.....

All news WMAQ has decided to drop the syndicated Laura Schlessinger which had been airing only on Sunday evenings in Chicago. Station management claimed thee show "didn't fit what we're doing." Now, follow this demented logic, if you can. The station added the Dr. Laura show during the Chicago Bear football season. Since WSCR is a daytime only station, and WMVP carried the Sunday night football game, WMAQ's "Sports Huddle" was the only outlet to discuss the Bears game on most Sundays. The braintrust at MAQ squandered the

advantage which fell into their lap. Now that football season is over, MAQ has reinstated the lame Sports Huddle on Sunday evenings.

We have a leading contender for the winner of the Duhhhh award.

Joe Bonk
JJB92@aol.com

2459. Re: Need advice for Compressor/Limiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: vancleef@netcom.com
Message-ID: <4ht67t$le0@vixen.cso.uiuc.edu>
Source record: 25111

In article <4hipm9$ckt@vixen.cso.uiuc.edu> robert573@dallas.email.net writes:
>
>
>His problem is, that
>because of the noise of his truck, plus road noise, etc...
>he has to turn up his tape deck during quiet music passages,
>and of course turn it back down during louder music selections.
>
>So, the question is... does anyone have any suggestions for
>a low-cost compressor/limiter, that when set up properly, will
>make his tapes sound more like FM Radio?
>
One gimmick that might work would be to record the tapes using Dolby
"noise reduction," which is a compression scheme, then play them back in
the truck with the Dolby scheme turned off.

--
==========
Hank van Cleef The Union Institute
E-mail vancleef@netcom.com or vancleef@tmn.com
==========

2460. Nashville RadioWatch 3/9/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: mdonegan@edge.net
Message-ID: <4ht67l$lcp@vixen.cso.uiuc.edu>
Source record: 25112

Yet another country radio signal has surfaced in the Nashville market, bringing to well over six the number of country music stations in the Music City. The latest is WBOZ-FM licensed to Woodbury and broadcasting from Murfreesboro. WBOZ is calling itself alternatively BOZ Country (I expected to hear Boz Scaggs mixed in with Lester Flatt), Z 104.9, and Z-105. The station is at 104.9.
It has a show called The Bozo Show (I suppose they spent big bucks getting permission to use this name?)

Danny Wright and Brian Shook, recently fired from Y-107, say the want to stay in Nashville. Their newswoman/sidekick Lisa Manning has been hired to do afternoons at classic rock Arrow 104.5 (WGFX), a gig she had before going to Y-107. Y-107, now called The River, starts airing former Arrow newswoman Mary Glen Lassiter as its morning dj Monday.

WKDF-FM morning personality Big Dave Chandler of Big Dave and The Dook was ordered to leave Beech High School during a protest over a school dress code. Dave went to Wal-Mart and purchased every banned item on the school's new dress code list, put them on, and showed up at the school. Two days later he ran nude through the Murfreesboro City Hall, which has banned the display of nude art work.

Just three months after open-heart surgery, radio talk show host Les Jameson is back in the hospital. Just two days after starting a new morning show at WIZO-AM in surburban Franklin, Jameson developed a blood clot in his leg.

WRLT-FM has fired well known local music king Peter Rodman, who's Sunday Night With Peter Rodman was one of the best known venues for local music acts. His show had just been featured in a front page, full color article in the local paper praising his work in showcasing local music acts. Why was he fired? New p-d Judy McNutt says his show failed to showcase local music. Go figure.

2461. Re: Steve Dahl GONE???

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: wildwesxtr@aol.com
Message-ID: <4ht67u$le1@vixen.cso.uiuc.edu>
Source record: 25113

I just have to say that I was very much influenced by Steve Dahl when I was in the military in the late 1970's. If it weren't for Steve, Garry, and the Inane Coho Lips I probably would've gone mad in that man's Army. Steve Dahl deserves plenty of respect for what he's done in radio, and I for one wouldn't be where I am today if it weren't for listening to him.

Thanks Steve. I hope you catch on someplace that appreciates what you can and have done. More importantly, someplace that will let you DO it. Do it the way few others can or every will.

Take care,

Wes Johnson
XTRA in the Morning, Washington DC

2462. D.C. Radio Watch / 9 March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4ht67j$lc0@vixen.cso.uiuc.edu>
Source record: 25114

Greetings, Airwavers! We're back after a hiatus prompted as much by a busy schedule, and the on-going effort to find permanent employment...more on the latter in just a few moments...first, these radio biz headlines from the Nation's Capital:

Item First: The March 1996 "Washingtonian" magazine has an article with further details on traffic reporter Brooke Stevens ascendency to WMAL-AM (630) and a future role as co-host of the afternoon drive show. The magazine says Stevens is set to become Chris Core's partner when Bill Trumbull retires at the end of this year from the ABC o&o newstalk station. This September marks 20 years behind the mics for the popular pair of Trumbull and Core, dating back to the days when the station played a MOR/AC music presentation, spiced with excellent news, and Washington Redskins football. Trumbull is expected to relocate to North Carolina, where he's built a retirement home near a golf course! Stevens becomes a "swing" announcer for the station. "Washingtonian" says Stevens is a native of Germany, and her real name is Antje Krause. A University of Md. grad with degrees in journalism and German lit, she also has her own company that handles advertising jobs. She started her career at WMET-AM (1050) in Gaithersburg, Md., and also worked at WINX-AM (1600) in Rockville. She joined Metro Traffic in 1992, replacing Andy Parks who now co-hosts the morning show on WMAL.

The Washington Post, meanwhile, reports Stevens has been diagnosed as having Hodgkins disease, a form of cancer. After discovering the disease back in October, she has been undergoing treatment, and the disease is now in remission.

Item Second -- That's a stretch... -- Speaking of WINX...does anyone know how long this station, based in Rockville, Md., (a suburb of Washington, D.C.) has been simulcasting on 94.3 FM? Last I checked, 94.3 is WQRA in Warrenton, Va., which at one point was a "rinshot" beautiful music station covering most of Northern Virginia.
You still hear the WQRA ID at the top of the hour, but the rest of the time, its "WINX AM-FM". Punching back and forth between 1600 and 94.3 verifies the simulcast.
Is this an LMA, or a brokered time arrangement? (Thanks to Ed Jones at NPR Telecom for this contribution.)

Also... The University of Md.'s alumni magazine has an article about the Eaton Foundation's endoment of a chair in Broadcast Journalism at Maryland's College of Journalism. The article goes on to relate the life of broadcaster Richard Eaton, a newspaperman who went on to establish United Broadcasting. A feature of the article is a photo of a 1974 painting of the late Mr. Eaton, apparently commissioned by the employees at XEWG in Ciudad Juarez, Mexico. Surrounding Eaton's picture in a ring are the names of United's stations at the time: WSID-AM/WLPL-FM/WMET-TV in Baltimore; WJMQ/WCUY-FM Cleveland;

KIKU-TV Honolulu; KALI Los Angeles; WMUR-TV Manchester, NH; WFAB Miami;
WBNX New York; WINX Rockville, Md.; KVEZ-FM San Francisco;
WOOK-AM/WFAN-FM/WFAN-TV Washington, D.C.; and KECC-TV Yuma Az.
I thought some of you might get a kick out of seeing some of these long-lost calls again! <smile>

Item Third: To Save A Life -- The Washington Post's "On the Dial" (radio) column reports that last month, WPGC-FM (95.5) Saturday morning jock Christina Kelly kept caller on the line for more than 30 minutes while talking a woman out of committing suicide. Kelley spoke to the woman off-the-air, and got her home address, while sales assistant Adrienne Mallard called rescue personnel. The lady was taken to the hospital, where they pumped 30 pills from her stomach. She said she called the station because "its my favorite radio station, and they are my favorite people."
This is why so many of us got into this business!

Item Fourth: Smooth Jazz changes -- The Post reports that Viacom's WJZW-FM ("Smooth Jazz 105.9") has hired Al Santos full time to host the early-evening "Lights Out Washington", replacing Kim Stevens (formerly from WKYS-FM), who wants back in an urban contemp. station. Santos, formerly with the old AC WLTT-FM, and WBIG-FM ("Oldies 100"), has in recent months been hosting WJZW's "Smooth Jazz Sunday Brunch".

Item Fifth : Unrest at the Ranch -- The Post reports that staffers at Greater Media's WWRC-AM (980) and WEBR-FM ("Bright 99.5") are chafing at a memo forbidding them from speaking to the media without prior approval from management. Air staffers who did not want to be identified for fear of losing their jobs say they may bring the issue to the attention of the American Civil Liberties Union because they say the company policy infringes on their right to free speech.

Item Sixth : Hooray for the good guys -- Meanwhile, veteran talk show host Joel A. Spivak, who was unceremoniously dumped from the lineup at WWRC last fall, subbed recently (Thursday, Feb. 29th) for Airwaver (and former WWRCer) Mark Davis, who rules afternoons at WBAP-AM in Dallas. The Post says Joel's still looking for a permanent gig at this writing.

Item Seventh: Promotions -- Also in the big brown radio tower in Silver Spring, Md...
"Radio Zone" morning host Kenny Curtis has added "Program Director" to his business card at the kid-formatted station. "The Zone", which also airs the programming of kid-net "Radio Aahs", can be heard on WKDL-AM (1050) in Md./D.C., 1460 in Northern Va., and 1570 in Baltimore.

Item Eighth: Changes at the 'TOP -- the Post reports that Evergreen has replaced Tom McKinley as VP/GM of sometimes-news WTOP-AM (1500). Steve Swinson joins the station from no less than top-rated Westinghouse/CBS all-news station WINS-AM in New York, where he's been since 1985. He went from News Director to PD, and is credited with helping to raise WINS' ratings and revenues over the years. The Post notes that Swinson, at 40, will be one of the youngest GMs in the D.C. market, and, unlike others, will be one of the few who has risen to that spot from the news/programming side *instead* of the sales side. (YES!)

McKinley resigned last week after nearly 3 1/2 years at WTOP, and also its sister AC station, WASH. In that time, WTOP has slid below the top ten in the ratings; has replaced live newscasters in late evening/overnight/weekend dayparts with the satellite newsfeed of the Associated Press; cut back sportscasts to a minute twice an hour at the behest of some "consutant"; jettisoned many popular anchors and reporters; and seen good News Directors enter and exit the station with a frequency surpassed only by the PD-go-round at WWRC. McKinley, for his part, says he'll have some word on his next gig next week.

AUTHOR'S SOAPBOX: Let's hope Steve Swinson will be given the resources by Evergreen to return *genuine* all-news radio to the Nation's Capital. It is entirely encouraging to this radio newsman to see a successful broadcast journalist being given the reins of this station, which used to be one of the best all-news stations in the country. Its also encouraging that a newsman and programmer was picked to fix what's wrong with this station -- the news and programming -- rather than some bean-counting sales guy....or, god forbid, another "consultant". <stepping off soapbox>

Item Ninth: And now on a personal note... -- One of the reasons I've been away for a while is that I've been working on a story that finally got me back on the air again after too many years behind the scenes. On Feb. 20th, I got a very nice story concerning what a number of states are doing to utilize the Internet to deliver services to citizens on NPR's "All Things Considered". If you're at all net-savvy, have the "Real Audio" player, and disk space to burn <g> , you can download a copy of my story at http://www.realaudio.com, in the NPR archive area, under the ATC index. Look for my story at the February 20th, 1996 link. Approx. 6 megs, "RealAudio2" format. (NOTE: This means you need the RealAudio player software, a free doanload from the RealAudio site, loaded and running on your sound-board equipped PC or Mac to listen to this file.) Meanwhile, like the legendary Joel A. Spivak, I, too, continue the search for permanent employment.

Item Ninth -- It's great! -- Finally...for those who haven't done so already...check out "440 Satisfaction" on the World Wide Web. A must for all Airwavers trying to track down long-lost co-workers at stations, or to tell the world how you're doing!
(No, I don't have the link at hand, but someone here must...)

And so it goes! More next week!

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2463. Re: Boadcast delay Question

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4ht680$leh@vixen.cso.uiuc.edu>
Source record: 25115

The new digital broadcast delays can do what you're talking about. They sample the incoming audio and place it into a buffer before spitting it back out, like you might expect.

The real magic comes when the buffer is empty. Instead of just spitting out dead air like a tape delay, the unit spits out the audio that is coming in, but at an ever-so-slightly lower rate. Since the audio is coming in slightly faster than the audio is going out, the buffer fills. When the buffer is full, the output returns to full speed. If you do it carefully, I guess you can avoid to much of a pitch change.

When you hit the kill button, everything in the buffer is lost. The output switches back to relaying the input, with a very slight speed difference until the buffer refills. That's why you don't hear dead air - there's always audio going out.

Hope this helps!

Andrew Dickens

2464. PHOENIX:KZZP REBORN! BRANDMEIER AM DRIVE!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4ht67m$ld4@vixen.cso.uiuc.edu>
Source record: 25116

Friday(3/8) at 3PM, Nationwide's Hot AC KVRY(104.7) flipped to
Adult CHR KZZP, resurrecting the legendary call letters that station
held as Phoenix's dominant CHR from 1981-1991.
Except for hourly legal IDs, KVRY actually ceased to exist at
9AM...with a tape loop
"heartbeat" and beeping monitor running for 6 hours. At 2:59:50, PD
Dan Persigehl gave the board op the signal to switch to a continuous
tone...indicating that the patient(KVRY) had died. The tone lasted
about 7 seconds, followed by three seconds of dead air...and then the
following produced announcement:
"Sixteen years ago this weekend, in a ramshackle collection of
studios deep within the innards of the Thomas Mall, a radio station
signed on the air. It was the soundtrack for hit music in Phoenix.
For a decade, this station shared with its listeners a sense of
excitement...a celebration of everything that's magical about hit
music. We can't bring back the old KZZP, but we can bring back those
fabled call letters, the spirit , the love of Phoenix, and a sense
of true musical adventure. We are bringing you back the music, and
the exhilaration nobody else on the dial has been able to give you.
KZZP...back with the passion. Back with Johnathon Brandmeier starting
Monday morning. And back with your hit music right now. The new
KZZP...104.7 FM...your hit music station."
First song...The Cure's "Friday I'm In Love With You".
Other songs in the first couple of hours: Oasis' "Wonderwall";
Alanis Morrisette's "You Oughta Know";
TLC's "Waterfalls"; Simple Minds' "Head Over Heels";
Deep Blue Something's "Breakfast At Tiffany's...Persigehl and GM Paul
Talbot say this is the new mainstream pop...and is where KZZP would be
now had it not been
sidelined for 5 years by the KVRY attempt.
As rumored for months, Johnathon Brandmeier will
do mornings via satellite from WLUP, Chicago. Ginny Harmon survives
the format change to do middays. Cary Edwards moves over from
KKFR(92.3) for afternoons and
recent KVRY morning drive hire B.J. Shea moves to evenings.
The station will run jockless...only sweepers, music and one
great jingle package...all weekend until Brandmeier
at 6AM Monday(3/11).
Staff morale is amazing...one account exec told me that
my TV report on the format change should include the
"Dallas" clip of Bobby Ewing coming out of the shower...
"It(KVRY)was all a dream...we are still KZZP!"

2465. ST LOUIS RADIO WATCH AND ST. LOUIS SPORTS ON LINE MEDIA NOTES: 3/8

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4ht67m$ld5@vixen.cso.uiuc.edu>
Source record: 25117

KARRAKER MOVES TO KSD-AM AS SPORTS DIRECTOR
ENDS TEN-YEAR RELATIONSHIP AT KMOX

by Scott Simon

ST. LOUIS, March 8, 1996 --- Long-time KMOX sportscaster Randy Karraker, cut from full to part-time duties at KMOX last month, has agreed to become the Sports Director at KSD-AM.

There is no word on the status of Steve Schlanger, who has been with the station since 1994, and has handled most of the administrative functions and some on-air work.

According to sources at KSD, they will be adding full forum sports call-in shows with Karraker's arrival, but have not announced when they would be scheduled. Currently, the station airs sports talk shows on Sunday mornings with Post-Dispatch sports writer Tom Wheatley, and Sunday evenings, with Schlanger and Post-Dispatch sports writer Jeff Gordon. During the week, Kevin Slaten holds fort daily with his sports show, "Hardball" from 4 to 7 p.m.

He'll be busy during the football season --- the station is the home of the St. Louis Rams.

It had been heavily rumored for weeks that Karraker would join the station after KMOX cut his hours on Feb. 15. Twice in the past three weeks, he had substituted for Slaten, while continuing to work weekends as a part-time sportscaster at KMOX.

No word from KMOX who will replace Karraker.

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2466. Re: Boadcast delay Question

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4ht680$len@vixen.cso.uiuc.edu>
Source record: 25118

Wyn Davis (wyndav@primenet.com) wrote:

: I am an audio engineer in the recording field. After long days in the studio
: listening to music I often listen to talk radio on my way home. One evening
: show I listen to often has a need to use the kill button regularly. I
: understand the basic principle of delaying the broadcast signal but I have not
: been able to fathom out how it is that there is no apparent interruption in
: the broadcast signal at my end. For instance, the host takes a call and the
: caller says something the host does not want on the air. At my end all I hear
: is a "sniped off" bit of what the caller was about to say and the host saying
: something to the effect of, "Ahhhh... sorry, can't have that here." Why is it,
: if there is an interruption in the signal, a KILL, that I don't hear any dead
: air. Even a fairly quick button push would result in 50 or so milliseconds of
: dead air. Would someone be kind enough to explain to me how this works?

On some stations, what they do is go back to real-time as soon as the offender is knocked off the air. Lets say Joe Caller says a cuss word. The producer listens to the delayed broadcast and right before the cuss word is to go on the air, he switches back to real-time. Then the announcer starts in by introducing the caller, i.e. giving a seven second intro to the next caller. This re-primes the delay. Then they switch back to putting the delay over the air. The audience hears the intro to the caller repeated a second time. The few times I've heard this, it doesn't sound that unusual. The hosts, of course, try to make everything sound normal, they sometimes intimate that the caller's phone line went dead. The don't want to reward the caller by giving out any kind of reaction on the air.

I'm sure that the hosts and producers practice this a few times.

2467. Denver Radio (fwd)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Patrick Cook <pcook@spieg.interealm.com>
Message-ID: <4ht683$ler@vixen.cso.uiuc.edu>
Source record: 25119

---------- Forwarded message ----------

Hi, Peter! How would an Ohio boy who's interested in trying for gainful employment in Denver find out/keep up with what seems to be an always changing market...maybe try to get ahold of the Rocky Mountain News? Is there anything published that I could get my hands on? I've sent tapes in the past to 'BCO, 'BPI, and KOA....I'm interested primarily in Production Director or being an Air Talent at an aggressive AAA format (does one exist in Denver?) I'd appreciate any help!

Matthew
Winwahoo@aol.com

2468. Re: DXAS March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4ht683$les@vixen.cso.uiuc.edu>
Source record: 25120

On 8 Mar 1996 18:41:09 GMT Fred Vobbe (gnbc@alpha.wcoil.com) wrote:

| DX AUDIO SERVICE MARCH 1996

| Informational Press Release
[...]
| Program Details on the March 1996 DX AUDIO SERVICE.
[...]

| 26:41 Historical Moments in Radio. "March 28 1941 - New Radio Settings"
| John reads an article by Mark Roberts dealing with Radio Moving
| Day.

I have long resisted copyrighting material that I develop, simply because I feel it is largely futile to do so on Usenet and Web pages anyway. However, I was not aware of this project. I do not especially object to it, though I would have appreciated some notification of it.

FYI, lest anyone think I had anything to do with this tape (I did not).
--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is also at http://www.littleblue.com/kcradio
==========

2469. Re: the fall of a station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ht685$leu@vixen.cso.uiuc.edu>
Source record: 25121

"Ultimately, it is the marketplace that drives management decisions."

If Fred Weinberg's comments were being made in the perfect rational-market world of Adam Smith, I'd agree, and feel perfectly comfortable about it. He's known for running his own stations with very careful concern for the needs of his target markets. But I'm not so sure he has very much company in that realm any more...because we've created a mindset in corporate ranks that immediate gratification (thru the bottom line, and the high dividends, salaries and options it can bring) is more important than long term strategic planning to serve a market's needs and build a station's long term value. The result is often disaster.

We see more and more stations cutting back on information services for the listener, firing popular personalities when they get too expensive to suit the boss's plans, and firing up the satellite dish even when the Arbitrons, and revenues, plummet as a result. (I've seen at least one Class I 50 kW clear-channel AM in our region destroy a successful personality format, go with satellite crap, and drop from a 9 share to a 1 share and no local billing within 12 months. Everyone saw it coming but the owner, which eventually went Chapter 11 and had to sell to a duopoly competitor.)

This is happening all across the country, and we need to be alarmed, because it's killing our business. Tally up the total usage of radio in the top 50 markets, which will eventually determine the total billing for those markets. You know what? Radio listenership for all stations peaked in 1993, and the medium has been losing audience ever since. Just looking at shares won't show you that...and not too many of the ad agencies have figured out yet that the radio-listening universe is shrinking, and the value of the medium as an ad venue is shrinking along with it. But they will soon, just as they've caught up with the decline in the value of network-affiliated TV stations as an ad medium.

People are turning off their radios, and getting out of the habit of heavy listenership, because it's just not offering them as much of what they need and expect any more. They expect local news and community coverage, they want personalities they can relate to, and entertainment and conversation that reflects their local tastes. The trimmed down, satellite-driven stations of today don't give them as much of a reason for turning on the radio instead of the cassette player or CD changer, where you never hear a song you don't like. Talk was a helpful alternative for a while. But when it got too partisan and extreme, and too distant

and remote (because it largely comes from NYC and DC) for most folks to relate too, its growth curve slowed drastically as well and now seems to have plateaued.
Everything I'm talking about was done to save money. But stations that do this, forget that diminishing the quality of the product also diminishes listenership and revenue, often much more drastically than it diminishes cost. Fred, I know your stations aren't run that way...but unfortunately, you don't have as much company in this business as you used to, and the whole business is going to be hurting more and more in the years to come as a result.
Bob Smith, middays WXXI-AM 1370 Rochester NY

2470. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: wqltq107@aol.com
Message-ID: <4ht687$lfj@vixen.cso.uiuc.edu>
Source record: 25122

Matt,

Don't let anyone discourage you from pursuing your dream of getting into this business. Not to sound cheesy, but having the opportunity to try, even if you fail, is one of the last great things left about this country.

One bit of advice, though. Don't major in a broadcast-related field in college. If you've already gained some experience, then you're ahead of the game. Major in something you can use until you find full-time work in radio.

As far as an audition tape is concerned, heck, if you're ever in town, I'll let you cut one on the air some weekend!

Good Luck
Charlie Ross, OM/PD
WQLT/WXFL
Florence, AL

2471. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: anthonyw@netzone.com
Message-ID: <4ht688$lfk@vixen.cso.uiuc.edu>
Source record: 25123

nepstadion@aol.com (Nepstadion) wrote:

>Reply-To: nepstadion@aol.com (Nepstadion)

>I need some (actually, I need quite a few) information on the history of
>radio broadcasting on America. To be more specific 'HOW IT BECAME A MAJOR
>INDUSTRY IN AMERICA'. Anyway, any info is really appreciated (ANY--AT&T,
>Marconi, De Forest, FCC, etc.....). Please E-Mail (if possible).

Check out your library and ask for the 3 Volume set of books by Erik Barnouw called, I think, "A Tower in Babel," "The Golden Web," and "The Image Empire." They are all subtitled "A history of broadcasting in the United States." These books are very thorough and are extremely interesting.

2472. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4ht688$lfl@vixen.cso.uiuc.edu>
Source record: 25124

This is from a wonderful FAQ by Barry Mishkind and friends:
2) OK, so which station was the first to "broadcast"?

This is a difficult question to answer, even when one defines "broadcast." The stations normally considered among the first to "broadcast" in the sense of "regular programs transmitted for reception by the general public" are KCBS, WHA, WWJ, and KDKA.

KCBS, San Francisco, CA

KCBS, originally "San Jose Calling", FN, 6XE, 6FX, SJN, then KQW, was built by Charles David "Doc" Herrold in 1909 in San Jose, California. Broadcasts of music from Herrold's School of Radio could be be heard every Wednesday evening. Lee de Forest proclaimed Herrold's station as "the oldest broadcasting station in the whole world." While it can trace itself as "the longest continuously broadcasting station in the world," by a factor of at least a decade, there were, however, transmissions of music via radio by the Belgian Post Office in the same time period.

WHA, Madison, WI

WHA, originally 9XM, Madison Wisconsin was constructed by Earle Terry. The University of Wisconsin claims WHA "the Oldest Station in the Nation ... in existence longer than any other." It certainly rivals KCBS.

WWJ, Detroit, MI

WWJ, originally 8MK, began operation on 8/20/20. The next night it broadcast the results of an election. The station was owned and operated by the Detroit News. It promotes itself as "WWJ Radio One, Where it All Began, August 20, 1920."

KDKA, Pittsburgh, PA

And then there is KDKA, originally 8XK. Built by Dr. Frank Conrad of Westinghouse in 1916, it began playing music after the wartime ban on entertainment was lifted. Awarded the first license to broadcast, on October 27, 1920, as KDKA, (Interestingly Broadcasting Magazine claims the date to be 11/7/21) the station made its first splash with the Harding-Cox election on 11/2/20. The plaque in Wilkinsburg, PA says "Here radio broadcasting was born ..."

This FAQ is much longer and gives some of the most commonly asked questions about early broadcasting. To contact Barry and ask him about some of the many interesting pieces of research he has about early radio, e-mail him at <barry@azstarnet.com> He and I and a number of other folks have a research forum where we share the latest research

about the history of broadcasting, so if you have specific questions, we may be able to help. Good luck! (The best history of broadcasting I know of is by Sterling & Kittross, "Stay Tuned"-- it was last updated in 1989, but is still widely respected...)

2473. Re: Radio broadcasting in America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ht68b$lga@vixen.cso.uiuc.edu>
Source record: 25125

You ask about the early 1920s in American radio broadcasting, and you're right, it was technically absolute chaos. Only one frequency (833 kHz) was initially allocated for radio broadcasting, and it was far from enough to accomodate one city's needs let alone an entire country. Stations moved around at will on the medium wave band, license or no license, until first the Commerce Dept. and later the Federal Radio Commission and (after 1934) the FCC came in to establish order, spread stations out over about 95 different medium wave channels, and assign them specific powers to minimize interference.

In terms of programming, the earliest stuff was purely institutional, goodwill-building efforts by station owners (usually newspapers, retail outlets, or radio manufacturers) to subtly promote their services. It sounded a lot like today's noncommercial public radio and TV. The first advertising was actually a 10 minute talk for a real estate outfit aired by what's now WFAN in New York, and thus it was more of an infomercial than an actual spot announcement. (Spot ads gradually came along in the mid-20s, and dominated radio advertising by the time NBC formed as the first national network in 1926.)

The programs themselves were in some respects a lot like today's news/talk radio, heavy on news and commentary, some sports reporting and play-by-play, and commentaries and interviews. Live music worked its way gradually into the mix as the audio processing technology grew a little more sophisticated in the 1922-24 period. Drama, both daytime soap opera and nighttime dramatic adventure, came a little later, as stations moved away from magazine-style program blocks to longer form shows of 15, 30 and 60 minutes in the mid-1920s. Comedy was something that really came into its own on radio late in the 1920s as the networks, able to attract star performers, reached most American homes. Oddly enough, as radio became more of an entertainment medium, it did less and less on news and public affairs until the late 1930s, when the clouds of war started gathering and men like Edward R. Murrow, Eric Sevareid and William L. Shirer became stars with their reports from Europe.

Of course, most of what you heard on network radio in the 1930s...dramas, situation comedies, variety and sketch shows, and big dinner-hour newscasts...are now the staples of national TV networks, not only in America but in most industrial nations. Radio's a different medium, a lot more like the intimate medium it was at the beginning.

Bob Smith, middays WXXI-AM 1370 Rochester NY

2474. Re: Questions about ISDN

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: julian@bongo.tele.com
Message-ID: <4ht68c$lgb@vixen.cso.uiuc.edu>
Source record: 25126

In article <4hipme$cl5@vixen.cso.uiuc.edu> name@domain.com (Mike Pappas) writes:
>
>In article <4ghqll$1al@vixen.cso.uiuc.edu>, cccoms@radix.net (Neil
>Glassman) wrote:
>
>> In article <4gc1ar$mob@vixen.cso.uiuc.edu>, Gavin <gr@coventry.ac.uk> wrote:
>>
>> > Also, American ISDN uses
>> > a 56k bit rate, whereas other countries use 64k which can be a problem.
>> >
>Here in Denver Colorado all of our ISDN runs at 64K. The only area that I
>am aware of that has the 56k bit rate in California.

Not true. First of all, as of last year, Southern California
is now all 64K, as is most of the San Francisco area - Pac Bell
territory only. Who knows what GTE is up to. Many parts of the U.S.
are still 56K.

I work for a company that has ISDN going out across the U.S.
Wheras a local telco may be running at 64K, a piece of the route may
be 56K causing call failures.

The conclusion to be drawn from this is that you can always
run 56K to anywhere in the country and you can sometimes run 64K
across the country.

Also some routes work better with different long distance
companies, so if you are having call set up problems, try calling via
another carrier - 10XXX dialing works on ISDN too.

--
Julian Macassey, N6ARE julian@bongo.tele.com Voice: (415) 647-2217

2475. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4ht68d$lgc@vixen.cso.uiuc.edu>
Source record: 25127

In article <4hpv0l$ck@vixen.cso.uiuc.edu>, mbstone@crl.com (Michael Stone) wrote:

|: What is the most cost-effective way for me to acquire the gear necessary
|: to feed audio (to radio stations and/or networks) via ISDN? Does
|: everybody use the same standard? If not, which standards are used by
|: which stations/nets? What products are out there, how much do they cost,
|: and who sells 'em?
|: Also, what transmission methods are used? Realtime feeds, dial-in
|: systems, or ftp??

There is no standard.

Commercials are distributed over proprietary networks from DCI or DG (MPEG or Dolby codecs), overnight, automated.

Most realtime audio is encoded in one of these standards:

G.722 (also known as Switched56, even though that's the name of the line and not the algorithm)

MPEG Layer II (also known as Musicam -- they're the same standard, in most applications)

MPEG Layer III (also known as Zephyr, for reasons that'll become obvious).

G.722 is supported by almost every box. LII is suppored by Comrex, CCS, and the Telos Zephyr. LIII is supported by the Zephyr only. Quality increases in the order I've listed, is inversly proportional to coding delay, and is directly proportional to hardware cost.

A few systems use Apt-X or Dolby for realtime feeds. I don't know of anybody using ftp for broadcast, other than folks grabbing clips for show prep.

If you go to my web page, you can jump to a public database I keep (the AudioBahn) listing about 250 US sites that have realtime isdn transfers. Check it for broadcasters in your area you can call for war stories... you can also scan the list to see which systems are popular. The list has links to a couple of reliable equipment manufacturers.

----------Jay Rose's Digital Playroom----------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

2476. Re: ISDN in Phoenix?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Kim Komando <komando@komando.com>
Message-ID: <4ht68f$lgd@vixen.cso.uiuc.edu>
Source record: 25128

Tom Allebrandi wrote:
>
> Hi!
>
> A radio network that I am affiliated with will soon be doing some live
> broadcasting from the Phoenix International Raceway. After months of phone
> tag, US West has just informed our Technical Director that they cannot
> provide ISDN at PIR. Is this true?
>
> Does anyone know if we can get Switched-56 service at the track?
>
> Thanks!
>
> --- Tom
> Tom Allebrandi
> Frontline Test Equipment | TA Software Systems | Valparaiso, IN USA
> tallebrandi@fte.com | tom@tass.com | +1-219-465-0108

Hi Tom!

You might be able to through the network that carries my show "The Kim Komando Komputer Klinic," -- WestStar, headquartered in Phoenix. They have it all and perhaps can do a S-56 at the track and feed to the bird via the studio link-ups. ISDN is Phoenix is a little catch-it-if-you-can.... :(

Email is Barry910@aol.com and phone for WestStar is 602-912-9458. Barry Young owns it.

Hope this helps,
Kim Komando
Fox TV Host, TalkRadio Host, FamilyPC Editor and a nice gal :)
--

--

The Komputer Klinic on the Internet: http://www.komando.com
The Komputer Klinic on AOL Keyword: Komando
The Komputer Klinic on Microsoft Network Go Command: Komando

2477. Jeff McNeal -- where is he now?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Fej.Sallenro@zippo.com
Message-ID: <4ht68h$lh0@vixen.cso.uiuc.edu>
Source record: 25129

I used to listen to Jeff McNeal on KYUU in San Francisco during most of the 80's. Anyone know where he is now? I still have my "Stinking Weasel" membership card, ha ha. He had a great show...

2478. Mario Cuomo Talk Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: km@mathcs.emory.edu
Message-ID: <4ht68j$lh5@vixen.cso.uiuc.edu>
Source record: 25130

Reply-To: km@mathcs.emory.edu

I've been trying to get a list of stations that carry the
Mario Cuomo Talk Show. Actually the network that carries
it "swnetworks" even has a web page, but they ignore any
e-mail I send, and they don't actually list any of their
stations.

Can anyone help?

--
Ken Mandelberg | km@mathcs.emory.edu PREFERRED
Emory University | {rutgers,gatech}!emory!km UUCP
Dept of Math and CS | km@emory.bitnet NON-DOMAIN BITNET
Atlanta, GA 30322 | Phone: Voice (404) 727-7963, FAX 727-5611

2479. Re: Memphis radio stuff

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: dtebbe@aol.com
Message-ID: <4ht68j$lh6@vixen.cso.uiuc.edu>
Source record: 25131

<<It looks like Memphis is about to see its final 80-90 class A hit the air. Over the past few days I have been hearing WHLE-94.9 (licensed to Byhalia, MS) test. These tests have consisted of long sets of AC music clearly being run on some sort of automation with occasional E-95/Memphis mentions.

The signal is unforgivably bad... I live out East (the side of town closest to the site), and I had a lot of trouble with it. My opinion is that the signal is a fatal flaw... only time will tell.

Rumors of sales continue for nearly every station in>>

Not only are they a class A, but also Directional. I think they are protecting to the North and West which would explain the poor signal in Memphis. I installed his transmitter and listened to him most of the way back to Tupelo on the way home. I guess time will tell what his plans are. I suspect he will do some sort of Urban Gold or Country format. Let me know if you hear.

Darrin Tebbe
DTebbe@aol.com

2480. Re: NAB passes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4ht68l$lhj@vixen.cso.uiuc.edu>
Source record: 25132

I can also send NAB Exhibitor Guest passes to anyone who may need them. Drop me a note!

Harold

2481. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: jaydio@aol.com
Message-ID: <4ht68o$lhu@vixen.cso.uiuc.edu>
Source record: 25133

Tony Calguire wrote: (re: previous formats at the 104.1 frequency in the Twin Cities)

>Current: Smooth Jazz
>1992?-1995: Country (First, contemporary country, then classic country)
>1990?-1992?: Modern Rock KJ104 (Nobody wanted to see this format go)
>1985?-1990?: Heavy Metal Hot Rockin' 104 FM (Their longest-lasting format)
>1983?-1985?: Classic Rock/Oldies "20 Years of Rock n' Roll" K-JO 104 FM
>My personal favorite of all the formats; the perfect combination of
>classic rock and oldies, unfortunately, it came five years too early for
>the classic rock craze)
>1981?-1983?: Country K-JO 104FM

The station was an affiliate of the Drake-Chenault AC automated service from about 1976 to 1978, as KFMX. In mid 1978, PD Gary DeMaroney started programming Disco on weekend overnights, gradually expanding the disco programming until the station was fulltime "Disco 104 KFMX" by late '78. By late '79, the station began adding more mainstream Top 40 titles, and began evolving toward Top 40, as KDWB-AM contined to erode. But, alas, KS95 was created by Chuck Knapp, and scored a 12.0 share first book out Park changed the format to Al Ham's "Music of your Life" in February of 1980, under PD Don Shore, and with the new format, reintroduced the KRSI-FM calls. I was the only fulltimer they kept, probably because I was being paid $600/month to do 7-midnight. I held on 'til I went over to WLOL...(thank you forever, Doyle Rose). MOYL was programmed on the station, until the first go-round with country about 1982.

Now, KRSI-AM.....

1978...automated country
1979...New Wave (MusicRadio I-95)...MD Gregg Swedberg now at K102)...morning guy was Craig Ashwood, now PD at WARW/Washington and the voice of Outback Steakhouse.
1980...MOYL

I lose track there...since then, they've done business, all request, Urban...what else...anyone? anyone?

Jay Philpott

2482. paxson to buy 9 more

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: rrsmith@mindspring.com
Message-ID: <4ht68q$li0@vixen.cso.uiuc.edu>
Source record: 25134

Reply-To: rrsmith@mindspring.com

several of my sources tell me paxson will buy 9 more stations on the florida panhandle (tallahassee) not sure of the other cities. by the time you read this it will probably be true. the deal is worth over 15 million i first heard these rumors about a week ago so look back at one of my past posts for a clue on the seller.

russell smith

2483. Re: Paxson adds 2 more in S. Florida

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: andrewr@gate.net
Message-ID: <4ht68r$li3@vixen.cso.uiuc.edu>
Source record: 25135

sdl1@freenet.tlh.fl.us (Scott Levison) wrote:

>With Aventura's WPBZ (The Buzz) ready to upgrade their signal
>southward this summer, that could slide SHE's number's even further,

Where did you hear that WPBZ was gonna upgrade again? They're already close to two other 103.1's in South Florida: Naples and Plantation Key.

Andy in Jacksonville

2484. WJR PD MOVES TO WOOD-GRAND RAPIDS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: ZCKZ82A@prodigy.com
Message-ID: <4ht68r$li4@vixen.cso.uiuc.edu>
Source record: 25136

Skip Essick the current PD for WJR-Detroit has accepted the position of General manager at WOOD-Grand rapids, his last day is April,5th. no replacement has been named, We all wish him well,

Kevin

2485. PHOENIX: TIM & WILLY TO LEAVE KMLE

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4ht68t$li5@vixen.cso.uiuc.edu>
Source record: 25137

Chancellor Country KMLE(107.9) morning duo Tim Hattrick and Willy D. Loon have announced they will leave the station "for a top 5 market" in 120 days...at the end of their current contract.
The team, credited with taking KMLE from lackluster ratings to a tie with Country legend KNIX(102.5), has an offer on the table from "Kicks Country"..the former WLS-FM, Chicago. Rumor has it other stations have been bidding as well.
Also at KMLE, midday jock Shaun Holly is out...details as they become available.

2486. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4ht68u$li6@vixen.cso.uiuc.edu>
Source record: 25138

Dan Hughes wrote:
>
> Several top hit songs now use the f-word and the s-word, and many
> commercial stations around here are playing them unedited. Have the
> rules changed, or is the envelope being pushed a bit farther than it
> should? Can't these folks get in trouble for this practice any more?
> Thanks, ---Dan
> --

Depends on how tolerant your audience is. On an AOR or Modern Rock/Alternative format, its probably ok. Stations only tend to get into trouble when folks complain. When I used to work at a campus station, we regularly got called to the CRTC (MUCH worse, I think, than the FCC!) to explain why we played a song that had explicit lyrics in it (Try explaining to commissioners why the "Yeasty Girls" is artistic :) and we often could justify it by explainting who it is we were programming to and the context of the song (EG explicit lyrics in a song played as a bridge during the feminist talk show that dealt with rape/abuse). On the otherhand, about a year ago, CFNY (102.1,Modern Rock/Alternative,Toronto) was running a promo on air for themselves that featured a bunch of clips of people saying "theres no good music on the radio in this city" etc.. that was interupted with the morning drive announcer in a deadpan voice saying "BULLSHIT - CFNY 102.1 THE EDGE". I'm all for "cool" radio but I remember thinking that this was just unnecessary.

--

Southern Ontario Radio News and Broadcast Engineering Homepage:
www.interlog.com/~jmckay

2487. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ht68u$li7@vixen.cso.uiuc.edu>
Source record: 25139

"Can't these folks get in trouble (for playing songs with the
'f-word')?"
This is an interesting question. Fellow radio salary slaves,
tell me if you agree with this...Isn't there an unwritten rule
that says if the announcer at the station says a cuss word
live, it's a no-no, but if it's buried in a piece of popular music
that the station had nothing to do with producing, it's essent-
ially a free pass, especially if the song is a hit? (Thou shalt
not, of course, allow ANY no-nos on the air if you're a talk
station, because you then are supposed to have full control of
content...)
Seems to me we've been talking a lot about this ever since
Alanis Morrisette clicked with"You Oughtta Know," haven't we?
And with her four Grammys, a lot of stations will be putting
that one back in the recurrent bin...
Bob Smith, middays WXXI-AM 1370 Rochester NY

2488. Re: Promotions discussion... let's do it...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: kbatthebat@aol.com
Message-ID: <4ht68v$li8@vixen.cso.uiuc.edu>
Source record: 25140

>>PS: Any MD or PD people out there want to comment on the new Stone Temple
>>Pilots record?????

>Where's the hook? I don't hear a hook, do you a hear a hook? Sure they
>do a pseudo "Jumpin Jack Flash" thing, but come on it's just noise.

You must be the guy who turned down the Beatles! It's a great song from one of Rock's new core artists! The hook's in the chorus, and it hooks them well. One play on Monday afternoon brought in two dozen calls to hear it again before the Night guy even came in. It's become the most requested new tune in less than a week. Can't find the hook? That's because the audience has already swallowed it!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

2489. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4ht69g$lib@vixen.cso.uiuc.edu>
Source record: 25141

Check with the National Association of College
Broadcasters. I know that a lot of college non comm stations
do remotes at store openings and events that just happen to be
in front of the sponser's store. There is a way to do it
legally... something like the radio station draws people to the
event while receiving underwriting credit from the store. I'm
afraid I'm not really up on non comm legal issues (one good
thing about being a commercial college station!)

-Andrew

P.S. I believe the NACB can be reached at nacb@aol.com,
but I am not entirely sure.

2490. where can I get a radio (v)cr?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: seanbinaz@aol.com
Message-ID: <4ht69k$lj3@vixen.cso.uiuc.edu>
Source record: 25142

Reply-To: seanbinaz@aol.com (SeanBinAZ)

i just read about a radio (v)cr.....where can I find out more? What brand? How much does it cost? ETC.

2491. RE: #1913 AIRWAVES RADIO JOURNAL

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: "JAMES GUENTHER (715)232-2625" <GUENTHERJ@a1.uwstout.edu>
Message-ID: <4ht69k$lj4@vixen.cso.uiuc.edu>
Source record: 25143

RE: Radio Equivalent to VCR.

I use a VCR. With programability, I can get my VCR to turn on and
record the "Line In" which is connected to the tuner (on a timer). The VHS
recorder is also set to record at EP or the slowest head to tape speed (longest
record time). This set up allows me to record eight hours of weekend programing
that is broadcast locally in the wee hours of the morning. Then I can listen to
these programs at my leasure.
By the by, my recorder is a VHS Hi-Fi, so the recording is as good as
the original broadcast. And I can stop it, go to the store, start it up again,
and not miss a thing!
I hope this helps.

J.L. Guenther
Menomonie, WI
GUENTHERJ@UWSTOUT.EDU

2492. Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: dangerousdan@usa.pipeline.com
Message-ID: <4ht69n$lj6@vixen.cso.uiuc.edu>
Source record: 25144

For those of us on the beach (sans "connections") and at the mercy of the R&R Opportunities section, can some PD's answer this question?

I and many of my friends in the industry are consistently incredulous driving through medium and major markets listening to semi-talented "personalities" (and LOTS of card-readers!) wondering WHAT they did to get that gig.

There's rumors of stations placing ads in the trades for jobs already filled just to satisfy their EEO requirements. Killer tapes that come "over the transom" that are ignored because a friend of a friend's consultant owes someone a favor.

I've been in radio close to 15 years, have what I've been told is a pretty witty, amusing and original CHR personality, yet probably less than 5 rejection letters from over 50 tapes sent out in reply to ads.

So here's the $1.98 question (apologies to Minnie Pearl):

Do you PD's listen to EVERY qualified tape in reply to an ad -- or at least those with a resume than show the guy is not an overnight board-op or fresh broadcasting school graduate? Are the really fresh new talents going unheard and passed over for those who spend their time at NAB and Gavin networking?

How DO you find your new talent? Thanks for your comments.

Going to buy more blank cassettes and postage,

Dan McKay
New Orleans, LA

2493. In Memoriam

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: arog@BIX.com
Message-ID: <4ht68k$lh7@vixen.cso.uiuc.edu>
Source record: 25145

In Memoriam:

I just learned this last evening of the passing of
a friend of some thirty odd years.

I was never to his home, but he was oft to mine.
He was an ever present voice of reason in a world
given to things other than reason. A Man of Morality
and of Honor.

Bill took 'over' from after Doctor Trotter left KPFK. He kept
"The Faith" that there was Music and that there was that that
was less than "music".

His is a batton that the world is the less for it's absense.

It is the muse that
the King's humor keeps,
It is the Knight that
the King's throne keeps,
It is the music that keeps
the Throne, the Humor,
the and world
that has been stilled.

In Memorian, Bill Maloch

Alan Ogden

arog@BIX.com

2494. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: lross24@aol.com
Message-ID: <4ht69h$lif@vixen.cso.uiuc.edu>
Source record: 25146

In article <4hpv18$dv@vixen.cso.uiuc.edu>, dhughes@prairienet.org (Dan Hughes) writes:

>We are a noncommercial college station that sells grants. One of our
>sponsors has asked if we can do a live remote from the store. We have
>done live remotes from such places as the Humane Society, but it seems to

>me that doing this from a commercial establishment would violated the
>noncommercial rules. Do others have thoughts on this?
>---DAn
>
>

While you probably would want to check the actual legality wordings from the FCC, I know it is possible. My old college station would do them all the time. I remember that one of the keys to the live call-in's was to make sure that you were inviting listeners to come see the station at the client's location, rather than a call-to-action to come see the client. Of course, all rules for non-commercial sponsorships (factual in nature, etc.) apply.

Larry Ross
WBEE/WBBF/WKLX Promotion Director
Rochester, NY

2495. Free NAB 96' Exhibits Passes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: dtebbe@aol.com
Message-ID: <4ht68m$lhq@vixen.cso.uiuc.edu>
Source record: 25147

Reply-To: dtebbe@aol.com (D Tebbe)

Anyone interested in free exhibits passes for the NAB 96' show in Las Vegas give us a call. CCA has free passes for any interesed party. Just give Kerstin Benton a call and she will get them out for you. Stop by and say hello, we are in Booth 3505 in the Radio/Audio hall. We should have a health supply of greenies for all you engineering types. See ya there!!

Darrin Tebbe, Senior Sales Engineer
CCA Electronics, Inc.

770-964-3530
Fax (770) 964-2222
or E-mail me: dtebbe@aol.com

2496. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: Matt Mauler <mauler@worldgate.com>
Message-ID: <4ht69h$lio@vixen.cso.uiuc.edu>
Source record: 25148

Dan Hughes wrote:

> We are a noncommercial college station that sells grants. One of our
> sponsors has asked if we can do a live remote from the store. We have
> done live remotes from such places as the Humane Society, but it seems
> to me that doing this from a commercial establishment would violated
> the noncommercial rules. Do others have thoughts on this?

You can't do the remote. However, there are ways you can work around the current rules so that everyone is happy. Turn it into a charity fundraiser that happens to be broadcasting from the establishment. Do not read prices, do not plug products. The most you can promise the "sponsor" is some traffic in the store.

--

Matt "Mauler" Cundill
Edmonton, Alberta
Canada, Planet Earth

2497. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-10 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4ht68n$lht@vixen.cso.uiuc.edu>
Source record: 25149

In article <4hpv0v$d7@vixen.cso.uiuc.edu>, Tony Calguire
<calguire@freenet.msp.mn.us> wrote:

> On 7 Mar 1996, Tom Taylor wrote:
>
> >
> > Some details: Price was $22 million....It's Nationwide's debut in the Twin
> > Cities....Stations were once country (under Park) as KJJO. Tom Taylor/
> > Inside Radio
> >
>
> That doesn't even begin to describe what these stations were under
> Park... Let's see if we can trace this back:
>
> Current: Smooth Jazz
> 1992?-1995: Country (First, contemporary country, then classic country)
> 1990?-1992?: Modern Rock KJ104 (Nobody wanted to see this format go)
> 1985?-1990?: Heavy Metal Hot Rockin' 104 FM (Their longest-lasting format)

I think it was late '86 when this started. They had been Oldies, and went
Classic Rock for all of a few days, before deciding on the Hard Rock
approach.

> 1983?-1985?: Classic Rock/Oldies "20 Years of Rock n' Roll" K-JO 104 FM

Started late '82.
> (My personal favorite of all the formats; the perfect combination of
> classic rock and oldies, unfortunately, it came five years too early for
> the classic rock craze)
> 1981?-1983?: Country K-JO 104FM

Started early '80. Before that, MOYL, AC, Disco, AC, "Gold 104", and
Request Radio (getting back to the era of the late Tac Hammer.

> I think this is as far back as Park goes; before that the station was
> KRSI with a different owner, I believe.

Nope. Park bought it in '65 or so, from a subsidiary of the Red Owl
grocery store chain, popular in the Twin Cities. (The last GM, before
Park bought it, was Dale Weber, who went on to WDGY for what seemed like
forever!)

> This is the legacy that Park left us with. Any time the station got too
> popular, they would quickly change the format and sink back into
> mediocrity. The only format they were successful with was heavy metal.

Yes, but how many stations pull this off today? Witness the recent decline of WXTB/Tampa, and the evolution of Z-Rock to a more Alternative-leaning format. I, too, loved Hot Rockin' 104; I just question whether it could be pulled off today.

> So, what kind of owner is Nationwide? Can we expect a game of "musical
> chairs" with formats, or will we perhaps get a musical format we might
> actually want to listen to?

Nationwide plays somewhat conservatively with formatics, but spends $$ on its stations. Look for KMJZ (or any future incarnation) to be MUCH more competitive under Nationwide than it ever was under Park. Nationwide will spend the needed bucks on research, as well as marketing. The only question is whether it will continue in the Jazz/NAC niche, or go to something more mainstream, and take on KDWB, KS95, or KQ. Watch this one!

2498. Re: WJR PD MOVES TO WOOD-GRAND RAPIDS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4i37vt$le7@vixen.cso.uiuc.edu>
Source record: 24950

Kevin Collard wrote:
>
> Skip Essick the current PD for WJR-Detroit has accepted the position of
> General manager at WOOD-Grand rapids, his last day is April,5th. no
> replacement has been named, We all wish him well,

Didn't I just read about him going to WJR a few months back? Less than a
year, surely.

-- Tom Betz ----------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
-----------------+ I am one of many. -- Laurie Anderson +------------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

2499. Re: Chicago Radio Watch: Special Report-Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4i37se$lao@vixen.cso.uiuc.edu>
Source record: 24951

JJB92@aol.com wrote:

>As noted in an earlier post which contained the press release, radio legend
>Steve Dahl has resigned from sports talker WMVP-AM. Steve had been handling
>the morning drive at WMVP his infamous split with long time sidekick Garry
>Meier. Steve cited differences with Evergreen management regarding the
>content of his show. Management wanted Steve to concentrate on sports talk.
> Steve felt the sports angle was limited and preferred more leeway in show
>content.

OK , Joe that's Steve's side of the story. How about this: He was
making a lot of money and his numbers sucked. I think that would be
closer to the truth.

Jay
jmarvin@well.com

2500. Re: Denon TU680NAB

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: senator@well.com
Message-ID: <4i37ss$lb0@vixen.cso.uiuc.edu>
Source record: 24952

In article <4hl9qb$726@vixen.cso.uiuc.edu>
mec@acsu.buffalo.edu (Marie E. Copertino) writes:

> It is a truly awesome tuner for both AM and FM.

I totally concur. And I recommend that interested persons act quickly,
because I can't see it as staying on the market much longer, in view of
the changes heading our way in radio in the near future (i.e., the
conversion to DAB--the mfrs won't be puring further R&D funds into
analog tuners).

< John Covell >
< University of San Francisco >
< senator@well.com >
< http://storm.usfca.edu/~covejo00/index.html >

2501. Swiss Radio DRS3 Internet-Week on the net

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Patrik Tschudin <patrik.tschudin@news.srdrs.srg-ssr.ch>
Message-ID: <4i37t6$lb5@vixen.cso.uiuc.edu>
Source record: 24953

for all the rest (in german) see:

http://www.infomall.ch/drs3/

--
Patrik Tschudin Swiss Broadcasting Corp. Radio DRS3 CH-4024 BASEL
Switzerland fax+41613653380 patrik.tschudin@news.srdrs.srg-ssr.ch

2502. Dragstrip Commercials "Sunday, Sunday, Sunday!"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: steinski <steinski@angel.net>
Message-ID: <4i37t7$lb6@vixen.cso.uiuc.edu>
Source record: 24954

Does anyone have any information on the beginnings of the crazy dragstrip spots that used to be so prevalent on air? You know - the ones with the nutty little chipmunk voices ("Raceway Park!") and the announcer screaming "Sunday, Sunday, Sunday!"

I'd be interested to know if any one person actually "invented" the genre, which production houses were responsible (i.e.; did one house/announcer handle ads for the entire country?), and any other information I can get.

Thanks very much.
--
steinski@angel.net

The United States.
The Best Government Money Can Buy.

[Moderator's Note: This thread was just delved into recently. I asked the poster in email to search the archives for this info, but posted this anyway in case anyone else wants to comment, but let's not repeat the 1 1/2 month thread we just finished in 1995. Bill]

2503. Re: the fall of a station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Robert Landry <umar@cybercom.net>
Message-ID: <4i37t9$lb7@vixen.cso.uiuc.edu>
Source record: 24955

talk1370@aol.com (Talk1370) writes:

>...You know what? Radio
>listenership for all stations peaked in 1993, and the medium has
>been losing audience ever since.

On what data do you draw this conclusion? I heard Gary Fries (of the RAB) say recently that the average American listens to radio for about three hours a day, and that statistic has remained the same since the 1930's. I also heard him say that radio revenues had been rising 8 or 9% for the last two or three years and that was expected to continue.

At WCRB our local sales this year to date are up more than 30% from the same period in 1995.

If radio's appeal is declining, I sure can't see it. But then the effects of that telecommunications "reform" bill (on which subject my opinions are well known) have yet to be felt, so who knows what may happen.

Rob Landry
umar@cybercom.net

What can I do for you? http://www.cybercom.net/~umar/cando.html

2504. 15 YR. RADIO PRO LOOKING FOR MORNING GIG

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: hilley@postoffice.ptd.net
Message-ID: <4i37u0$lbk@vixen.cso.uiuc.edu>
Source record: 24956

If you need a morning man who can work the phones, have fun AND make your listeners LOOK FORWARD to getting up each day, e-mail me. I'm currently producing a successful morning show (and doing Sports on the same) and pulling overnights in Harrisburg, PA (#73 market). I'll consider all formats and am willing to travel for the right $$. I've done mornings most of my career and WANT it back! I still think radio is the greatest business around. Ask anybody who knows me- I'm a team player with a GREAT attitude. Check out my homepage for a picture and quick audio blurb- http://home.ptd.net/~hilley/index.htm --- C'mon- let's talk!

2505. Re: Mario Cuomo Talk Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4i37uf$lbr@vixen.cso.uiuc.edu>
Source record: 24957

km@mathcs.emory.edu (Ken Mandelberg) wrote:

>Reply-To: km@mathcs.emory.edu

>I've been trying to get a list of stations that carry the
>Mario Cuomo Talk Show. Actually the network that carries
>it "swnetworks" even has a web page, but they ignore any
>e-mail I send, and they don't actually list any of their
>stations.

Is it still on the air?
jmarvin@well.com

2506. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4i37uo$lc0@vixen.cso.uiuc.edu>
Source record: 24958

Reply-To: MHz@bitstream.mpls.mn.us

>>Now, KRSI-AM.....

1978...automated country
1979...New Wave (MusicRadio I-95)...MD Gregg Swedberg now at
K102)...morning guy was Craig Ashwood, now PD at WARW/Washington
and the voice of Outback Steakhouse.
1980...MOYL

I lose track there...since then, they've done business, all request,
Urban...what else...anyone? anyone?

Jay Philpott

And lots of simulcast of the FM, whatever the format du jour happened to be.

(Hi, Jay!)

Alan Freed

2507. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4i37v7$lce@vixen.cso.uiuc.edu>
Source record: 24959

NewsRadio (jmckay@interlog.com) wrote:

: > Several top hit songs now use the f-word and the s-word, and many
: > commercial stations around here are playing them unedited. Have the
: > rules changed, or is the envelope being pushed a bit farther than it
: > should? Can't these folks get in trouble for this practice any more?

: Depends on how tolerant your audience is. On an AOR or Modern
: Rock/Alternative format, its probably ok. Stations only tend to get into
: trouble when folks complain....

Is it really true that the f-word was craftily embedded in a live Beatles recording of "Sgt. Pepper's Lonely Hearts Club Band". At one point in the song the singer counts one-two-three-f***. The person listening is pretty much going to expect (and probably hear) the word "four" there, not it's four-letter replacement. And the Who's "Who the f*** are you", this one seems to have been played unedited for quite some time.

2508. ST LOUIS RADIO WATCH - 3/11

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4i37ru$laf@vixen.cso.uiuc.edu>
Source record: 24960

KRAM-AM TO DROP TALK SHOWS
FOR SIMULCAST OF WKBQ-FM,
CALL LETTERS WILL CHANGE

by Scott Simon

ST. LOUIS ---- Zimmer Broadcasting's KRAM-AM (1380) will drop all of its talk shows on March 21 and return to simulcasting its FM station, CHR formatted WKBQ.

Also, the call letters will be changed to WKBQ-AM.

That means "The Fabulous Sports Babe" and "The Ken Hamblin Show" are out, and there is no word if anyone else in the market will pick them up.

Last November, KRAM lost Roger Fredenberg and Art Bell to KSD-AM (550), where the pair had aired until January, 1995 when KSD dropped CNN and talk for Stardust nostalgia. KSD went back to an all-talk format last December.

The KRAM call sign was an interesting move by Zimmer, made early last year when it was known the Los Angeles Rams of the National Football League was moving to St. Louis. Zimmer changed the call letter from WKBQ-AM, hoping it would be a marketing tool if the station won the rights to broadcast Rams football. But it failed quickly, when the bidding was narrowed to KSD and KMOX, which KSD eventually won with a seven-year deal, secured for three years, optional by the team in years four through seven.

An odd move by the station about the changes was to put on an on-air promo that thanks people for listening to "Straight Talk 1380 KRAM", thanks the on-air shows they are dumping, even thanking Fredenberg and Bell, who left the station months ago.

It's a good move for the station, which has a poor signal both day and night (5KW-day, 1KW-night, DA-3), especially when the competition heats up later this year when WIBV begins talk and news programming under new ownership, using many former KMOX air personalities at the start up.

ZIELONKO TO WIBV --- Fred Zielonko, long-time show producer at KMOX, has been named the program director for WIBV when it finally becomes acquired by his former colleague Tim Dorsey.

In the circle of irony, Zielonko will be overseeing John Carney, who left KSD last week to join the new WIBV --- he's the son of the late KMOX great Jack Carney, who Zielonko worked for up until his death in 1984.

Although it has not been confirmed at press time, word is that Dorsey has made overtures to buy children-formatted WFUN-FM (95.5), license to suburban Bethalto, Illinois, but listenable in areas of St. Louis that directional-pattern WIBV doesn't reach.

The reported asking price by owner Robert Howe of Wood River, Illinois is $1.2 million, considerably higher than the $300,000 that he wanted for it in 1992.

It would be a good move for Dorsey and WIBV, because with talk/news programming, he could take the stereo carrier off for a mono signal that will increase it's coverage into St. Charles county and far reaches of St. Louis county, where most of the area's population is relocating.

Although Dorsey has said he would like to increase WIBV's power and reduce its directional pattern, consulting engineers who specialize in AM directional work say it's very unlikely that could ever happen, unless a 1260 AM co-channel station would reduce it's power and change pattern for WIBV's benefit, which also is unlikely.

- 30 -

2509. Re: Promoting a book via radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Olin Murrell <olin@bga.com>
Message-ID: <4i37s3$lah@vixen.cso.uiuc.edu>
Source record: 24961

Louis Maier wrote:
>
> My father recently had a book published. The publisher is a small
> university press (Ide House) and has done next to nothing to promote
> the book. My father has been doing personal appearances and readings
> with a good deal of success, as he usually sells several books (e.g.
> in his last appearance, he sold 16 books in a audience of 25 people)
> and is often invited by audience members to give presentations to
> other groups. However, when it comes to radio and TV, he has had
> difficulties getting interviews. So far, he has managed to get
> interviews at a couple stations in our local (Washington DC) market,
> a 30 minute interview on WGTS FM's program Generations, and a 30
> minute interview on Cable TV 21 (the Montgomery County Channel).
> I assume that these interviews went well, since members of the
> productions crews asked about getting copies of the books.
>
> In attempting to arrange radio interviews, several questions come to
> mind:
>
> 1) How can he find out which radio stations in a given market produce
> programs suited to his subject matter?
>

Go to your area library, and look for a publication called The Billboard Annual, or SRDS (if memory serves). These publications will list virtually every radio and television station in North America.

Often, format information is included that will give you a lead here.

There are also several tout sheets that go out to radio producers. As a former talk show host (Houston, San Antonio, Austin, Texas), I never got many guests from these sheets, but I did look through them, and occasionally we booked a guest or two from them.

> 2) Assuming that such stations have multiple programs where his material
> fits, should he be contacting producers for all the shows simultaniously,
> one at a time, or should he be contanting someone else (i.e. the station's
> program manager)?
>

Contact 'em all.

> 3) How persistent should he be? Once contacted, should he be calling
> producers every few days/weekly until he gets a difinitive answer from
> them, or does this just alienate the producer?
>

Call from time to time, but don't bug 'em. You can't "make" them be
interested in this book.

> 4) What should he send to producers? Presently, he sends a publicity
> flyer with a cover letter, and if the producer expresses further interest,
> he sends out a copy of his book. Would he do better sending lists of
> interview questions (and answers?), video/audio tapes from his previous
> interviews or other materials?
>

That's probably about right. The major publishers send out books the
first time around, but independent writers usually can't afford to do
that, so a letter is probably a good idea.

> 5) Any other suggestions?
>

Yeah. Find a publicist. It could well be worth the money.

> Any assistance is appreciated.
>
> --Martin Maier
>
> ************* ABOUT THE BOOK ********************
> Just in case this is the Ideal place to inform radio producers about
> the book, below is some information.
>
> IN LIEU OF FLOWERS by Dr. Louis Maier, is a collection of 28 true stories
> about his life as a German Jew growing up in the village of Malsch
> during Hitlers rise to power.
>

Upon reading this, another thought comes to mind. Contact the major
Jewish groups, and try to hook into their publicity organizations.

> There is a web page at http://www.wam.umd.edu/~drmaier/inlieu.html
> with further details.

Good luck.

--
Olin Murrell
Austin, TX
olin@bga.com
http:/www.realtime.com/~olin

2510. bob lassiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: jama@q-net.net
Message-ID: <4i37s5$lai@vixen.cso.uiuc.edu>
Source record: 24962

Whatever happened to bob lassiter, late of WSUN in Tampa. Blown out of the station just before Chirstmas. Any info appreciated, thnx.

2511. Re: ISDN at Remote sites

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: aconstantine@musicamusa.com
Message-ID: <4i37tn$lbf@vixen.cso.uiuc.edu>
Source record: 24963

In article <4hl9qi$72g@vixen.cso.uiuc.edu>, weav@a.crl.com says...
>
>
>In article <4hipme$cl4@vixen.cso.uiuc.edu>, "Michael Black...WEOS-FM"
><BLACK@HWS.EDU> wrote:
>
>> We are using ISDN for more and more away contests, where available. This
>is the
>> catch. We run into problems with phone companies that have "minimums", like
>> Nynex and Rochester Telephone that require two and 6 moths of service
>> respectively. This makes it more difficult to justify one time remotes. The
>> other problem we run into is that for sports, ISDN may be possible in
>the area,
>> but the Colleges site may not be able to "guarantee" it. This gets complciated
>> when you are hundreds of miles away....
>
>
>The thing that occurs to me is to talk to the athletic dept. at the
>schools, and say "Look, we need this line, but only occasionally. How
>about if you put it in and charge every station a month's line-charges per
>use [or less if it'd get a lot]?"
>
>That requires some serious advance work, but could be made to pay off...
>
>At KFJC we've never actually used ISDN for a game yet, but the possibility
>stands open. I've worried about those issues. It's a real pisser when
>you have to fall back on the Comrex-and-Aural-Exciter technique...
>
>--
>Eric C. Weaver
>Chief Eng. KFJC 89.7 Foothill College Los Altos Hills CA 94022
>

You might want to consider the FieldFone, a new device from MUSICAM USA
(formerly CCS). FieldFone is a POTS Codec, capable of delivering 20 Hz
to 6.7 kHz mono audio over a single analog dial-up telephone line. Audio
is bi-directional, so separate cue lines are not needed. Signal-to-noise
ratio is 75 dB or better, and distortion is 0.08 percent.

If you would like more information about FieldFone, or any of our MUSICAM
digital audio codecs, please contact me.

Art Constantine
MUSICAM USA (formerly CCS Audio Products)
Tel: 908-739-5600

Fax: 908-739-1818
Email: aconstantine@musicamusa.com

2512. Re: Question: Broadcast Delay

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4i37sq$lav@vixen.cso.uiuc.edu>
Source record: 24964

What usually happens, is that the un-delayed broadcast is
being carried on the audition channel of the board (so the
host and guest can hear what's going on in real time) but the
audition output gets sent into a digital delay loop, and back into
the master control board (after delay) in main program channel,
and out through the audio chain and over the air.
When delay gets invoked...the board engineer dumps the feed
going out of the delay loop and into the program channel with
a "dump" button that cuts that feed, goes very briefly to live un-
delayed audio, then starts the electronic delay cycle going all
over again at a point past the offensive comment. It sounds like
an abrupt jump-cut in the audio feed, and in a sense, that's what
it is, created digitally by simply splicing a few seconds of pro-
gram stored in the delay unit's memory banks out of the feed to
the audio chain, purging that no-no stored in the delay system's
RAM chips. That's how our delay system works and I think most
stations use something similar (I hope no one's using that old tape
loop system these days...)
Hope that helps...
Bob Smith, middays WXXI-AM 1370 Rochester NY

2513. Re: Zanzibar skit

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: we@well.sf.ca.us
Message-ID: <4i3805$led@vixen.cso.uiuc.edu>
Source record: 25014
Cross-posted to: rec.radio.broadcasting,alt.radio.networks.npr

Brian Sack (bsack@mindspring.com) wrote:

: Le Show is Harry Shearer's creation. He also does a lot of voice work on
: the Simpsons. You might try contacting NPR directly. I think their
: address is atc@npr.org

Harry Shearer's Le Show is not an NPR distributed program. It is,
however, distributed by an NPR Member Station (KCRW in Santa Monica.)
Harry also does pices for us on All Things Considered (which is the email
address you gave out, but probably not the best way to contact him.)

KCRW has a fantastic web site--- there, you'll find more information
about Le Show...

KCRWWW's URL is:

http://www.kcrw.org/

--
Robert Holt <rholt@npr.org>
Webmaster <we@well.com>
National Public Radio <www.npr.org>

2514. Looking for propagation map source

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: dsrekcc@prism.gatech.edu
Message-ID: <4i37v8$lcf@vixen.cso.uiuc.edu>
Source record: 25015
Cross-posted to: rec.radio.broadcasting,rec.radio.noncomm

I volunteer my time for a non-commercial station in Atlanta.
We occasionally get complaints from people who claim that our signal does not reach them in the suburbs. I've seen propagation maps for other stations (on the web, in fact), and I'd like to track down one for my station.

Does anyone know where I can get such a map for my station?
Does the FCC keep one on file? I've already talked to the other station engineers, so don't tell me to ask them :)

--

____
Chris Campbell 5 days and counting
dsrekcc@prism.gatech.edu http://www.prism.gatech.edu/~dsrekcc/
campbell@intergate.net http://www.intergate.net/uhtml/campbell

2515. Re: (Religious) Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4i37va$lcu@vixen.cso.uiuc.edu>
Source record: 25016

I'm sure Adam is doing fine work at WBGL...but his point about American Family Association/WAFR is, if anything, understated. Each week, "M Street Journal"'s list of translator application seems to contain anywhere from 20 to 35 applications, not just from WAFR, but also from the Twin Falls Calvary Chapel (KAWZ Twin Falls ID), Pensacola Christian Church (WPCS Pensacola FL), et al. KAWZ and WPCS seem to be the big offenders. Many of the applications are just plain ridiculous, like the one for 97.9 in Fitchburg MA filed by KAWZ (Fitchburg is about 20 miles from Winchendon MA, home to WINQ on first-adjacent 97.7).

There's something painfully wrong with the regulatory system when it says that I can't start a local 10-watt radio station, but the Pensacola Christian Church can come in and build a 10-watt station -- and ONLY if it rebroadcasts something from out of town!

I'd be happy to work with other r.r.b. readers to see if we can find a way to put an end to this egregious abuse of FCC rules. As I understand it, the original idea behind allowing satellite-fed noncomm translators was to allow public broadcasters in spread-out areas like Utah or Wyoming to serve remote areas, *not* to allow one or two religious broadcasters to blanket the nation with transmitters in every community. I'm not a fan of Christian radio, but I'd still much rather see it done through local stations, or regional networks like those of WBGL, or Mars Hill/WMHR in Upstate NY, or WGLY/WGLV in Northern New England, than to see it done by satellite from Florida and Idaho.

-=Scott Fybush - fybush@world.std.com=-

[Moderator's Note: Scott, I would (as you know) love to start something on this topic. If everyone who cares about this topic and would like to see a legit, reasonable solution created, please email me well start a discussion. Bill]

2516. Re: WZJM Cleveland

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: sjsobol@nstc.com
Message-ID: <4i37vu$le8@vixen.cso.uiuc.edu>
Source record: 25017

sjsobol@nstc.com (Steve Sobol) wrote:

>Jammin 92.3 FM in Cleveland has been turning to a new playlist with
>much less rap and more "upbeat hits" (yuck). Today they ran a promo
>I know that 18-35 year old women are becoming an increasingly
>important demo... but I still can't see just surveying *women*. Does
>anyone else have a problem with this?

>I'd challenge the station to reply to this, but they won't. I know
>they won't. I left a rather longish voice mail message to Rudman a

>Meanwhile, I will continue to hold my opinion that the management of
>Jammin' 92.3 should take a little money out of one of their expense
>accounts and go buy themselves a clue.

I've received a bunch of e-mail replies about this post, and I want to clarify what happened. First, someone (who I tried replying to, but the mail bounced) said "with an attitude like that, it's no wonder they didn't get back to you." I was unhappy with them, but I didn't call looking to start a fight. I indicated my displeasure with no uncertainty, but I didn't yell or call names. The "buy themselves a clue" remark comes from the fact that they haven't really said a word about this in over three weeks, and also because of certain circumstances... which are outlined below.

I wouldn't even care what is going on there, except that they are changing from what is basically a completely unique format in Northern Ohio to a very common one. Six stations either offer AC or a top-40 format which plays a lot of the adult hits. Those would be WQAL and WLTF (Cleveland), WZOO (Ashtabula),
WYHT (Mansfield), WKDD (Akron), and WCPZ (Sandusky). Jammin' 92.3's signal overlaps the signals of all except WYHT and WCPZ, and is in direct competition with all except those two and WZOO (WQAL and WLTF are in the same city, and while WKDD is not a Cleveland station, its signal is strong all across the Northeast corner of the state). That is the gist of my irritation... I know their ratings stink. I can't fault them for changing formats. I have a problem with them totally ignoring 18-34 year old males and going with the women only (even though I know that is the high-income demo) and I have a bigger problem with them switching from something unique to something that is going to sound exactly the same as everyone else.

I guess it's all a matter of perspective.... I think they are doing it for the money; my friend, a sound engineer who is African-American, says it's part of a move in the music industry to keep rap off radio because it's too controversial. So maybe I'm wrong. But I can't see

them doing any better as an AC. We have too many of those in Cleveland already. Reminds me of the two dozen modern-rock stations in New York City.

--
Steve Sobol is sjsobol@nstc.com or sjsobol@apk.net
North Shore Technologies, Cleveland, Ohio
For a copy of the APK Commonly Asked Question List e-mail
apk-faq@nstc.com

2517. WKTU - Historical Questions

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Ellis Terry <Ellis_Terry@msn.com>
Message-ID: <4i37vv$lea@vixen.cso.uiuc.edu>
Source record: 25018

In response to "Bruce Slutsky, Van Houten Library 2/13/96

During the 70's WKTU-FM was one of nine stations in the old San Juan Racing radio group. The owners also owned the San Juan Race track in Porto Rico, thus the name SJR Radio.
WKTU was the FM and WJIT was it's am sister station at the time. The other stations in the group were WKLS AM/FM in Atlanta, WJMD FM & WUST AM in Maryland/D.C., WQAL FM in Cleveland, KRLY FM in Houston and KNUS FM in Dallas. I served as the Chief Engineer at KRLY in 1978 & 1979 then I was transferred to D.C. as Chief Engineer of WJMD which later became the first of the Lite Rock stations under the ownership of Combined Communications which in the early 90's became the ARROW under CBS.

Ellis Terry Jr.
Director of Engineering & Operations
Douglas Broadcasting/PAR Radio

2518. Re: The "SkyWave" WWL 870

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4i3801$leb@vixen.cso.uiuc.edu>
Source record: 25019

bilsmith@crl.com wrote:

BI>There are radio DX-Collectors. There are also a lot of people
BI>who search out distant stations because they are current, pleasurable
and
BI>exciting to listen to. And they buy.

Bill,
From an advertising standpoint they're too few to seriously
consider and impossible to measure. Unless I'm selling DX equipment
those listeners and I'm sure the target audience is correct, it's simply
too small to do much more than tease the client with some extra
coverage.

Rich

2519. Zanzibar Skit

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Stephen Snyder <stephen_snyder@wgbh.org>
Message-ID: <4i3804$lec@vixen.cso.uiuc.edu>
Source record: 25020

Subject: Time: 11:04 PM
OFFICE MEMO Zanzibar Skit Date: 3/11/96

<< A couple of years ago I heard a
<< comedy piece on npr...
<< about some kid who did not
<< finish his assigned report on the
<< country Zanzibar

Zanzibar was written and performed by storyteller
Bill Harley. It's on Round River Records. You can
contact Bill there:
Round River Records
301 Jacob Street
Seekonk, MA 02771
508-336-9703

2520. Re: KZZP-Phoenix, AZ

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4i37ua$lbo@vixen.cso.uiuc.edu>
Source record: 25021

On 10 Mar 1996, "John C. Musselman" <john@primenet.com> wrote:

> Well... Michael Hagerty was right. Nationwide Communications has
> reincarnated KZZP 104.7 FM in Phoenix.
> (snip)
> In my opinion... Brandmeier is about the only good thing in this whole
> picture. The rest of the talent lineup really disappoints me. Jocks like

> Kevin Ryder and Gene Baxter (now Kevin and Bean at KROQ in LA), Doug
> Roberts (Sluggo at KROQ in LA), Clarke Ingram, Valerie Knight, etc...
> These people were what made KZZP in the 'good ole days'.
> (snip)
> I strongly believe that the only way this station could be successful is

> to truly do what they said their intent is to do... bring back the sound

> and talent of the OLD KZZP. I am thoroughly unimpressed with their
> current proposed lineup (with the exception of Brandmeier) and I think
> they will see in their first few books that they made a mistake!

I'm flattered to be mentioned and remembered in connection with KZZP.
Those were great times. As for this new reincarnation, I'm not sure what
to make of it. Quoting from a post I wrote yesterday in reply to a
similar question on America Online's message boards:

> Aside from the fact that I have a 13-page contract written by the
Pyramid
> lawyers that not even Johnnie Cochran could get me out of, there is a
simple
> reason I'm not there...they never asked me. Apparently none of the
other KZZP
> veterans were contacted either. I'm amused by all the talk about "not
being
> able to bring back" the old KZZP. No one even tried.

I've since heard that former KZZP afternoon driver Steve Goddard, now at
KNIX, was apparently made an offer (or at least a "feeler") and declined.
Regardless, there seems to have been little effort to bring back the old
staff or sound of the legendary days of KZZP. I guess they have their own
agenda.

Anyway...thanks for remembering!

Clarke Ingram
former KZZP Operations Manager/Air Personality
1985-87
==========

Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2521. Re: KZZP-Phoenix, AZ

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4i37uc$lbp@vixen.cso.uiuc.edu>
Source record: 25022

In a previous article, john@primenet.com ("John C. Musselman") says:

>
>
>Well... Michael Hagerty was right. Nationwide Communications has
>reincarnated KZZP 104.7 FM in Phoenix. Although there are currently no
>jocks talking on the air, the lineup is pretty much known to people who
>have followed this issue...
>
>AM: Jonothan Brandmeier
>Midday: Ginny Harman
>Afternoons: Cary Edwards
>6-10: BJ Shea
>Overnight: position not yet filled
>
>In my opinion... Brandmeier is about the only good thing in this whole
>picture. The rest of the talent lineup really disappoints me. Jocks like
>Kevin Ryder and Gene Baxter (now Kevin and Bean at KROQ in LA), Doug
>Roberts (Sluggo at KROQ in LA), Clarke Ingram, Valerie Knight, etc...
>These people were what made KZZP in the 'good ole days'
>I strongly believe that the only way this station could be successful is
>to truly do what they said their intent is to do... bring back the sound
>and talent of the OLD KZZP. I am thoroughly unimpressed with their
>current proposed lineup (with the exception of Brandmeier) and I think
>they will see in their first few books that they made a mistake!
>
>I could be wrong after they actually put people on the air, but I am
>extremely disappointed at the moment...
>
>Michael: your thoughts? :)

John: I respectfully disagree. I think they've found the sweet spot
in the market...realizing that the near-6 share in alternative(split
evenly between KZON and KEDJ)has a lot of folks who like much, but not
all of the music, and who, given a choice, would just as soon not
deal with the attitude.
I edited out(by mistake) your comment about
only subtly changing the music...they've traded Phil
Collins, Elton John and Celene Dion for Alanis Morrisette,
Oasis, Goo Goo Dolls and Deep Blue Something. That's a big
change...and an acknowledgement that this is now
(young)adult music.
As for the talent, I don't know whether Valerie or Clarke were
approached...Steve Goddard was and chose to stay at KNIX...but Kevin,
Gene and Doug aren't likely to bolt KROQ to come back to KZZP. I

think all those people are tremendous, too...now,let's see
if it's possible to create another great air staff. Give
Ginny, B.J. and Cary a chance to actually get on the air playing
something other than the non-prescription sleep aid that
Variety 104.7 had become. If it works(and (GM)Paul Talbot,
(PD)Dan Persigehl, (Consultant)Guy Zapolean and (researcher)
Steve Casey are deeply committed to seeing that it does),
then KZZP creates yet another great air staff that raises
the expectations for everyone else on the air here.
Best Regards,
Michael

2522. Re: FCC operators license info needed

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4i37ue$lbq@vixen.cso.uiuc.edu>
Source record: 25023

As of December 1, 1995, Restricted Radiotelephone
Operators permits are no longer required for station operators.

In other words, don't worry about it.

-Andrew Dickens

2523. Re: Radio equivalent of VCR ?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: gimpel@netaxs.com
Message-ID: <4i37vk$lds@vixen.cso.uiuc.edu>
Source record: 25024

Steve Dropkin (sdropkin@isd.net) wrote:
:
: In article <4hipmo$clm@vixen.cso.uiuc.edu>, "Michael R. Frumer"
: <mfrumer@thunder.ocis.temple.edu> wrote:
:
: > What is the best way to achieve for radio broadcasts the type of
: > recording that is done for TV using a VCR? My objective is just to
: > time-shift my listening to various programs. I thought that this would be
: > a standard kind of thing, but stereo stores say they have never heard of
: > such a thing.
:
Last year we went to Radio Shack and got a stereo system with a timer.
We set the timer every morning to record Duffy and Company while we're
at work and listen to it at our leisure. The only problem we have is
getting both hours on one tape. The label on the unit is Optimus and
it's been great. It's important to us to have a tape that's compatible
with all our other tape players - unlike what's being advertised on
Rush's show.

Anneliese Gimpel, Collegeville PA

2524. Re: Staff say WAXQ is for sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4i37vl$ldt@vixen.cso.uiuc.edu>
Source record: 25025

Sorry Rich. Good point and my mistake. I did identify the author in my post
but didn't indicate the newspaper. This has been duly noted for future
reference.

Ron

On Mar 08, 1996 18:41:59 in article <Staff say WAXQ is for sale>,
'richwood@commspec.com' wrote:

>
>
>ronkr@pipeline.com wrote:
>
>RO>Article From The Radio Section Of A NY Newspaper:
>RO>
>RO>____
>RO>
>RO>Staff say WAXQ is for sale
>
>One suggestion: when you lift an article, verbatim, from a publication,
>common courtesy and basic credibility require you to identify the
>source. This article by David Hinckley appeared in the New York Daily
>News. David writes one of the media columns.
>
>Rich
>
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2525. Re: Whatever happened to WCAU in Phil.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: dbrouda@netaxs.com
Message-ID: <4i37vn$ldv@vixen.cso.uiuc.edu>
Source record: 25026

In article <4hipms$clr@vixen.cso.uiuc.edu>, MichaelCarraher
<70712.547@compuserve.com> wrote:

>Rumors are circulating...
>Reportedly Group W/CBS will duop KYW and W??? (currently WGMP -- the
>"game in Philadelphia" -- the WCAU call letters went with the TV station
>now owned by NBC). The following scenarios have been mentioned:
>1. KYW stays all news, W??? goes all talk. (Duop GM Roy Shapiro
>was recently reported attending a talk radio convention.)
>2. KYW and all news radio move to 1210 (better coverage of the Northern
>suburbs). All talk, all business or all sports at 1060.
>3. Nothing changes. KYW stays all news. 1210 stays all sports.
>
>You pays your money, you takes your choice!

I think the relation people have of KYW News Radio with the 1060 frequency
far outweighs the increased coverage. KYW 1060 does not need increased
coverage IMHO the cover enough of the Greater Philadelphia Region as it
is.

However, something definately needs to be done with 1210 WGMP. It is a
very powerful station, but the programming stinks. Maybe just clear
everyone out of there and start out fresh. (If it is Sports programming,
there'll be competition with 610, but I think 1210 could pull in the
listeners if things are done well.)

-Dave

____
David Brouda
WebMaster, WHHS-FM World Wide Web Site
WHHS-FM - http://www.netaxs.com/~dbrouda/whhs/
E-mail - dave@brouda.com, dbrouda@netaxs.com
____

Do you believe in Macintosh? Learn how to help the cause by subscribing
to EvangeList. To receive instructions, send an email to
<evangelist@macway.com>.

2526. Re: Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4i37vr$le4@vixen.cso.uiuc.edu>
Source record: 25027

In article <4ht69n$lj6@vixen.cso.uiuc.edu>, dangerousdan@usa.pipeline.com (DangerousDan) writes:

>I and many of my friends in the industry are consistently incredulous
>driving through medium and major markets listening to semi-talented
>"personalities" (and LOTS of card-readers!) wondering WHAT they did
>to get that gig.

Sometimes they're people whose origins are local to that market, and they have some appeal there that you, as an outsider, don't understand. They may just be people who are willing to work cheap. And crazy as it seems, some people in radio are hired for their looks, either through unconscious bias or a deliberate policy to hire only those who will present the desired image at outside events.

>There's rumors of stations placing ads in the trades for jobs already
>filled just to satisfy their EEO requirements.

I'm not a PD but I've been one, and I've been around a long time, and I know this is quite common.

Radio is, relatively speaking, a very small industry. It has always been a business in which "everybody knows everybody," or at least seems to. A PD might think, "I'd like to hire Joe if an opening comes up," and then somebody quits--but he can't just hire Joe without creating the paper trail that keeps the government happy. The PD may have heard Joe in another market and thinks he's just what the station needs. Or he may be trying to steal the competition's best talent. Or Joe may just be his buddy. Or maybe he _is_ a minority and the station is under EEO pressure. Whatever the case, you're not going to get a shot at that job.

> Killer tapes that come
>"over the transom" that are ignored because a friend of a friend's
>consultant owes someone a favor.

No doubt, people do get hired in return for past favors. On the other hand, it's stupid to ignore a "killer tape," and successful PD's are not stupid. I doubt that it happens as often as some job seekers think. People who really are good get hired. But the "killer tape" has to fit the opening, and timing is often everything. I can't tell you how many times a really talented person has expressed interest in working for me, right after I filled an opening I'd been trying to fill for weeks, even months. At that point all I can say is, "where were you when I needed you?"

Mark Howell
News Director, KUZZ-FM/KCWR

Bakersfield, CA

2527. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4i37um$lbv@vixen.cso.uiuc.edu>
Source record: 25028

Todd Reasland (reasland.1@postbox.acs.ohio-state.edu) wrote:
: In article <4hpv0v$d7@vixen.cso.uiuc.edu>, Tony Calguire
: <calguire@freenet.msp.mn.us> wrote:

: > 1983?-1985?: Classic Rock/Oldies "20 Years of Rock n' Roll" K-JO 104 FM

: Started late '82.

Fall of 1983. I had just returned to the Twin Cities looking for a radio job and remember the time quite well-- that, plus a meeting with Dave Hamilton, now PD at KQRS but PD of Doubleday KDWB back then, who told me in a rather confidential tone what KJJO's new format would be a month before the change. (He'd spied the new billboards being constructed at Naegle.)

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

2528. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4i37up$lc1@vixen.cso.uiuc.edu>
Source record: 25029

In article <4ht68o$lhu@vixen.cso.uiuc.edu>, jaydio@aol.com (JAYDIO) wrote:

> Now, KRSI-AM.....
>
> 1978...automated country
> 1979...New Wave (MusicRadio I-95)...MD Gregg Swedberg now at
> K102)...morning guy was Craig Ashwood, now PD at WARW/Washington
> and the voice of Outback Steakhouse.
> 1980...MOYL
>
> I lose track there...since then, they've done business, all request,
> Urban...what else...anyone? anyone?
>
> Jay Philpott

I remember that, for awhile around '83 and/or '84, KRSI-AM was on a satellite CHR service. (I worked with the CE, Bill Robinson, who told me about a particular "dumb jock," who mistook the MASTER pot for the MONITOR pot, and turned it 'just about' all the way down. Bill was driving to the station, when it suddenly had gone just about all the way off...he kept turning up his radio, trying to think of what might have gone wrong!

After that, at whatever point, they went to a seperately-programmed-from-KJJO Oldies format, with the "request radio" idea of years ago (call in, and leave your request at the tone...). (WWTC had gone Urban by that time, before going back to Oldies, prior to Radio AAHS.)

KRSI went to the automated country format sometime around '72-ish, '73-ish. Before that, Tac Hammer programmed Request Radio.

2529. Re: FM All News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4i37us$lc3@vixen.cso.uiuc.edu>
Source record: 25030

>While all-news on FM is rare, it is not unheard of.
>
>In the late 70's, NBC's FM in Chicago ran all-news with its NIS format.
>
>And while that is gone, there are several FM public radio stations that are all
>news...many without talk.

Now that companies are buying many FM stations in a market, is it
possible we will be seeing News, Sports and Talk formats on FM? I would
listen to those formats on FM.

Bill
--

| Bill Dillane - www.iconn.net/pcbill - pcbill@iconn.net |

2530. Help Wanted: Radio news jobs available.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: WCHSNews@aol.com
Message-ID: <4i37ut$lc4@vixen.cso.uiuc.edu>
Source record: 25031

Here we grow again:
News department serving three stations adding at least one, maybe two news anchor/reporters to cover easternt Wisconsin. We're talking from Menominee, Michigan to Fond du Lac, Wisconsin, including Green Bay, Appleton, Oshkosh, and all points between. Growing company with positive cash flow, and good benefits. For those of you into market rankings, it's #s 132 and 183. For those who judge on population size, it's in excess of one million. Low cost of living, high quality of living. Third lowest crime rate in the nation, 10th lowest unemployment.
Send tape, resume, writing samples, salary history and references to:
Steve Bishop
News Director
WOSH-WVBO-WOGB
Post Office Box 1039
Oshkosh, Wisconsin 54902-1039

Or, you can EMail me at WCHSNews@AOL.Com, but I don't get a chance to check that but once a week.

eoe, and all that good stuff.

-SQB

2531. Re: Paxson adds 2 more in S. Florida

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4i37uu$lc5@vixen.cso.uiuc.edu>
Source record: 25032

I've heard the rumors about format changes too. I wouldn't put too many dollars on what is being rumored though.

Alan Mason
VP/Programming
Paxson Communications

Alan Mason
VP/Programming
Paxson Communications

2532. Paxson Communications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Brendan Cosgrove <kevinc@awod.com>
Message-ID: <4i37v0$lc6@vixen.cso.uiuc.edu>
Source record: 25033

I was in Florida, Orlando to be exact, over this past weekend. In driving down I-95 I also passed through Jacksonville. I noticed that the following stations are owned bny Paxson Communications. I was wondering if someone could give me a complete list of their holdings.

I know of the following:

WNZS 930 Jacksonville
WWNZ 740 Orlando
WWZN 540 Pine Hills/Orlando
WMGF 107.7 Mount Dora/Orlando

Thanks,
Brendan Cosgrove
Summerville, SC

2533. Re: PHOENIX: TIM & WILLY TO LEAVE KMLE

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Greg Skinner <gds@best.com>
Message-ID: <4i37sa$lam@vixen.cso.uiuc.edu>
Source record: 25034

In article <4ht68t$li5@vixen.cso.uiuc.edu>
Michael_Hagerty@azfamily.com writes:
> Chancellor Country KMLE(107.9) morning duo Tim Hattrick and Willy
>D. Loon have announced they will leave the station "for a top 5
>market" in 120 days...at the end of their current contract.

Could they be coming to KSAN/San Francisco, also a Chancellor station?
They've made a number of lineup/personnel changes lately. For
example, Buddy Baron, formerly of KSAN, is now doing morning drive at
KYCY/San Francisco.

--gregbo

2534. Re:Clear Channel expands

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: trapper <trapper@talon.net>
Message-ID: <4i37sj$laq@vixen.cso.uiuc.edu>
Source record: 25035

This was the last paragraph of an article posted to Airwaves
Journal #1916 3/9/96 regarding the Clear Channel purchase of the US
Radio group led by Ragan Henry.

> The biggest challange they are going to have in their latest
>acquisition is to get the Henry culture out of his group. Henry got
>where he is by becoming a professional person of color and Clear
>Channel got where it is by being good broadcasters. This is where
>the rubber will meet the road.

You know, I had no intention of responding to this article because
I
thought, if ignorance is bliss, this guy is in nirvana and he
couldn't read my response anyway...but I feel obliged.
Ever since US Radio bought my station several years ago, (actually
at that time it was still one of the very early names of the group,
whatever came before Seven Chiefs I believe, but memory fails me.) we
have been a top station in the group. We have achieved phenomenal
ratings success, our billing for the station is well over 500,000 a
month, our promotions are outstanding, we have musical artists from
around the world flying in to do interviews and performances for us,
and our staff is absolutely top-notch. Yet through all this, I don't
think the fact that Mr.Henry is a "person of color" has entered into
our decisions, or the decisions of our clients or record companies,
even once.
Mr.Henry has established an organization that runs the affairs of
the business like any good business. He hires the appropriate people
for the appropriate position, and lets them do their job without
interference.
If it wouldn't be for the fact that I've met and spoken with the
man several times, I would have no reason to believe he was any
color...hell, for the most part - at my end of the chain, the day to
day operations of the station - he's invisible.
And one more little note. You are not only insulting the entire
staff of each of the US Radio stations with your remark, but I guess
you just took a shot at Clear Channel as well. If the "Henry culture"
should be removed...why would Clear Channel not only buy these
stations...but also keep Mr.Henry on as the head of the US
Radio, which will remain, more or less, a wholly owned subsidiary of
Clear Channel.
OOPS...you're in trouble now.

Kevin L. Browne
WRFY-FM/Reading,PA. US Radio
-TRAPPER-

The rung of a ladder was never meant to rest upon,
but only to hold one foot long enough to put
the other somewhat higher.
-Thomas Huxley

2535. QUEEN BEE BARBECUE!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: misteradio@aol.com
Message-ID: <4i37v8$lcg@vixen.cso.uiuc.edu>
Source record: 25036

Reply-To: misteradio@aol.com (Misteradio)

For those of you who know of the legendary "Queen Bee Barbecue" commercials, you may be interested to know that I have obtained DIGITAL MASTERS of the originals of these tapes.

If your copies of the queen bee commercials are of poor quality, or if you've never heard all six of these, you might like to hop over to my web page where you can download them. The audio is NOT broadcast-quality, but it still makes for a fun listen.

Windows/PC users can also download segments of the Robert Tilton "tootin tilton / pootin preacher" video at my home page as well.

The address is:

http://home.aol.com/misteradio

I'm NOT selling anything, so don't worry that by hitting my web site you start getting all kinds of spam-mail from me... I'm just offering this stuff as a public service!

Enjoy!

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
Televangelists With Flatulence, Plain Old Everyday Guys
With Bowel Problems, The Complete Set of QUEEN BEE
BARBECUE COMMERCIALS, and MORE! Now available
at: http://home.aol.com/misteradio
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

2536. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: misteradio@aol.com
Message-ID: <4i37va$ld4@vixen.cso.uiuc.edu>
Source record: 25037

Matt Mauler wrote:

>You can't do the remote.

NOT TRUE. I work for a noncomm that FREQUENTLY does remotes from commercial businesses. Our FCC law-guy gave us a list of do's and don'ts, but you CAN do a remote from a commercial business!

First of all, what they pay you has to be designated as a "grant". If you don't show up - or whatever - too bad. They can't EXPECT anything from you for it.

Second of all, you have to abide by the usual "call to action" rules.

The way we approach this at my station is simply by stating facts. FOr example, if we're at a bookstore who's having a book signing, we say (over a 30-second remote bed): "Hi! This is so-and-so from rock-91, and this afternoon we're set up outside Barnes and Noble booksellers just behind centennial mall, two blocks off the interstate. We'll be here until 3-o-clock today handing out prizes and broadcasting live. Also, Barnes and Noble is having a book signing with Yana YaYa. She's here autographing copies of her new book 'How to make it big in broadcasting'. It's a beautiful afternoon, and we'd love to meet you today. You still have plenty of time, because, like I said, we'll be here till about 3:00 this afternoon! Tive in front of Barnes and Noble Booksellers on ROCK-91!".

See, there were no calls to action, and the sponsor/grantor got plenty of plugs. Listener's don't realize that you didn't invite them in or mention any special sales.

It CAN be done, but you have abide by some STRICT ground rules.

Hope that helps.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
Televangelists With Flatulence, Plain Old Everyday Guys
With Bowel Problems, The Complete Set of QUEEN BEE
BARBECUE COMMERCIALS, and MORE! Now available
at: http://home.aol.com/misteradio
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

2537. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: Tom Davis <tdavis@mpr.org>
Message-ID: <4i37vd$ldm@vixen.cso.uiuc.edu>
Source record: 25038

We've done many remote broadcasts. Some have been at public sites such as parks, others have been at commercial sites such as local shopping malls. We've even made the purchase of underwriting as part of the deal for the commercial site owner. The point is that when you invite listeners to come to the site, you are inviting them to hear and see the broadcast, not to "come on down" to buy a car or a widget at "Bob's Best Buys." IMHO, these types of braodcasts are not at all illegal for a noncom...just keep in mind YOUR purpose of doing the remote -- as another way to serve your listeners by giving them a chance to see your people as they produce a slightly different version of your regular broadcast(s). Also, try to use these event as a way to collecet names of listeners to prospect for new members. Perhaps a give-away or some other promotion at the site.

Good luck!

Tom Davis
MPR
tdavis@mpr.org

2538. Non-commercial Remotes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: "MICHAEL BLACK....WEOS-FM" <MBLACK@hws.edu>
Message-ID: <4i37vf$ldn@vixen.cso.uiuc.edu>
Source record: 25039

The FCC has a great packet concerning underwriting and questions related to situations like live remtoes. The Packet consists of FCC documents, letters to stations, and violation notices. THe packet is dated April 20, 1993 from the Mass Media Complaints and Investigations Branch. Here are some gleanings related to non-commercial remotes at commercial venues:

The Communciations Act under section 399B, a non-commercial station cannot promote an individual's or entity's good, services, or activities where the broadcaster receives or reasonably anticipates the receipt of consideration from such an individual or entity. Live remote broadcasts are permited by noncommercial under the act. As, long as the programming is based on the licensee's PUBLIC INTEREST judgement, rather than an exchange of consideration, and announcement identifying the orgionation point of the broadcast would raise no question. However, the Commission has also stated that teh "obvious promotion of an event/and or establishment" could raise factual questions as to consideration between the establishment and the licensee. In this context, the contribution of programming funds for the remote broadcast IS consideration.

Announcements that do not merely identify, but actually urges listeners to patronize or attend the commercial entity where the remote is taking place constitutes a call to action, which is prohibited.

Therefore, non-commercial stations must be VERY wary of live remotes at any commercial establishment. I remember seeing a note where a station was broadcasting live at business, and asked people to stop and see them at "joe's Pizza" and come in and register for a free drawing and get the latest station bumper sticker. The Commission stated this was a call to action, and thus, illegal, as it invited listeners to the commercial establishment, and that there was the potential for consideration in the future.

Hope that is more useful to you. When in doubt, it would not hurt to ask the FCC BEFORE you do the remote, rather than get sanctioned after it. They are very helpful in answering questions in this area.

Mike Black
WEOS-FM
Geneva, NY

2539. WBFH-FM reunion

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: pgaba@mhs-server.bloomfield.k12.mi.us
Message-ID: <4i37vg$ldo@vixen.cso.uiuc.edu>
Source record: 25040

WBFH-FM, metro Detroit's most powerful high school radio station, celebrates its 20th anniversary on October
1, 1996. As part of this event, WBFH is planning a 20th anniversary reunion for all former staff members who
have graduated from Bloomfield Hills Andover or Bloomfield Hills Lahser high schools (The party is Saturday,
October 12).
But ... as with any reunion alumni search, we have lost touch with a lot of graduates; in fact, we have 40 times
more difficulties facing us than the "normal" reunion search, because our alums are spread over two high
schools, and cover the classes of 1977 through 1996.
If you are a former WBFH staffer, or know someone who was, there are several ways of sending management
updated addresses, phone numbers, etc. They are as follows:
* e-mail Assistant Station Manager Paul Gaba at: pgaba@mhs-server.bloomfield.k12.mi.us OR AT
wbfhradio@aol.com
* use da phone: (810) 645-4740
* use da fax: (810) 645-4744
* snail mail: 4200 Andover Road, Bloomfield Hills MI 48302
* web site: http://www.bloomfield.k12.mi.us/wbfh/wbfh.html
Thank you for your assistance!

2540. "On the Radio" with Big Ron?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: jkonarz@ix.netcom.com
Message-ID: <4i37vh$ldp@vixen.cso.uiuc.edu>
Source record: 25041

Hi,

I used to listen to this syndicated program every Sunday night on WKBQ 106.5 FM St. Louis in the late 80's... Just wondered if it was still available, or if anyone had any of the shows (or if it is still available, if anyone could tape me one of the current shows...)?

Maybe somebody out there has some of the original vinyl/CD/whatever they were shipped on...?

I've got one in fuzzy mono sound (taped from a clock radio... what can I say? I was younger...) if anyone wants it for any reason... Got a lot of things from radio's past I could trade including the year end AT40 shows & a variety of other stuff...

Thanks in advance,
Jason (jkonarz@ix.netcom.com)

2541. Station Inquiry

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: gnbc@alpha.wcoil.com
Message-ID: <4i37vi$ldq@vixen.cso.uiuc.edu>
Source record: 25042

Attn all National Radio Club members and others... The following is a FAX sent to Jerry Starr upon getting a message from Bill Shaffer. Could be a pirate or legit. Open for discussion, and any replies will be sent back to Bill (who is not on the Internet).

Fred Vobbe

=C4 Area: E-MAIL =C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=
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Msg#: 5303 Date: 03-10-96 16:01
From: Fred Vobbe
Reply to: 419-221-1609 (FAX)
To: Jerry Starr @ WHOT Radio
gnbc@alpha.wcoil.com (Internet)
Subj: Question for you
=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=C4=
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Dear Jerry,

Sorry to FAX you again, but my packet node is still down. From a DX Audio Service listener, he writes the following question.

From Bill Shaffer (N8WPH) in Toledo, OH: "Who is the station on 1120 kHz that has been on the air on Sunday's only? For the past ten Sundays from morning to Sunset, somebody has been on 1120 kHz playing a tape of Oldies music. The same tape each week, there are a few seconds of silence between songs. There are no voice announcements or station ID's at any time. Who is this? Is Nelsonville running some kind of tests? The signal is steady all day but fades a bit near sunset until it disappears under KMOX. The signal in Toledo is about 10 dB over S9.

Signed, Bill Shaffer

Frederick R. Vobbe
706 MacKenzie Drive
Lima, Ohio 45805-1835

Fred Vobbe - Great Northern Broadcast Co.
P.O. Box 5031 - Lima OH 45802-5031 USA.
Professional Voice Over & Production
Executive Editor, DX Audio Service

2542. Re: where can I get a radio (v)cr?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: crad@rmii.com
Message-ID: <4i37vj$ldr@vixen.cso.uiuc.edu>
Source record: 25043

seanbinaz@aol.com (SeanBinAZ) wrote:

>Reply-To: seanbinaz@aol.com (SeanBinAZ)

>i just read about a radio (v)cr.......where can I find out more? What
>brand? How much does it cost? ETC.

The product Sean is asking about is an AVCR made by Arrakis Systems
Inc. It is a brand new product on the market. It is used as a store
and forward system as well as some other very special features that
will be displayed at NAB this year.

If you would like more info on the AVCR you can contact a deal such as
Harris Allied or BSW or call Arrakis Systems directly (970)224-2248
and ask for John Young.

Charlie Radman
Arrakis Systems Customer Service Tech.
crad@rmii.com

2543. Re: Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: umar@cybercom.net
Message-ID: <4i37vp$le2@vixen.cso.uiuc.edu>
Source record: 25044

dangerousdan@usa.pipeline.com (DangerousDan) writes:

>There's rumors of stations placing ads in the trades for jobs already
>filled just to satisfy their EEO requirements.

I am quite sure this is true. The current federal regulations appear
to require discrimination on the basis of race and gender while
simultaneously forbidding it. It therefore appears to be impossible
to comply with the law. I've heard of stations going to great
lengths to recruit people for positions whose future occupants they
have already chosen, just so they can appear to comply with the rules.

Someone I know told me he was recently asked to apply for a job he
didn't want. The person actually being hired invited him to apply,
in fact, saying the station needed to recruit aditional qualified
candidates before it could make the hire.

Rob Landry
umar@cybercom.net

What can I do for you? http://www.cybercom.net/~umar/cando.html

2544. Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4i37vq$le3@vixen.cso.uiuc.edu>
Source record: 25045

DA>There's rumors of stations placing ads in the trades for jobs already

DA>filled just to satisfy their EEO requirements. Killer tapes that come

DA>"over the transom" that are ignored because a friend of a friend's
DA>consultant owes someone a favor.

Dan,
Any station that falsifies their EEO efforts is asking for some
very serious trouble.

DA>Do you PD's listen to EVERY qualified tape in reply to an ad -- or at

DA>least those with a resume than show the guy is not an overnight
board-op
DA>or fresh broadcasting school graduate? Are the really fresh new
talents
DA>going unheard and passed over for those who spend their time at NAB
and
DA>Gavin networking?

In our business, networking is the single best way to get a job. A
single audition tape will never give me the insight into a talent I need
to make the best decision. Come to think of it, networking in any
business is the best way.

If a "fresh new talent" isn't willing to get out and beat the bushes to
get what he/she wants, then they're probably not the people I'd want to
hire. By its nature, "fresh new talent" is wet behind the ears and has
to work doubly hard to convince a PD that they're something worth
investing in.

In a market as competitive as mine, I need someone who's hungry to
succeed, not just someone trying to escape boredom.

I have to keep telling folks that, once you're on the air, you cease to
be a person. You're now a product. Either that product finds a market or
it's history. Any personality has to look at himself that way and fight
for "shelf space" just like a box of cereal in a supermarket.

Any PD who hires a personality just to pay back a favor is risking
everything. It's far too high a price to pay.

Rich

2545. Shelly Hart and Phoenix

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4i37u5$lbl@vixen.cso.uiuc.edu>
Source record: 25046

A note to people in Arizona:

LOOK OUT! One of the greatest female air talents, and for that matter air talents is coming to town.

Shelly Hart, former MD and middays at KUBE 93 Seattle, is now the PD of The Edge in Phoenix. (At least that's what I got from listening to her last air shift last week) If you have never heard Shelly, you are in for a treat. The rapport she has with her listeners is AMAZING! Phoners, upbeat, hip, flippant (in a good way). Shelly is the full meal deal.

If anyone has any other info on this story, please post.

catch the buzz...pass it on.
Buzz Bishop (Z95.3FM Vancouver)

2546. Re: KDWN Las Vegas?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4i37u8$lbm@vixen.cso.uiuc.edu>
Source record: 25047

3024avsy@ucsbuxa.ucsb.edu (AV Systems) wrote:

>Anybody know the Program Director and business address for KDWN in Las
>Vegas? They're not listed in the Las Vegas telephone book and are
>probably "Something-or-the-other" Broadcasting, etc. Any help would be
>appreciated.

>Thank you, Adrian Vance

If you're looking for a job there skip it. The PD is a woman who does
not return calls and the station sounds like shit. At least that was
the deal the last time I was in LV last year around this time.

Jay marvin
jmarvin@well.com

2547. KVRY->KZZP | Tim&Willy to KickFM/Chi

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: rec@goodguy.goodnet.com
Message-ID: <4i37u9$lbn@vixen.cso.uiuc.edu>
Source record: 25048

Deja-Vu - We have KZZP back in Phoenix.

They are using the Thompson Creative "More Memphis" jingle package.
(Sorry Jon and Fred, I tried)

They are using the (temporary) slogan "The Hit Music Station", their old
slogan when they were KZZP before was "The number 1 Hit Music Station".

We are getting Johnny B in the morning (from Chicago)>

Sounds good so far.

Looks like KMLE's Tim and Willy (I think Willy was one of Johnny B's
sidekicks at one time) are going to Chicago. WLS-FM Talk No Worky.

KTWC is still boring.

--
==
Richard Eyre-Eagles, KJ7MU | "The opinions expressed are not
Tempe, Arizona | those of anyone but myself"
==
goodnet is good
primenet is bad
Arizona, you have a choice

2548. Re: WZJM Cleveland

Newsgroup: rec.radio.broadcasting
Date: 1996-03-12 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4i37vt$le6@vixen.cso.uiuc.edu>
Source record: 25049

>Jammin 92.3 FM in Cleveland has been turning to a new playlist with
>much less rap and more "upbeat hits" (yuck). Today they ran a promo
>with a female voice -- which I suspect to be that of PD Lisa Rudman
>(sp?) -- describing the research they have done. They are crowing
>about how they've surveyed a bunch of women, 18-35, and they all like
>the new format.

While I don't understand the station's refusal to communicate with you, I do understand their pursuit of 18-35 Women. That's the group everyone in CHR wants. It's the women who control the money and spend the money. They're the most prized demo for advertisers, it makes cents (and dollars) to me.

catch the buzz...pass it on.
Buzz Bishop (Z95.3FM Vancouver)

2549. Re: the fall of a station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4i5g4q$kja@vixen.cso.uiuc.edu>
Source record: 24965

Hi...
I'm not surprised that WCRB is doing well, it performs a unique and respected service in its market. Stations that do that will always do well...but they will find other stations falling further and further behind them.
My comment has to do with just the raw numbers of people listening to all stations at any given time, and the total raw cume for all stations in major markets during a given week. The numbers were crunched from Arbitron diaries for Fall 1995 (and year-to-year compared with prior fall books) and findings presented to us by Radio Research Consortium...and confirmed as well by the trades.
Gary Fries may be right in saying the typical American radio listener is using the medium for three hours a day...and I'm sure radio is still an attractive medium for those who are scared off by the high (and frankly inflated) price of local TV even in fringe times, resulting in solid revenue growth for now. But this can't last forever. In fact, there's a report in a recent R&R showing spot business growth leveling off to a 5% growth rate for the current quarter. This may be just a temporary bump, or it could be the first signs that some major accounts are re-assessing, and scaling down, their radio buys---either trimming overall spending or booking flights on fewer stations for their next campaign.
I don't say this is an irreversible trend, in fact it's easily turned around at this stage. But let's not get complacent...there are some yellow lights flashing now, and we'd best work harder on the quality of our product NOW if we want to maintain growth for the future.

Bob Smith, middays WXXI-AM 1370 Rochester NY

2550. Re: Mid-America Radio Watch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: indigo@crl.com
Message-ID: <4i5g56$kjn@vixen.cso.uiuc.edu>
Source record: 24966

transvox@crl.com wrote:

: The St. Louis talk wars, which have reached white-hot intensity with
: the talent raids on KMOX(AM) by WIBV(AM), may have claimed their first
: victim.
: A listener in St. Louis reports that KRAM(AM) is announcing plans to
: drop its talk format and resume simulcasting WKBQ-FM. In addition,
: according to the report, KRAM would resume its former call letters of
: WKBQ.

Mark...Heard the blurb again today for this change in call letter and
format. KRAM will conclude its run as a talk radio station on March 20th.
The WKBQ simulcast begins the 21st.

Max...

--
Max Slover |"Some people are so narrow minded that they can look
Indigo@crl.com | through a keyhole with both eyes at the same time"
| --- Zig Ziglar---

2551. KTOM GM Leaves for Chancellor

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: airjock01@aol.com
Message-ID: <4i5g56$kjo@vixen.cso.uiuc.edu>
Source record: 24967

[Forwarded from ba.flame .. er.. I mean ba.broadcast.]

KTOM/Salinas General Manager/VP of California Broadcasting, Caren Ann Petrulo Berry, announced her resignation on March 7th. She has accepted a position with Chancellor Broadcasting, although it is unknown what her position with Chancellor will be.

-JJ

2552. Re: FCC operators license info needed

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4i5g57$kjp@vixen.cso.uiuc.edu>
Source record: 24968
Body handling: HTML body converted to readable text

<>

If you're looking to get a General for broadcasting, you can forget it.
Last December the FCC eliminated the requirement. No licenses or permits
are required for radio station operators or engineers.

Moreover, any General Class license issued after 12/31/85 carries an
endorsement prohibiting its use at broadcast stations.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2553. Early Days of Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Dan Phillips <dphillip@edge.net>
Message-ID: <4i5g57$kjq@vixen.cso.uiuc.edu>
Source record: 24969

See the story of Marconi's early days at:

http://edge.edge.net/~dphillip/DistantListener.html

2554. Position Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: vcz@linex.com
Message-ID: <4i5g59$kjt@vixen.cso.uiuc.edu>
Source record: 24970

Presently at major SF Bay Area station. Many years experience, good references and reviews. Do both music and talk formats, solo or w/ cohort. Careers in journalism, stand-up, and improv.

Willing to relocate. Looking for something *Interesting*!!! Please email for further info. ~~~~~~~~~~

vcz@linex.com

2555. Second Expanded Band Station On the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: BILLHALE@MICRON.NET
Message-ID: <4i5g5i$kk4@vixen.cso.uiuc.edu>
Source record: 24971

KXBT,Vallejo, California is now (3/12) testing their 10 kw/1 kw transmitter on 1640 kHz. Currently operating on 1190 kHz with 1 kw daytime only, they plan to begin regular 24-hour service on Sunday (3/17) or Monday (3/18). Their programming will consist of Solid Gold Soul music, with live DJs from 0530-1900 Pacific Time, and ABC's The Touch satellite service from 1900-0530. They will use 10 kw days and 1 kw nights with a non-directional antenna. After hearing the test on the evening on 3/11, I called them today and garnered most of this information.

Send QSL requests to:
KXBT
3267 Sonoma Blvd
Vallejo, CA 94590

73 to all,

bill

2556. Re: (Religious) Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Kent Winrich <kwin@execpc.com>
Message-ID: <4i5g5i$kk5@vixen.cso.uiuc.edu>
Source record: 24972

Adam Mayfield wrote:
>
> Reply-To: amayfiel@uiuc.edu
>
> Here's my take on the translator situation.
>
> I work for a Christian station. We are local 24 hours a day, seven
> days a week. Our primary station is simulcast on two smaller stations
> and one translator. Other of our sister stations have as many as five
> translators.
>
> Obviously, I think what we are doing is OK. In no city are we taking
> up more than one frequency. We do it the way we do to pick up extra
> cities. Our main station serves Champaign-Urbana, IL. Our other
> simulcasts serve Decatur, IL and Terre Haute, IN respectively. Our
> translator serves Charleston-Mattoon, IL. Again, our programming
> serves specific public interests in each of those cities. We do
> events and appearances at each of those places.
>
> What I *do* have a problem with is American Family Radio out of
> Tupelo, MS. They have this goal of popping up 1,000 translators by
> the end of the year or whatever. Besides a POOR, POOR product, this
> "network" is failing to serve the local interests of its audience, and
> in some cases, is failing to properly ID each translator.
>
> Comments welcome.
>
> Adam Douglas,
> WBGL-FM
> amayfiel@uiuc.edu
>
> --
> The opinions expressed herein do not necessarily reflect those
> of WBGL-FM or the Illinois Bible Institute.
> --
>
> [Moderator's Note: Don't you guys have a translator in Springfild Il
> too? Seems I heard one there. In any event, I say "Bravo" to you.
> You are using translators as they were intended to be used. Keep up
> the great work. Bill]

Adam:

Bill stated it perfectly. You folks are using the meium as intended.
And I applaud you! Here in Wisconsin, we have a station (100kW @700')

that has translators ALL over the state. AS a matter of fact, in many instances, you can receive the actual station better than the translators! Poor use of spectrum!

Kent Winrich
Waukesha, WI

2557. Re: WJR PD MOVES TO WOOD-GRAND RAPIDS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: "jhowlett@exnet.net" <73514.2215@CompuServe.COM>
Message-ID: <4i5g5k$kk6@vixen.cso.uiuc.edu>
Source record: 24973

Skip is a great guy and did a great job for Mays and the
Legendary Bob Shearer at WHAS/WAMZ in Louisville.....
and he knows WOOD haveing programmed the station before.......
He deserves the shot.
Imagine how it must have been to walk in the door at WJR and have
the unfortunate event of JP McCarthy's passing....
Good Luck Skip and kick some butt...
Bill Kelly
WKBN AM/FM
Youngstown Ohio

2558. WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4i5g5l$kk7@vixen.cso.uiuc.edu>
Source record: 24974

WAVC has flipped to KKCB, B105, Today's Best Country. They have dropped the WAVC call letters, which gave them the status of being the oldest country station in Duluth (about 10 years). This is in response to the country ratings war going on between 105, Kat Country 98.9 KTCO, and USA Radio 107.7. The changeover appears to me to have been poorly executed: no jingles or music beds (except for the old weather music bed), Paul Harvey is still heard 4 times daily, long newscasts are still carried in the morning, the jocks aren't allowed to say any more than the song & station names, weather, and concert info, and there is very little promotion. There were still ads for WAVC appearing in print just days before the change! (When people using the Superior Daily Telegram's TV Pilot get to Friday they will see an ad for WAVC). Somehow I don't think it'll work.

Jon/Superior WI

2559. Re: Paxson Communications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: archer@oo.com
Message-ID: <4i5g59$kjs@vixen.cso.uiuc.edu>
Source record: 24975

Brendan Cosgrove <kevinc@awod.com> wrote:

>I was in Florida, Orlando to be exact, over this past weekend. In driving
>down I-95 I also passed through Jacksonville. I noticed that the
>following stations are owned bny Paxson Communications. I was wondering
>if someone could give me a complete list of their holdings.

>I know of the following:

>WNZS 930 Jacksonville
>WWNZ 740 Orlando
>WWZN 540 Pine Hills/Orlando
>WMGF 107.7 Mount Dora/Orlando

Add to the Orlando area holdings:

WJRR 101.1 Cocoa Beach/Orlando

2560. WWTC clarification (was: Nationwide buys KMJZ/KSGS)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4i5g59$kjr@vixen.cso.uiuc.edu>
Source record: 24976

Reply-To: MHz@bitstream.mpls.mn.us

>>(WWTC had gone Urban by that time, before going back to Oldies, prior to Radio
AAHS.)

WWTC being "urban," at least in the conventional sense, seems to be a common misconception. While the "Metro Radio" format included elements of urban, other core elements were alternative (Smiths, etc.), reggae and a regular dose of local music. I left when the format's demise was obvious: instead of making a clean break in the late summer of '85, the new GM, Sam Sherwood (mastermind of the impending - and to be short-lived - "WeatherRadio" format), reactivated the remaining 70's music library and told the jocks to begin inserting a 70's song every third song. Can you say "exit, stage left"?

Alan Freed

2561. PHOENIX RADIOWATCHERS 3/12

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4i5g4f$kj1@vixen.cso.uiuc.edu>
Source record: 24977

BURKE OUT AT KHTC: Bonneville 70's KHTC(96.9-K-Hits) morning guy Shaun Burke has been told to look elsewhere...In April, at the end of one year there, his contract won't be renewed. PD Joel Grey is again in search of a morning show(the fifth in five years and three formats...Glenn Boychuck, Charlie Van Dyke, Danny Davis and now Burke have all come and gone since 1991)...and with the clock ticking, will probably do the job himself until he finds the right act.

KZZP; DAY TWO: A brief review: Brandmeier sounds great...very entertaining...rest of the airstaff still being very, very careful. Midday music too downtempo...a casual "punch-in-for-one-song" listener could, on some tracks, still think it's KVRY(When PM drive starts at 2:00,it almost sounds like someone changed stations).
Irony: It IS still KVRY. What nobody mentioned at the preview on Friday is that while Nationwide has purchased the KZZP calls, the FCC hasn't given its
final approval(just a formality, but they've gotta). So, buried in the :50 stop-set just seconds away from jocks and jingles proclaiming "The New KZZP, 104.7 FM...Your Hit Music Station"...is a female voice saying softly(and quickly) "KVRY, Mesa-Phoenix".

KMLE CORRECTION: As I approach 40 this month, I'm not sure which is older...me or my rolodex. Shaun Holly was a midday jock at KMLE once upon a time. He's been PD for some time now. My earlier post on Shaun's firing did not reflect the previous promotion. I regret the error.

2562. Re: ISDN Costs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Richard Irwin <ricky@sna.com>
Message-ID: <4i5g53$kjl@vixen.cso.uiuc.edu>
Source record: 24978

umar@cybercom.net (Robert Landry) wrote:
>
>>> In New York City I've been quoted $300 installation, $45 per month
>>> and 1 cent a minute after the first three minutes at 3 cents. I ordered
>>> a line 4 weeks ago and have yet to receive an installation date from
>>> NYNEX.
>

Not to deter your search for the ultimate connection, but ISDN doesn't mean a whole lot if you're trying to pull stuff from remote servers (like over the Internet.) Most of the popular servers are so overloaded that the transfer rates you get aren't any better than 28.8. Plus, here in California, Pac Bell went back to the PUC on the follow-up plan for their "bait and switch" low-cost "home" ISDN. It wasn't very expensive here, but it will be, and the question is: Is the cost worth the performance? If the Internet is already neck-deep in traffic, a higher-speed line to your location doesn't necessarily guarantee transfer speeds commensurate with the costs.

| Richard Irwin, webmaster, http://www.sna.com |
| ricky@sna.com, Sacramento Network Access |

2563. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: "Charles P. Hobbs" <transit@primenet.com>
Message-ID: <4i5g5b$kju@vixen.cso.uiuc.edu>
Source record: 24979

gdnewton@nickel.ucs.indiana.edu (gregory david newton) wrote:
>

>Interesting indeed. I can't think of any stations ever cited for playing
>uncut versions of the Who's *Who Are You* or *Precious* by the Pretenders
>(to name just a couple of rock radio faves from earlier years that
>include one of the original deadly seven words).

What are the lyrics like on those songs? I don't really remember
anything bad about the Who song, and am unfamiliar with the Pretenders
tune.

> On the other hand...wasn't
>a Las Vegas CHR one of the first stations fined when the FCC revved up
>indecency enforcement in the late 80s, for playing a Prince song who's title
>escapes me, essentially because the FCC declared the lyrics included f--- in
>various permutations (although the station argued that the word in question
>may have been funk)?

I don't remember this case, but I think I know what song we're
talking about (Erotic City)

As to the word in question . . .one radio programmer put it this way:
"That's the first time that I've ever heard 'funk' rhyme so clearly
with 'duck'". . .

>
>And I know one of the cases in '87 that marked that renewed Commission
>interest in more than just seven words was a commercial recording (the
>infamous *Makin' Bacon* by the not really famous Pork Dukes, aired by a
>California student radio station).
>
That was at UC Santa Barbara; I was going there when that brouhaha
took place . . .now that song had some serious 4-letter words in it.

2564. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: dk@crl.com
Message-ID: <4i5g5d$kjv@vixen.cso.uiuc.edu>
Source record: 24980

Dan Hughes wrote the quoted material below:

" Several top hit songs now use the f-word and the s-word, and many
" commercial stations around here are playing them unedited. Have the
" rules changed, or is the envelope being pushed a bit farther [....]

At Disney/ABC's KGO, top talk host Ronn Owens regularly uses words like "bullshit" and on sister "hot-talk" station, KSFO, another veteran broadcaster, Lee Rodgers, uses words like "God damned" and "piece of crap". I believe this is Disney's attempt to become hip, since I only remember the uses of theses invectives coming since the purchase of ABC by Disney interests. The situation has gotten so bad that op-ed pieces and letters to the editor are appearing in the local press asking when this will stop. Will it? KGO is #1 and KSFO is about #20 or so. I don't think it shows any sign of letting up.

Needless to say, I've tempered my listening with the local NPR stations. Much more informative and much less irritating.

--
(c) 1996 Unions once made America the richest country of the world.
David Kaye

2565. CKDX Newmaket going CCM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Ron Dyer <ron_dyer%14@hp2000.desk.hp.com>
Message-ID: <4i5g4h$kj3@vixen.cso.uiuc.edu>
Source record: 24981

I have heard a rumour that CKDX in Newmarket is to be purchased by a group that will try to change the format to CCM. Does anyone know if there is any truth to this?

Ron

2566. WDCX Buffalo Address/contact

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4i5g4k$kj5@vixen.cso.uiuc.edu>
Source record: 24982

Someone asked me for a contact name/address/tel # etc for WDCX in Buffalo
(I think its a gospel station?) 99.5 FM. Any info would be appreciated...

JSM

--

Southern Ontario Radio News &
Broadcast Engineering homepage:
HTTP://www.interlog.com/~jmckay

2567. Attn PD's: Demo Tape advice?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: danielcase@aol.com
Message-ID: <4i5g4m$kj6@vixen.cso.uiuc.edu>
Source record: 24983

I'm a 23-year veteran radio guy who is hopelessly addicted to the medium. Most of my last 23 years has been spent in Engineering, ranging from contracting to Director of Engineering for a 9-station group. I've also done a fair amount of on-air and production work... and at the risk of sounding a bit vain, I'm actually pretty doggone good at both. Aside from the usual patter, I can do a lot of character voices, and I'm regularly called upon to provide them for the production guys where I am now.

After serving for over a year as OM/CE for a new startup, I have, for the last several months, been in sales... it was supposed to be a move up the ladder for me... and yes, I'm miserable. I really want to get back into _making_ radio, instead of marketing it. I've got some resumes out for Engineering openings, but lately I've been thinking about trying to get a PT on-air gig just to make the wait a bit more bearable (no opportunity where I am -- but I could do PT accross town and they wouldn't care much).

Now... getting back to the subject... I haven't done a regular on-air shift on a music station for about 3 years. I do a daily :90 commentary on my current station, and an occasional spot or two... but that's it. As a PD, with piles of demo tapes in your mailbox, what would you advise me to do in the way of a voice demo? I've got a great digital 8-track studio at my disposal... and I _do_ know what to do with it. Should I put together something creative that shows my range, or should I just send a dub of my daily commentary and a spot or two? I've heard a LOT of really lame demo tapes in my time... and I _don't_ want to put my name on one.

Suggestions?

D.

2568. Re: Denver's 92.5/AM 1090

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4i5g4n$kj7@vixen.cso.uiuc.edu>
Source record: 24984

PC>Well, for one, we already have two stations here in the Denver Area
PC>locally that play Spanish music, so the LAST thing we need is ANOTHER

PC>spanish speaking station like KBNO.

PC>Also, along those same lines, we really don't need one that can cover
30+
PC>states at night. Mexico can provide this if someone wants to do so.

Patrick,
Why should Mexico be the source? Just because it's Spanish doesn't
necessarily mean listeners are longing for Mexican news. They're
probably American citizens who are simply more comfortable with Spanish.
Mexican programming might be just as foreign to them as French
programming would be. They're still concerned with local issues.

PC>Reason #2: KYBG has also been the home of Larry King and Jim
Bohanan.
PC>If anything, I would've loved to see KYBG change to more of a
NEWS-talk
PC>station (They could've done this with very little effort), and Rush
PC>Limbaugh has always been looking for a decent radio home anyway.
KYBG
PC>could've plucked stuff off of the satellites much like what KHOW does

PC>now, AND been successful at it.

Being the Bohanan affiliate isn't exactly what puts a station on the
map. I was also under the impression that KOA was the Limbaugh station
in Denver. Not too shabby.

Rich

2569. Re: Radio's First 75 Years Book

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: dk@crl.com
Message-ID: <4i5g4r$kjb@vixen.cso.uiuc.edu>
Source record: 24985

Fred Berney wrote the quoted material below:

" A few weeks ago I received a magazine for broadcasters. Inside was an ad for
" a book dealing with the first 75 years of radio. It is suppose to have "more
" than 900 rare photographs".

Those first 75 years seem to coincide with KDKA's anniversary, not that of KCBS (formerly KQW and "San Jose Calling"), which goes back to 1909, or about 87 years of broadcasting history. I have a feeling that the 75 years in the book will be conveniently weighted toward stations like KDKA and their mythology.

--
(c) 1996 Unions once made America the richest country of the world.
David Kaye

2570. Seeking information

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: "Michael S. Burnett" <483_7480@mcimail.com>
Message-ID: <4i5g4v$kjh@vixen.cso.uiuc.edu>
Source record: 24986

I would like to learn about the technical , business , and creative
aspects of putting together a full cast audio dramatization .
I have listened to some of the recordings availible in most book stores
and I would like to understand how these are put together .
Pointers to books and industry publications would be appreciated .

2571. Re: ISDN in Phoenix?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: garyw@primenet.com
Message-ID: <4i5g50$kji@vixen.cso.uiuc.edu>
Source record: 24987

In article <4hpv0k$cg@vixen.cso.uiuc.edu> cccoms@radix.net (Neil Glassman) writes:
>From: cccoms@radix.net (Neil Glassman)
>Subject: Re: ISDN in Phoenix?
>Date: 8 Mar 1996 18:41:24 GMT

>> > US West has just informed our Technical Director that they cannot
>> > provide ISDN at PIR. Is this true?
>> >

>If you have not already tried, call US West's ISDN center at 303-965-7153.
>They may be able to help you in a way that the local office cannot.

>Good luck!

>Neil Glassman
>Telos Systems

"Good Luck" are the operative words. During Superbowl week, we could not
keep any of our ISDN lines up and running. Had to fall back on a
single Switched 56 line feeding the Zephr thru a CSU/DSU. I was planning on
dropping the Sw56 this year, but with the US West 3X rate increase request
and the reliability problems, it will be around for a while to come.

Gary Wachter
KFYI/CBS

2572. Re: ISDN at Remote sites

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: weav@a.crl.com
Message-ID: <4i5g51$kjj@vixen.cso.uiuc.edu>
Source record: 24988

In article <4i37tn$lbf@vixen.cso.uiuc.edu>, aconstantine@musicamusa.com wrote:

> In article <4hl9qi$72g@vixen.cso.uiuc.edu>, weav@a.crl.com says...
> >At KFJC we've never actually used ISDN for a game yet, but the possibility
> >stands open. I've worried about those issues. It's a real pisser when
> >you have to fall back on the Comrex-and-Aural-Exciter technique...
>
> You might want to consider the FieldFone, a new device from MUSICAM USA
> (formerly CCS). FieldFone is a POTS Codec, capable of delivering 20 Hz
> to 6.7 kHz mono audio over a single analog dial-up telephone line. Audio
> is bi-directional, so separate cue lines are not needed. Signal-to-noise
> ratio is 75 dB or better, and distortion is 0.08 percent.

Gag me.

1. The FieldFone costs as much as a Zephyr and only delivers G.722 performance.

2. A user is not able bank on getting a 28.8K connection at the stadium;
sometimes the lines in an area won't support a bit rate over 1200.

3. When your bit rate degrades, the audio quality goes to Hell.

Then I can tell you about the CDQ Prima, which doesn't stand up to a
Zephyr at all.

No thanks, CCS..

--
Eric C. Weaver
Chief Eng. KFJC 89.7 Foothill College Los Altos Hills CA 94022

2573. Re: Jeff McNeal -- where is he now?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: Hoyt Smith <hsmith@kksf.tbo.com>
Message-ID: <4i5g54$kjm@vixen.cso.uiuc.edu>
Source record: 24989

Las I heard he was in San Diego but I don't know where. He also has a side business doing info-on-hold recordings for businesses. He was and is a great talent, never fully appreciated by the idiot managers he worked for.

2574. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4i5g5d$kk0@vixen.cso.uiuc.edu>
Source record: 24990

Well, Bob, your memory and mine seem to be recalling our days at WVBR, when we would regularly get complaints about language, including a few forwarded from the FCC. At that time, virtually anything said in song lyrics was defensible on "artistic freedom" grounds.

Now, I get the feeling that it's a double-edged sword. The law on language over radio and television(18 USC 1464) is, supposedly, strictly enforced 24 hours a day(with the exceptions the courts have made for indecency, which has been defined as protected speech), but enforcement only happens when a complaint is made. The FCC simply doesn't have the manpower to monitor stations for programming content(and, increasingly, for technical standards), so unless there's a complaint made, I think the "free pass" is still the rule.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2575. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: fireweed@alaska.net
Message-ID: <4i5g5e$kk1@vixen.cso.uiuc.edu>
Source record: 24991

dhughes@prairienet.org (Dan Hughes) wrote:

>Reply-To: dhughes@prairienet.org (Dan Hughes)

>Several top hit songs now use the f-word and the s-word, and many
>commercial stations around here are playing them unedited. Have the
>rules changed, or is the envelope being pushed a bit farther than it
>should? Can't these folks get in trouble for this practice any more?
> Thanks, ---Dan
>--
Today I heard G. Gordon Liddy say "finger up his ass", in regard to
Clinton. I would not permit that on my station in regard to anyone.
Of course, we are a family station.

Jeremy
KYES

2576. How about a Queen City Radio Watch.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4i5g5f$kk2@vixen.cso.uiuc.edu>
Source record: 24992

Would like to keep tabs on the ol' stompin ground. (Former WLW, WKRC, WLYK) in the Cincinnati metro. (OK so i'm lookin for work again (and who ain't?) But still I wouldn't mind somebody reporting on the Dayton, Ohio market either(Former WHIO, WING,WYMJ) (perhaps combine the two in a southwest-Ohio radio watch report?? Huh?? Perhaps? Has Jacor bought all of them yet? I was at WLW when Seven Hills sold out. (Yeah, I'm older than a teenager.) And I left KRC to do Knots Landing CBS just before Jacor LMA'd it. Hope Jerry Thomas is doing OK with Jacor. Anybody know anything about the Queen City and the northern neighbor?

Just checkin.....

Lee Kent (mornings, production, and other stuff
others won't do cause they're too smart)
enticy1@aol.com
http://members.aol.com/enticy1/radio/leekent.htm (check out the big brain in color)

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
Lee Kent Hempfling ENTICY1@aol.com
Standard Disclaimers Go Here Inset At Will
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

2577. Re: Questions on buying an AM station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-13 00:00:00 UTC
From: "George J. Molnar" <gmolnar@interealm.com>
Message-ID: <4i5g5h$kk3@vixen.cso.uiuc.edu>
Source record: 24993

James Olson wrote:
>
> If you are trying to evaluate the worth of an AM station, what do you consider?
>
> 1. Where do you get rating for small town stations?

If you're lucky, the small town is close enough to be included in the ratings book of a nearby city. If not, you're pretty much on your own, although a research firm might help by doing a survey for you. Check also with the "big gun" station in town, or nearby - they may already have some research data of their own.

> 2. What is the appropriate price to pay for a station?

That's the $64 question! There's no right answer, but generally speaking, it has to be low enough that you can reasonably expect to make some money from ad revenues, after expenses are met. In some markets, spot rates are close to the "dollar a holler" level, making it really tough to make ends meet if you pay a lot for the station.

> 3. What is the future of AM radio in small markets?

Anyone's guess. With new ownership rules, digital broadcasting, expanded band operation, stereo, and competing technologies, AM radio in small markets can be seen as either a) a complete waste of time, b) the smartest investment in a long time, or c) pretty much anything in between.

> I have daydreamed about owning a radio station.

If you've been daydreaming, don't go too much further! Reality can be very disturbing. However, if you're really serious, do a LOT of homework before plunging in. In a small market, be prepared to LIVE at the station, clean the floors, tend the transmitter, cut spots, sell time, program, and answer the phone.

I really enjoy radio, particularly in smaller markets. The business DOES have a lot of appeal - the people are almost universally laid back and helpful, and there is a great deal of fun to be had, too. I don't think anyone's getting rich doing it, though.

--
George J. Molnar
Highlands Ranch, Colorado
Amateur Radio: KF2T@N0QCU.#NECO.CO.USA.NOAM
http://www.interealm.com/p/gmolnar/index.html

2578. Re: Wanted-Charts for April 12, 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4i7p7g$ij9@vixen.cso.uiuc.edu>
Source record: 24850

>Billboard's or R&R's for the Pop/Rock Singles from April 12,1986?

I don't have the actual charts, but I can tell you what was being played back then. I was at a small CHR in Garden City, Kansas (KWKR/99.9), and we were playing songs like:

Addicted to Love/Robert Palmer
Manic Monday/Bangles
Bad Boy/Miami Sound Machine
No Easy Way Out/Robert Tepper
Burning Heart/Survivor
Rough Boy/ZZ Top
Rock Me Amadeus/Falco
Kiss/Prince
These Dreams/Heart
West End Girls/Pet Shop Boys
Secret Lovers/Atlantic Starr
ROCK in the USA/John Cougar Mellencamp
Sara/Starship
Kyrie/Mr. Mister
Living in America/James Brown
Why Can't this be Love/Van Halen
Harlem Shuffle/Rolling Stones
What Have You Done For Me Lately/Janet Jackson

Okay, fellow 80's music enthusiasts...what have I forgotten?

-Drew in Sunny Central Florida-

2579. Re: Wanted-Charts for April 12, 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4i7p7i$ija@vixen.cso.uiuc.edu>
Source record: 24851

I used to do research for a living and I also wrote for both Billboard and the ABC Radio network, so I'm a good resource for music trivia questions as well as for old charts. If nobody else has back issues of charts from 1986, e-mail me and I absolutely have them in my collection.
donna

2580. Re: Clear Channel expands

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4i7p7i$ijc@vixen.cso.uiuc.edu>
Source record: 24852

For every trapper, there are about 20 others who will tell a different story. Including deals where Henry walked away breaking his word.

I have immense respect for Clear Channel. See how long he's the boss.

Buy you a beer at the 1997 NAB if I'm wrong.

2581. Re: re: Clear Channel expands

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4i7p7i$ijb@vixen.cso.uiuc.edu>
Source record: 24853

Fred Weinberg <fred@ktrt.com> writes:

> Clear Channel is the best of groups.
> The biggest challange they are going to have in their latest
> acquisition is to get the Henry culture out of his group. Henry got
> where he is by becoming a professional person of color and Clear
> Channel got where it is by being good broadcasters. This is where the
> rubber will meet the road.

Not much changes, does it? Seems like once again, ol' Fred proves he's never met a cheap shot he didn't like (or keep unexpressed). I have absolutely no idea what "professional person of color" means, or has to do with a discussion of radio broadcasting, but I, for one, am unwilling to let this one slide past.

Ragan Henry's record of stewardship at the helm of U.S. Radio speaks for itself...that's something Fred can't touch with a cheap shot. Boo on you, Weinberg.

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2582. Country Music That Popular In NYC/NJ Market?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: rwojo@buttercup.cybernex.net
Message-ID: <4i7p7j$ijd@vixen.cso.uiuc.edu>
Source record: 24854

Reply-To: rwojo@buttercup.cybernex.net

I don't mean to bash any format but is country music that popular that another NYC station might be
sold change formats to it? What do you think?

Rich In The USA. Go NY Rangers!

[Moderator's Note: Country tops the ratings in many northern major
markets so I cannot see why it cannot make it in NYC. Chicago's WUSN
is among the highest billing stations there. Weird. Bill]

2583. Re: Denver's 92.5/AM 1090

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4i7p7k$ije@vixen.cso.uiuc.edu>
Source record: 24855

On 12 Mar 1996 07:08:13 GMT Patrick Cook (pcook@spieg.interealm.com) wrote:

| You're right! Bill Koppelmann <billscot@dimensional.com> pointed that
| out to me in a private email message. (BTW, hope you don't mind my
| sending this to the journal as well...)
| > Second: In Airwaves #1885, you state, if I read your words correctly,
| > that using AM-1090 as a 50kw Spanish facility is a "waste of RF". Why?
| > Just curious...

| Well, for one, we already have two stations here in the Denver Area
| locally that play Spanish music, so the LAST thing we need is ANOTHER
| spanish speaking station like KBNO.

If the market is there, listeners and advertisers will support it, which defines the need right there.

| Also, along those same lines, we really don't need one that can cover 30+
| states at night. Mexico can provide this if someone wants to do so.

One could reasonably assume that the majority of Spanish-speaking listeners are just as loath to DX as are the majority of English-speaking listeners in the United States.

The term "Hispanic" or "Spanish-speaking", as misused by those of us in the United States who speak English, covers a vast range of cultures, viewpoints, interests, and musical styles. Lumping them all together is, at the very least, a display of ignorance.

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is also at http://www.littleblue.com/kcradio
==========

2584. disabled in radio part 2

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: ctooher@freenet.hamilton.on.ca
Message-ID: <4i7p7l$ijf@vixen.cso.uiuc.edu>
Source record: 24856

Just a note to say thanks for all the responses I got regarding my attempt to start a training program for people with disabilities here in Canada. Who know maybe further down the road I will be going stateside with the idea. For now the project is expanding.

I have decided to include our friends in TV, if anyone knows where the group for TV folks is at please drop me a line at ctooher@netaccess.on.ca. The project is on hold for a while, I need to do some reserach, and I figure on at least six to ten months for that to be done. By the way, the way the projects name has changed, it's now the Disabled Broadcasters Training Program. One final note I am looking for other radio work because a contract I am on will end soon, the job comes first, the project a very close second. I am committed to the idea, but I need to know it will work, and I need money like everyone els.

Send all personal mail to ctooher@netaccess.on.ca. ctooher@freenet.hamilton.on.ca is for listserv use only. Sounds starnge, but I figure what the heck I gave a donation to the local freenet here in Hamilton, so I may as well keep the e-mail address. The other prvider is Netaccess, a good group indeed. See you down the log.

Cliff Tooher

--

2585. Engineering Jobs Available

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: kfbk@crl.com
Message-ID: <4i7p7l$ijg@vixen.cso.uiuc.edu>
Source record: 24857

Due to our unprecedented growth and market duopolies, Chancellor Broadcasting Company has several Radio Chief Engineer positions available in large and major markets around the country. Induividuals must have at least 5 years hands on experience with AM DA and FM operations from studio to transmitter, and strong computer hardware knowledge. SBE certification and/or FCC General license preferred.

Send letter and resume' in confidence to:

Engineering Department
Chancellor Broadcasting Company
625 Eden Park Drive Suite 1050
Cincinnati, OH 45202

E.O.E./E.E.O. No phone calls please.

2586. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4i7p7l$ijh@vixen.cso.uiuc.edu>
Source record: 24858

In article <4i5g52$kjk@vixen.cso.uiuc.edu>, "Michael Black...WEOS-FM" <BLACK@HWS.EDU> wrote:

....
|: I have been told by station engineers, when trying to
|: arrange for studio guests, that their Codec won't talk to a Zephyr, because it
|: is Musicam. When I asked the source, they told us it was from CCS. We have not
|: found any problems when doing a Zephyr to CCS codec, or COmerex to CCS, or RE
|: to Zephyr, as long as the right setups are selected. I hope that both CCS,
|: Telos, Comerex, and the other Codec manufactures will be more upfront with
|: their purchasers. I hope the comparative advertising does not extend over to
|: the net, as it has in the magazine.

A) _Early_ CCS units might not talk to a Zephyr or Comrex, because they didn't quite match the MPEG spec. Current ones do -- I connect my Zeph to CCS Musicam frequently.

B) At least Telos and Comrex have been very upfront with information. They'll spend time with you on the phone, forward you official MPEG documents, and send you information on cross-manufacturer interconnects. And, since the things they say generally agree, it's easy to belive they're telling the truth.

|:
|: And Lastly.... I know that Jay started out with a Zephyr list, and now, he is
|: adding everyone. ...
|: If I need to have a
|: call-in show guest in Austin, I would like to know if they have layer III, II,
|: or G.722. Then we can go from there as to Musicam II or not. A list that lists
|: ISDN or SW56, and Codec types (II, G.722, III, APTX, etc) is much more useful
|: "yes".

We now have 250+ US sites on the list -- not an exhaustive listing of everyone with a codec, but just those who have agreed to be available on an ad-hoc basis when somebody from out of town needs a transfer. (Availability, schedules, and charges are strictly between the parties involved.)

Since January, the list has included half a dozen general categories for codec type with a key that says which ones support which formats. However, I can afford only one byte for that data (and I'm not into bit-masking on a text file): stations with more than one codec are just listed as 'multiple'.

For those new to this concept, the list lives at
www.tiac.net/users/jcrose/audiobahn.html

----------Jay Rose's Digital Playroom----------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

2587. 70's Station in Tucson...Job Opening

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4i7p7n$ik0@vixen.cso.uiuc.edu>
Source record: 24859

There's an ad in R&R this week for "Tucson's new K-HIT 107.5" They're looking for Middays/Production Director. Never heard of these guys before; I assume they're new, and also modeled after Bonneville's K-HITS in Phoenix.

Is this a decent operation? Do they do the 70's RIGHT (personality, fun, energy, phones, etc.), or is it just another faceless "jukebox?" In other words, is it worth my time to send a tape?

-Drew in Sunny Central Florida-

2588. KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4i7p7n$ikb@vixen.cso.uiuc.edu>
Source record: 24860

If you, like me, thought it would be awhile before you heard
a new station above 1610 kHz, good news--especiallly if
you live on the West Coast. KXBT, formerly just a daytimer
on 1190, is now testing on 1640. They apparently haven't
mentioned these tests on 1190 at all. And they're making
"a major announcement" 'on Tuesday, March 19, at 7:05 AM".
If that's when they annouce their fuul-time status, listeners
won't get the routine jabber from THIS station that quite
often passes for a "major announcement"!
KXBT's format is soul oldies--at times live and at times
via satellite. They come in quite well here in Phoenix, \
especially after 10 P.M. MST.
Jay Arnold and Marty Rimpau from the Bay Area get the
credit for tipping me off on this one.
--

2589. Re: Looking for propagation map source

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4i7p7o$ikm@vixen.cso.uiuc.edu>
Source record: 24861

When you applied for your license, you were required by
the FCC to submit a coverage map that marks out you 1uV/m at
0.5uV/m contours. If you look in your public inspection files
for your license application, or call up the consulting
engineer that performed the study for you originally, you
should find it.

If not, the FCC may have a copy with your original
application, but I don't know how receptive they would be to
tracking down, photocopying, and mailing a piece of paper you
should have anyway.

Be warned that the maps are not terribly accurate. A
substantial fudge factor is used for "Terrain roughness", which
is generally taken from averaging the countour variations.
Also be aware that most radios will pick up stations clearly
even beyond the countours - in fact we are received (w/fuzz) more than
50 miles out of our eastern contour because the land is on a
gentle downward slope in that direction.

The code of federal regulations has a section on
calculating the coverage area. Look it up and you can ballpark
a figure if you know roughly what your antenna pattern (you
should have it on file) and terrain look like.

Hope this helps,
Andrew

2590. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: bz652@freenet.carleton.ca
Message-ID: <4i7p7o$il3@vixen.cso.uiuc.edu>
Source record: 24862

I've heard that you can't do more than 4 songs, or parts thereof.
It's apparently a copyright issue, with the mix becoming "your"
work at that point, and subject to infringment.

I'd like to argue that an album (side) is a single piece of work--
Sometime I'd like to play the entire uninterrupted "Dakr Side of
The Moon"
but I'll probably have to find room for a couple of drop ID's...

Jeff McDonald
WRHO/ Hartwick College Radio/ Oneonta Ny

[Moderator's Note: IS this true? It seems ridiculous, but that
makes it seem more potentially true. What about dance mixes? Anyone
have authorative answer to this? Bill]

2591. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: hmgnsbrg@ix.netcom.com
Message-ID: <4i7p7p$imb@vixen.cso.uiuc.edu>
Source record: 24863

In <4i5g4i$kj4@vixen.cso.uiuc.edu> Claus Nielsen
<radioabc@pip.dknet.dk> writes:
>
>
>
>Im currently using an Innovonics broadcast processor, but Im more in
>favour of the Orban Optimod FM8200 or Optimod FM 8100.
>
>What is the marketprice in The US. for these processors ??
>
>What is the difference between the 8100 and 8200 in the sound ??
>
>And are there any used older analog Optimods for FM on the market ??
>
>
>regards,
>
>
>Claus Nielsen
>Radio ABC / DENMARK - EUROPE

Claus:
If you want to contact me via e-mail for pricing, please do so.
Regarding sound, that is always a very subjective question!
The 8100-series Optimod is an analog unit and still quite popular in
the US.
However, the ability to fine-tune the sound is much greater with the
8200-series as the processing occurs in the digital domain. As a
result, Orban has given great flexibility with adjusting the
8200-series.
The 8200-series is available in two versions, a two-band unit and a
multi-band unit. There is about a 30% price differential, with the
multi-band unit being more expensive.
Your on-air sound with the multi-band 8200 can be adjusted for a very
agressive or conservative sound. The two-band unit cannot be as
agressive.
The 8200's are also available with an AES/EBU digital input and output
interface.
Orban has also recently announced a two-band 2200-series Optimod. A
true digital processor (two-band) at about 1/2 the price of the
8200-series. It is available with either digital or analog/digital
input and output (not field upgradeable).
I have seen several 8100-series units available on the used US market.
They are typically advertised in the "Radio World" newspaper. I cannot

recall noticing any 8200 units on the used market.
Howard M. Ginsberg
CCA Electronics Inc.
Atlanta, Georgia, USA

2592. Reply to my posting(s!) re early radio in US and Britain

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: MH@bbc.co.uk
Message-ID: <4i7p7q$imm@vixen.cso.uiuc.edu>
Source record: 24864

Thanks all to your replies to my posting - and sorry about the fact they appeared several times. My article didn't apparently leave my machine and that's why I posted several versions of it - how embarassing!

See you

mark.harmer@bbc.co.uk

2593. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4i7p7q$in1@vixen.cso.uiuc.edu>
Source record: 24865

} VUBS79A@prodigy.com (Drew Durigan) wrote:
}
} It's also the first time I've ever heard 'funk' in the line immediately
} proceeding "making love 'til (uh...another word for "cat") is gone"

Just for everyone's edification, you are under absolutely no
prohibition against using profanities or cuss words in these pages, as
long as doing so is in the context of discussion of issues pertaining
to words such as them.

Please don't use them in gratuitous or unnecessary ways, just in the
name of keeping discussions on a mature and professional level.

Thanks

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

2594. Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: "Greg A. Geiger" <grgeiger@newnorth.net>
Message-ID: <4i7p7r$ing@vixen.cso.uiuc.edu>
Source record: 24866

We have a smaller market station in our chain. And a limited budget.

The station uses an ancient Optimod 8000. The Optimod is located at the transmitter. The transmitter is hardlined to the studio without an STL.

What can be done on a limited budget to improve the quality of the sound?? Would a compressor help?

Any information would helpful??

Greg Geiger
WHDG Radio
Rhinelander, WI
grgeiger@newnorth.net
http://www.newnorth.net/~grgeiger

2595. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: El Ray de Disco <rds6t@curry.edschool.virginia.edu>
Message-ID: <4i7p7s$inh@vixen.cso.uiuc.edu>
Source record: 24867

I once heard a story that when Elton's "The Bitch is Back" came
out, Dj's could not say the title, even though Elton said the
word at least 2 dozen times.

Working at a classic rock station, there are lots of songs with
profanity. And people complain about rap lyrics today. ha!
--
Ray Smith, playing all your favorite Joan Baez hits on 92.7 WUVA FM!
Jack Savage, The Croatian Flatulation, Chewy, Droz, Tony Fox, Old Man Kensey
Goose, Hep Cat, Passion Girl, Bob Mirhakakakakakak and all your favorite
personalities are on 92.7 WUVA FM, One Great Song After Another

2596. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4i7p7t$inj@vixen.cso.uiuc.edu>
Source record: 24868

As a consultant, what I always advise my stations is "when in doubt, don't". Some classic rock anthems do indeed have the F word buried or mixed in somewhere, and custom in many places seems to now say hands off on a classic, but in some cities, the song was never played or was played in edited form-- the record company did provide an edit for "Who Are You", for example. As with the definition for obscenity, the issue is 'prevailing community standards'-- in some places, Howard Stern can discuss his penis with no problem, while in other cities, any station airing him is going to get deluged with complaints. It depends on how strong the conservative factions in your town are. It also depends on how strongly the 'dirty word' is flaunted. Many stations stayed away from Jill Sobule's "I Kissed a Girl" because they felt that a pro-lesbian song would offend their market. Some stations avoid the Guns & Roses song with the line about 'niggers and gags'. I've always believed that unless your image is to be nasty and rude, you're never hurt by what you don't play. I'd rather be entertaining and adventuresome in ways that are not an invitation for some right-wing group to go after my license... donna

2597. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: guidotti@netcom.com
Message-ID: <4i7p7t$ink@vixen.cso.uiuc.edu>
Source record: 24869

In article <4i5g5d$kjv@vixen.cso.uiuc.edu> dk@crl.com (David A. Kaye) writes:
>
>Dan Hughes wrote the quoted material below:
>
>" Several top hit songs now use the f-word and the s-word, and many
<...snip...>
>
>At Disney/ABC's KGO, top talk host Ronn Owens regularly uses words like
>"bullshit" and on sister "hot-talk" station, KSFO, another veteran
<...snip...>
>and letters to the editor are appearing in the local press asking when
>this will stop. Will it? KGO is #1 and KSFO is about #20 or so. I
<...snip...>
>Needless to say, I've tempered my listening with the local NPR stations.
<...snip...>
>--
>(c) 1996 Unions once made America the richest country of the world.
>David Kaye
>
Interestingly, 20 years ago, this kind of langauge and the daily profanity practiced by Howard Stern would have been muzzled immediately according to prevailing community standards. Since the same First Amendment that protects these transgressions also protects political speech, we're stuck with the smut. The shame of it all is that it causes people who earnestly want intelligent, respectful language to call for censorship. Once any one becomes successful, it would be a matter of time until the slippery slope allows the government to control what we say. So, speaking from an opinionated group of 1, I wish they would quit insulting the audience and exercise restraint. In the long run, the self-restraint will strenghten the First Amendment. I agree with David -- as a one-time listener -- I now rarely tune to KGO.
Mark Guidotti, PE
--

Mark Guidotti, P.E. guidotti@netcom.com

2598. PROMO GOD WANTED

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Rik McNeil <rikmc@primenet.com>
Message-ID: <4i7p7v$inl@vixen.cso.uiuc.edu>
Source record: 24870

A friend of mine just had his new promo director hire wuss outon
him, so he asked me to post this here:

PROMOTION DIRECTOR WANTED FOR

KKFR PHEONIX

Send a resume along with all related materials (ie: internal and external
proposals, examples of successful promotions, etc) to:

DON PARKER
KKFR
631 N FIRST AVE
PHEONIX AZ 85003

you can also FAX a letter and resume to Don at

602 817 1199

He's looking to move

2599. Re: PHOENIX RADIOWATCHERS 3/12

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4i7p81$inq@vixen.cso.uiuc.edu>
Source record: 24871

Nasty coupla days for KMLE GM Allen Stieglitz: Thursday his morning team announces they're splitting at the end of their contract in June. Friday, his PD splits. (Back on the subject of morning team Tim & Willy -- There IS a school of thought that has them stayin' in the Valley of the Sun.) Tom Taylor/Inside Radio ("Tom@Inside-Radio.com")

2600. Re: How about a Queen City Radio Watch.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4i7p81$inr@vixen.cso.uiuc.edu>
Source record: 24872

In article <4i5g5f$kk2@vixen.cso.uiuc.edu>, enticy1@aol.com (ENTICY1) wrote:

> Would like to keep tabs on the ol' stompin ground. (Former WLW, WKRC,
> WLYK) in the Cincinnati metro. (OK so i'm lookin for work again (and who
> ain't?) But still I wouldn't mind somebody reporting on the Dayton, Ohio
> market either(Former WHIO, WING,WYMJ) (perhaps combine the two in a
> southwest-Ohio radio watch report?? Huh?? Perhaps? Has Jacor bought all of
> them yet? I was at WLW when Seven Hills sold out. (Yeah, I'm older than a
> teenager.) And I left KRC to do Knots Landing CBS just before Jacor LMA'd
> it. Hope Jerry Thomas is doing OK with Jacor. Anybody know anything about
> the Queen City and the northern neighbor?

Cincy's easy...Jacor owns or controls roughly half the metro, after the
takeover of Citicasters is complete! WOFX-the Fox -- 92.5 Classic Rock +
Bob & Tom
WEBN -- 102.7 -- Rock
WLW -- 700 -- Talk, Sports, FS
WCKY -- 550 -- Talk
plus SMAs: WSAI -- 1530 -- Nostalgia
WAQZ -- 107.1 -- Alternative
WAOZ -- 1360 -- Radio Aahs
pending acqusitions: WKRQ -- 101.9 -- CHR/Q102
WWNK -- 94.1 --AC/Wink 94.1

As for Dayton, WYMJ is now WXEG, "103.9 the Edge," in an SMA w/WTUE, WMMX,
and WONE. Started out with a strong first book, but the trends are down.
Not much has changed with WHIO/WHKO lately. WING(am) is CNN and Talk;
WING-FM (102.9, formerly WAZU) is Classic Hits, expanding beyond just the
70's (their format of late having been all-70's rock-based), with Bob &
Tom in the morning (but rumors are flying of them having to drop it, with
WOFX/Cincy carrying it, though the Fox doesn't exactly get into Dayton
very well).

Hope this helps! E-mail if I can answer any more...

Best,

Todd
aka Party Boy Floyd, WLLD/Country 98.9, Columbus

2601. Re: How about a Queen City Radio Watch.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: sjsobol@nstc.com
Message-ID: <4i7p82$ins@vixen.cso.uiuc.edu>
Source record: 24873

entic y1@aol.com (ENTICY1) wrote:

>Would like to keep tabs on the ol' stompin ground. (Former WLW, WKRC,
>WLYK) in the Cincinnati metro. (OK so i'm lookin for work again (and who
>ain't?) But still I wouldn't mind somebody reporting on the Dayton, Ohio
>market either(Former WHIO, WING,WYMJ) (perhaps combine the two in a
>southwest-Ohio radio watch report??

someone does, already... can't remember who...

> Huh?? Perhaps? Has Jacor bought all of
>them yet? I was at WLW when Seven Hills sold out. (Yeah, I'm older than a
>teenager.) And I left KRC to do Knots Landing CBS just before Jacor LMA'd
>it. Hope Jerry Thomas is doing OK with Jacor. Anybody know anything about
>the Queen City and the northern neighbor?

WING-AM and WGTZ-FM were owned by Great Trails Broadcasting a couple
years ago when I was there. Whoever owns them now also bought the old
WAZU-FM (Springfield) and is broadcasting a 70's format, and the
station shares WING-AM's calls. WHIO-AM and TV were owned by Cox...

as far as I know ownership is still the same, but I'm a little behind
the times.... I live up North now...

--
Steve Sobol is sjsobol@nstc.com or sjsobol@apk.net
North Shore Technologies, Cleveland, Ohio
For a copy of the APK Commonly Asked Question List e-mail
apk-faq@nstc.com

2602. Re: (Religious) Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4i7p83$int@vixen.cso.uiuc.edu>
Source record: 24874

On 12 Mar 1996 07:09:30 GMT Scott D Fybush (fybush@world.std.com) wrote:

| I'd be happy to work with other r.r.b. readers to see if we can find
| a way to put an end to this egregious abuse of FCC rules. As I understand
| it, the original idea behind allowing satellite-fed noncomm translators
| was to allow public broadcasters in spread-out areas like Utah or
| Wyoming to serve remote areas, *not* to allow one or two religious
| broadcasters to blanket the nation with transmitters in every
| community. I'm not a fan of Christian radio, but I'd still much
| rather see it done through local stations, or regional networks like
| those of WBGL, or Mars Hill/WMHR in Upstate NY, or WGLY/WGLV in
| Northern New England, than to see it done by satellite from Florida
| and Idaho.

A possible, simple solution:

Disallow satellite translator feeds. *Permit* microwave feeds over distances up to, say, 300 km (just to start discussion).

Allow neither for *any* translator outside the 19 noncommercial reservations, regardless of the status of the originating station.

These steps would at least regionalize these operations.

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is also at http://www.littleblue.com/kcradio
==========

2603. Translators and Community Radio, Part Deux

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: af660@freenet.carleton.ca
Message-ID: <4i7p84$inu@vixen.cso.uiuc.edu>
Source record: 24875

Reply-To: af660@freenet.carleton.ca (Charles Hobbs)

} In our last episode, you may recall that af660@freenet.carleton.ca
} (Charles Hobbs) and Bill P <wdp@airwaves.com> were having a
} conversation on the merits of LPFM and translators...
}

Anyone else with a comment is highly encouraged to 'jump in', as it were.

#} # It is also true that non-religious noncomms have
#} #translators, but not anywhere near the number and not anywhere near
#}
#} So, is this an inherently unfair situation, or is this just a matter of
#} one group being more motivated than another?

#It is both, IMHO. It is a case of a well organized, well-heeled
#group(s) who have found a loophole that permits satellite-fed
#'translators' to be used, on the assumption that they are being fed
#from a non-commercial source.

This might be partly true, partly more akin to the 'new immigrants' who
embarrass the 'native citizens' with superior economic/academic
performance. They're not necessarily doing anything *wrong*, as much
as walking onto someone else's turf, and showing them up.

#} If they interfere with other stations, they should be reduced in power
#} or shut down. This may be a matter of lax FCC enforcement.
#
#It depends on what you call 'interfering' with another station.
#Docket 80-90, which even the most staunch believers in the "Diety
#of the FCC" agree was a disaster to exiting stations, both through
#interference and the dilution of ad revenues. [...]

#All this with the blessing of the FCC. It was part of re-defining
#a station's protected contour and the furthering of the notion that
#'service = sales' and that if a station was not actively selling
#spots, say, 40 miles away, that they clearly were not being of
#'service'.

Agreed, the FCC has allowed too many stations, not only on FM, but
on AM, and has made many other mistakes.

80-90 is kind of like communism.... Looks great on
#paper, but fails in the real world to deliver. The notion of local
#service was great, but sadly many (although certainly not all) 80-90
#allocations became satellite-fed network repeaters with the only local
#input being their spot sales departments.

That's why I have guarded enthusiasm for implementing
yet another class of station, with the intent to "improve local service";
they may end up being "abused" in much the same way as the translators,
and the 80-90'ers.

#So when you say "They should be shut down if they interfere", you have
#to define interference. Yes I know that translators are secondary
#services and are therefore entitled to less protection, but the
#reality is, IMHO that the FCC has not the manpower or really the
#concern to do much about them, especially if they are part of a
#powerful, politically active group. Much easier to shut down some kid
#with 5 watts with no financial backing. What is allowed, today, as
#interference would never have been allowed 10 or 15 years ago.

Of course, the FCC is underfunded; they seem unwilling or unable to
even handle certain ham repeaters or CB stations doing out-and-out
illegal things.

#} #The majority of these stations sell their airtime just like any other
#} #brokered station. In addition most solicit donations and are right on
#I don't know of any that broker entire networks, do you? As for

There are some individual programs that are bad apples in this regard.
I remember one particular religious talk show host (btw. not on, to
my knowledge, any of the translator networks described here) whose show
would constitute almost 90% solicitation.

But I also am familiar with the "pledge breaks" on certain secular
non comm stations, particularly those with extreme political views;
some of these are just about as strident as anything I've heard from
the religious stations.

#after all we both agree that "one format is no more
#[or less] moral than another",

Of course, although certain programs and formats often are held up
as examples (not by either you or me, incidentally) as "what's
wrong with radio today"

#I am merely saying that if huge networks
#can be built using the, much more lax, non-comm translator rules, by
#organizations that are clearly pitching for funds at every turn, then
#these frequencies should also be open for local origination of
#community-based programming.

Generally, I agree, although I'd like to see some of the overcrowding
removed, not merely replaced with yet another type of program.

#} #I have gone on record many times saying that I am not a fan of Stephen
#} #Dunnifer's attitudes but let's face it. Who, but a radical, would
#} #openly defy the regulations which prohibit ANY local programming on
#} #[translators] (other than one 30 sec announcement an hour)?
#} As to signal stability and quality, however, I must disagree.
#} Dunnifer *does* care about matters of stability and signal

#} cleanliness.

Smart move. If any *real* public safety problems ever arose from one
of these transmitters, it would be "Game Over, Player One" as far as
any further progress in this area is concerned . . .

But I'm also concerned about the next radio pirate, who's gung ho
out to save the world from commercial radio, or whatever, but has
little regard for such technical niceties. And the next one .. .

#I would venture t guess that much more stringent
#standards of what it means to 'interfere' are being applied to
#operations like his, than would be applied to, say, translators or
#'80-90 drop-ins' that happen to interfere with a distant FM.

This may vary from place to place. I live in Los Angeles, and the FM
band is very crowded here. We have at least one 80-90 type station;
there may be others, I don't know. We have a few commercial and
noncommercial translators in the distant suburbs; but all of our
religious stations (with the exception of one AM station) are full
powered commercial stations.

If we ever have translator origination of programs, the standards for
non-interference ought to be the same as for the existing translators
(after all, they are the same type of signal)

#Don't forget, LPFM'ers don't want to compete with co-channel
#interference, so they would naturally (if only in their own interest)
#try to locate on the clearest channel possible.

Possible in a rural or deep suburban area; metro areas loaded with
stations may not really have any channels left.

#} #Since there is a total prohibition on LPFM as a community resource,
#} #who is going to get involved? Radicals and children playing radio,
#}
#} But this is 1996, not 1966. Back then, someone could stand up against
#} the status quo and get noticed. Ill treated, definitely, but noticed.
#
#I dunno, the Republicans are claiming that they are standing up
#against the status-quo. Buchanon certainly is standing up against
#virtually everyone <g> and he is definitely getting noticed..
#I guess it just depends on what you consider the 'status-quo' <g>.

Buchanan had his day, but most of his supporters are now voting for
Dole, the more 'mainstream' candidate. They may feel that Buchanan
has too many political liabilities to win against Clinton.

(This was about the same in '92, when Clinton got some flack for
distancing himself from Jesse Jackson, after Jackson supported some
outrageous, racist rap singer)

#And just because we have become a more jaded, callous, uncaring and
#de-sensitized world, does that mean that we should stop trying to

#effect change?

I don't think we should just give up, but we should try to be both
open minded to all the possible ways to implement change, as well as being
realistic as to what can be done in the current social system.

There's a world full of people frustrated that the world isn't
what they think it should be. A few do extremely outrageous acts,
but the great majority just internalizes it all, and goes through
life angry at the world, until their anger destroys them, while
the world goes on.

There have been too few people that can actually channel this anger
into real action to bring about the desired social changes.

#} If we want to move ahead on this issue, we can't afford to be
#} weighed down with too many of these types.
#
#Whenever I hear someone talking about "These types" or "That ilk" I
#immediately lose some of my respect for their views.

I'm not here to demonize Dunifer, or anyone else, for having certain
political beliefs. The big problem I have with him, really has nothing
to do whether you or I think he's good or bad.

The decision to support this new service is ultimately going to be
made by the general public. But the information needed to make this
decision will (as it usually is) be presented by some group of
extremely interested and motivated people. This is otherwise known as
an activist group.

Now every activist group, from the NRA to the NAACP, must struggle
between including all the extremists' ideas that are in the group,
and presenting their message to a general public. While the extremists
are often the group's best supporters, the objective (usually some
legal or social change) lies with the general public, a general
public increasingly growing disenchanted with extremists in particular,
and, unfortunately, activist groups in general.

While knowing changes need to be made, the public is resistant to
"revolutions". They may be convinced by the NRA, for example, that
the right to bear arms may be a good thing. They're less convinced,
that everyone 'needs' to own an AK-47.

Back to the issue at hand. Eventually, the public may come around
to deciding that community radio is needed. I tend to think, however,
that they would support a government-regulated service, more than
an unregulated, and possibly undisciplined free-for-all.

} #I am a firm believer in LPFM as it relates to community
} #involvement. Whether that community is a small town whose local
} #station(s) have long ago abandoned them for the more lucrative city

#} I support the development of a legal, low powered radio service to
#} meet these needs. I don't particularly care whether it's AM or FM.
#
#I don't specifically care either, but the AM band is already such a
#mess, and even full-powered stations are having a hard time covering
#at night, the obvious choice is FM, with more predictable coverage,
#more compact antennas and easier directionalization.

In rural areas, FM might make more sense. I'm not quite sure it can
support many more stations in urban areas, even if all the translators
were taken out . . .

On the other hand, the TIS stations don't seem to have trouble covering
their immediate areas, even though there may be distant skywave at
night. (I may be envisioning smaller coverage areas per station,
especially in urban areas where the demand for stations might be
very high)

#I am not interested in convincing you, or anyone else, that Dunnifer
#is a wonderful human being. But the more I see of the direction radio
#is headed, the more I think he is needed. If for no other reason than
#that he has (excuse the term) 'balls'. He *is* succeeding in bringing
#this debate out of the idea of 'pirate' radio and into the light of
#day. I mean how many so-called pirates have won even a single court
#battle against the FCC?

Who knows what will happen in court anymore? In light of several
recent high profile cases, I wouldn't even try to speculate. . .

I'm just holding out for a more *discliplined* radio service.

#I am sure that Dunnifer's ideal of 'let a thousand transmitters bloom'
#is not going to come to pass. At least I hope not. But in a world
#where there is literally nothing to stand in the way of a near-total
#media domination by a handful of companies, and all that implies as to
#access to the airwaves, in a world where translators can be satellite
#fed by the hundreds, from a single network, I believe that LPFM is a
#necessity.

I believe that low-power *radio* is a necessity, regardless of all
these other events.

#No, I am not anti-corporation. No I am not opposed to stations making
#money (even lots of money). But I am afraid that we have not even
#begun to see what radio will become when all this has shaken out and
#your entire city's media is owned and controlled by two or three
#absentee conglomerates. When the idea of independent media is just a
#chapter in some radio history book. When NPR (such as it is) is forced
#into direct commercial competition along side of Zrock and Hot
#Country. No, I am not anti-corporation, but I am more than a little
#concerned about what will pass for information when everything is
#under one, two or three (similarly run) roofs. Make no mistake, boys
#and girls, that is *exactly* where all of this is heading.

An aside: What would happen if *one* entity, whether private or government, owned all the radio stations. This is not really novel, it's how radio had been managed in most of the world until rather recently.

Of course, I'm not saying this *should* happen in the US (and it probably won't, given that there is at least *some* anti-trust law).

But one is compelled to ask, did having more separate owners of stations, as in years past, really consistently ensure diverse opinions on the air (assuming that's the main concern)? Or did they still play mostly similar programming?

What I'm getting at is; even with more players than there are today, there was still not an intense committment to local community oriented programming (save for a few isolated rural examples).

#} Again, I'm not against LPFM. I just want to see it done *right*
#
#I am very interested in discussing real plans for such a service.
#A service that would create something similar to translators, but with
#much more streamlined licensing, no group ownership, requirement of at
#at least 50% locally originated programming (or more), with no

How would one define "locally" originated programming? Could you play taped programming? If someone's spinning records all day long, does that count? What if someone loaded up 100 CDs in a jukebox, put it on random play and walked away from it?

Prohibitions on group ownership. I suppose this is to discourage more "translator networks", but what if some ethnic group, whose members are scattered throughout an urban area, demands extra transmitters for its needs.

These, and other questions, need to be thrown around, discussed, answered, discussed some more, etc.

#I would start by telling all these satellite-fed translators that,
#unless they can actually receive the station they are translating (by
#over-the-air means) they can no longer be considered translators.

You know, I think we both want the same basic thing, but our agendas are slightly different . . .

You seem to be saying, "Community radio is important. And, because of 80-90, and translators, and translator networks, and mass ownership, we should have LPFM as a matter of basic fairness"

I lean more toward "Community radio is important. And, we should get it anyway we can, whether AM, FM, or other means. And whatever we get (within reason), is much more than we have now, which is nothing"

I'm not saying one of us must be right or wrong; these are differences in our life philosophies.

} #You say "LPFM would drain listeners from full power stations who are
} #already struggling"... Maybe. But if properly administered, these
} #services would likely be serving communities and interests that the
} #full-power stations (with all their resources) are not interested in

#Keep in mind that today's formats are fairly narrow anyway, I mean we
#now are programming to a single decade, and a fraction of a decade at
#that...

I'm talking about much more narrow than that. Foreign language services, programs of interests to very small interest groups, local civic, sport, school and church group programs, garage sale ads. More like a throwaway newspaper or public access cable, than the New York Times or ABC.

Of course, some "community" stations might spend their time aping the big boys, and spinning records all day. But that brings us back around to ask "what are we fighting for"? Is this about allowing people access to the airwaves for some real purpose, or is this about providing some people a new hobby?

#} Remember, the "real" stations are all playing "satellite
#} rock", which, in their immense wisdom, is what "everyone wants". If a few
#} hundred people would rather listen to some narrow format, it's not
#} going to hurt them too much, if at all.
#
#I'll bet you won't convince MegaMedia Inc of that. I truly believe
#that the worst nightmare of MegaMedia Inc. is *not* the rival
#corporation, with a similar structure and goal, I truly believe that
#the worst nightmare of MegaMedia is a well-run, shrewdly programmed
#independent operation that can feel the pulse of its community and act
#immediately to fill a need.

With the reduced power of the community radio, how much competition could it realistically be?

#MegaMedia (a fictitious name) is bogged
#down in consultants, focus groups and shareholders. The local
#operator has no such fetters (unless (s)he chooses that route) and can
#turn on a dime, respond to changes in a heartbeat and deliver a (IMHO)
#superior product.

I'd imaging they'd probably go on with broadcasting to the lowest common denominator, and

} #I would think that if Family Radio can satellite feed hundreds
} #translators, as well as dozens of full-powered stations, that the
} #answer to the above should be ... YES, we can find a way. But I am
}
} So, why don't they squawk about the TIS stations at the airport? They're
} low powered stations too, with programming designed for a very narrow
} audience. Do they drain away listeners from other stations? To some extent,
}
#Glad you mentioned TIS. First of all TIS is a 'government' radio

#service. As far as I know it cannot be owned privately. Also there
#are strict restrictions on programming (no music, no brand names) and
#a severe limit on frequency response (a brick-wall low-pass filter at
#3Khz). They are designed and restricted to serve as public safety
#beacons and tourist information.

And, ostensibly, these legal restrictions on TIS can be removed, much
the same way as restrictions on translators can. Again, let's keep all
our doors open.

#} And, the translators get about 30 seconds of local programming. What if
#} this was raised to two or three hours per day? Would the world end?
#
#If we are going to change the rules, do it right.

I'm willing to consider an evolutionary change, if a revolutionary
change seems too far off.

#} Have we really heard the NAB's side of the story, as it relates to
#
#All I know for sure about the NAB is that they have joined the FCC as
#a 'friend of the court' in fighting Stephen Dunnifer.

I would guess that they're more concerned with the interference from
'a thousand [unlicensed, unregulated] transmitters blooming' then
programming per se. But, I cannot speak for them.

#} Have we really though about how a low power radio service might be
#} implemented? how channels would be allocated? in the case of limited
#
#Minimum operation? Definitely. If this service was (as I would hope
#it would be) designed to create community radio opportunities, there

How does that reconcile with "no restrictions on programming content . . ."
(Maybe there should be clear cut standards on programming types. That
just might get the 'big boys' off our back)

#I also support an expanded part 15 that would allow unlicensed,
#secondary operation at power levels that could actually be used.

This might be of more interest to 'amateur broadcasters' who just
want to have some fun, without the serious commitment that a
community radio station, by definition, ought to have.

#} My point is: debating this stuff on here is great. But the debate needs
#} to be taken out to a rather unknowing public
#
#Any ideas on how to do that? It is the ever decreasing access to mass
#media that is prompting the very need for LPFM. How many full-power
#stations would carry such a message? Maybe the Internet is the way,

Another resource might be the various free community newspapers. There
are probably other things I haven't thought of yet.

#That is why oddballs like Dunnifer are important. While his ideas are
#too far out to be taken seriously, he does raise the issue to the
#point where intelligent people (such as us, I hope) can, while

I'm not saying he should crawl under a rock somewhere, but the
debate needs to move on to a broader sense. And, I fear that someone
like him, but with less concern about technical standards, may lose
the war for us in the public's eye.

#} But think of all the schools, churches, city halls, and social organizations
#} that may have naively applied to the FCC for a broadcasting license
#} and were turned down. That probably happens a lot.
#
#Yep! And think of all the uses 10 watts of FM could have in smaller
#towns. TIS is available to city halls, and is used in many
[...]
#amateur radio is. In fact, an amateur broadcasting service would be a
#good start... but I digress..

Amateur broadcasting is much less of a priority, in my opinion, than
community radio.

#} To sum up: I believe there is a place for low powered radio in the
#} U.S.
#
#Actually I cannot, for the life of me, see the traditional,
#full-powered radio establishment standing for such a rule-change
#unless there are some very vocal and well thought out people (not to
#mention well-heeled) pushing very hard.

We're hardly there yet. It'll take a while to build the necessary
support. The "radio establishment" might call for certain
restrictions before they would support community radio. And quite
frankly, some restrictions might be appropriate. While assuaging any
insecurities (real or imagined) the existing stations might have, it
would force community radio supporters to define their goals as to
exactly what "community radio" means; do we just let anyone just grab
a transmitter and broadcast simply because they have a right to public
airwaves? Or do we expect more out of this service.

I think it will eventually boil down to a negotiation-type affair with
these entities. As with any negotiation, no-one ever walks out with
everything they wanted. But, if done right, we will walk out with more
than we came in with.

Charles

2604. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4i7p84$inv@vixen.cso.uiuc.edu>
Source record: 24876

In article <4i5g5l$kk7@vixen.cso.uiuc.edu>, jellis@student.uwsuper.edu (JONATHAN M. ELLIS) wrote:

> WAVC has flipped to KKCB, B105, Today's Best Country. They have dropped the
> WAVC call letters, which gave them the status of being the oldest country
> station in Duluth (about 10 years). This is in response to the country
> ratings war going on between 105, Kat Country 98.9 KTCO, and USA Radio 107.
> 7. The changeover appears to me to have been poorly executed: no jingles
> or music beds (except for the old weather music bed), Paul Harvey is still
> heard 4 times daily, long newscasts are still carried in the morning, the
> jocks aren't allowed to say any more than the song & station names, weather,
> and concert info, and there is very little promotion. There were still ads
> for WAVC appearing in print just days before the change! (When people using
> the Superior Daily Telegram's TV Pilot get to Friday they will see an ad for
> WAVC). Somehow I don't think it'll work.
>
> Jon/Superior WI

Hey, Jon, thanks for the info!

I remember interviewing at WEBC, when WAVC was #1 in the market...FULLTIME SATELLITE!!! GEEZ did it sound like sh*t (this was in early '86, I think). The B105 handle might be good, if they use the Bee mascot ala B105/Cincinatti (and a bazillion other B-stations).

How does Kat Country do against them? I hear USA Country hasn't been much of a factor. True?

And what's up with Tim Michaels? He offered me a job at WDSM about ten years ago, but I was making MUCH more money already. But he was just about the nicest guy I've ever met (or interviewed with), before or since. (I always loved the old Marlboro logo that WDSM used...)

Thanks again!

Best,

Todd
aka Party Boy Floyd, WLLD/Columbus, OH (Country 98.9)

2605. Re: Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4i7p85$io0@vixen.cso.uiuc.edu>
Source record: 24877

Hi Dan. Being out of work is absolutely frustrating, and you have my sympathy. But finding somebody to blame isn't useful. First, let's discuss the 'women & minorities are getting all the jobs' story. If eeoc rules are taking away so many jobs, why are 98% of the PD's and about 85% of the talent still white males? When I was jocking and people didn't want to hire me, they would say 'oh we have to hire a minority because of eeoc'. I later found out that blacks were told 'oh we'd love to hire you but we have to hire a woman.' The truth is that hiring in our business has often been arbitrary and based on desperation-- oh my gawd, the mid-day guy just quit, what tapes do we have around??? Often, in my many years in the industry, I have seen people hired because they were five miles away and would work cheap, not because they had incredible talent. But the fact that duopoly has shrunk the industry is more to blame for your status than any eeoc... And then there's consultants, another easy target. I've been a consutant for almost 16 years (my anniversary is next month). Anybody I hire, be they male or female, cat or dog, has to fit the sound of the station and be someone I feel would be an asset to the team. Sadly, I often have more tapes than openings. Perhaps people think I'm swine because I can't get back to everyone, but when some weeks I get 50 unsolicited tapes (some of which are very good), and I have nothing available, I don't know what to say. I try to answer via a phone call or a letter every tape I get, but being on the road a lot, it just isn't always possible. Believe me, Dan, you WILL get another job, and please don't give up or get bitter. The industry can be very unfair sometimes and I could tell you stories (it even happens to consultants-- there are many stations whose ratings I raised dramatically and my reward was that I was fired-- "we're doing fine now, so we don't need you anymore". I find a sense of humour and a refusal to give up are valuable qualities for a radio person to have. I wish you well. donna h

2606. Re: Western NY Radio Watcher; Monopoly in Rochester

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: krapperj@isc.rit.edu
Message-ID: <4i7p87$io2@vixen.cso.uiuc.edu>
Source record: 24878

Clarke PXY (clarkepxy@aol.com) wrote:
: On 25 Feb 1996, talk1370@aol.com (Talk1370) wrote:

: As the Operations Manager of WVOR, let me say that any such discussions at
: this point are premature, speculative, and, in a public forum,
: disrespectful of the people who have just gone through a sale, and are
: probably waiting to see what happens next. When the Lincoln Group bought
: WPXY, a decision was made to move WPXY and WVOR apart musically. It is
: possible that ARS may make an identical decision vis-a-vis WVOR and WRMM.
: Only time will tell.

Such a change does often occurr, a similar situation occurred in the
Binghamton, NY area where AC station WMXW-FM and AC WMRV-AM-FM were
bought by Enterprise Media. Of this deal, WMRV-AM went to an all talk
format, and WMRV-FM began a Top-40 format while `MXW retained it's AC
format. The test of time is the key, this change came about 3 months
after the actaual transaction and 6 months after the announcement.

: However, WVOR has tremendous heritage in its call letters and format. It
: would be unwise for ARS to cast this aside without serious consideration.
: For ARS to divest itself of WVOR and purchase WNVE would make no sense,
: since WNVE has serious signal deficiencies. I would point out that WNVE
: is in a Joint Sales Agreement with ARS, not owned by them, and any
: transfer of the Nerve's format to WVOR would probably raise legal
: questions of ownership control.

WVOR pulls lower numbers in the arbitrons then `NVE although it has
become a consistant station where people have become loyal to over the
years such as WHAM. It is a tough situation to predict the outcome for
both the public and those involved in the transaction. I would imagine
some format adjustments betweem WVOR and/or WRMM to diversify their
demographics. We'll just wait and see.

-Brian

--

-------------------------+---------------------------
| Brian McGlynn | Phone: (716) 424-8760 |
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=========================+===========================
| "Electrical Engineers Do It With Less Resistance" |

2607. Is KSDO/KKBH for $ale??????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4i7p7d$iir@vixen.cso.uiuc.edu>
Source record: 24994

Dateline San Diego, California . . . this report compiled from independent sources deemed reliable.

The San Diego Radio Watcher has learned that "a strong possiblity" of new owners of News/Talk 1130, KSDO, and San Diego's Beach, KKBH.

What has been reported in "Inside Radio," is lookin more "true:" The Gannett Corporation might be selling its string of stations for an undisclosed sum. The name mentioned most is Jacor, the new mega-giant in the hemisphere.

Four days of talks last week was to lead to an announcement on Monday; but as of press time Tuesday, no official word was announced. However, reports e.mail to me indicate that the agreement and annoucement could come "by Friday."

It's been no secret that Nobel radio, was looking for a "quality" AM station in the county. KSDO, is a 10kw DA-II. It does suffer in the evening time to the north, but has a solid signal from the site in Santee/El Cajon covering the SD metro area.

Station officials would not comment on these reports; one staffer saying that the "parent company" put the word out that there is no deal. However, other reports outside of the market to me indicate that Gannett is "looking at a possibility" of either selling -- or pursuing. It is, however, in some opionion, that the mega-giant Gannett wants to be may have past with the recent flury of mergers and buys by three companies: Jacor, Clear Channel, and Nationwide. Also mentioned was SFX, locally owners for KyXy, and Rock Mix 103 [KMKX].

[It's also my view that the FCC has secretly changed to the "Federal Cash Commission, but I'll stop further editorial comments!]

More news as it happens . . . . .

chris carmichael SDradio e.mail list!
sdradio@sd.znet.com send "subsribe" to sdradio@sd.znet.com
http://www.geocities.com/RodeoDrive/1102/index.html

2608. Re: Questions on buying an AM station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4i7p7d$ij3@vixen.cso.uiuc.edu>
Source record: 24995

1) You don't. It doesn't matter.
2) Whatever you can get it for (and don't be afraid of an off-the-air daytimer. Most money is booked between 6a-6p anyway)
3) There is always a future for a mass medium and everybody has an am receiver.

Don't be a whiner like so many readers of this newsgroup. Be a doer. There are over 130 stations off the air. there's a start.

2609. 1st Am. Update #22 (special radio issue)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4i7p7e$ij4@vixen.cso.uiuc.edu>
Source record: 24996

FORWARDED FROM: /professional/law/first/supreme/broad(#226) From:croth(Chris Roth)
12 March 1996
Opinion & Analysis
:::
:::
::::::::::::::::::::: The First Amendment Teach-In :::::::::::::::::::::::::::
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+++++ ++++++++++
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F I R S T A M E N D M E N T
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In this issue:

The Federal Censorship Commission

inside job at a big city library

library content:
fundamentalists v. the First Amendment

artist's rights:
multinationals, judge v. the First Amendment

upcoming Ray Bradbury interview

Internet censorship, V-chip mess:
John Frohnmeyer speaks at Carthage College

WHAT TV COLUMNISTS HAVE NOT TOLD READERS...

In January 1996, the US Supreme Court declined to hear a challenge to the FCC's antiindecency scheme. In effect, the refusal upheld the FCC's newly-expanded 6:00 AM-to-10:00 PM "unsafe harbor" period.

One week later, the Supremes again damaged the First Amendment. This time, they refused to hear a challenge to the FCC's censor-'em-by-finin'-'em-and-let's-drag-our-feet-for-a-long-time process.

First Amendment defenders tried to complain that the FCC's process is too lengthy. Some cases have moved through the Commission for years, with no quick decisions.

Both Supreme Court events restrict the First Amendment rights of:

* anyone who appears on broadcast TV or radio
* the First Amendment rights of anyone who creates broadcast content
* the First Amendment rights of broadcasters
* the First Amendment rights of viewers and listeners

Readers should note that the broadcasting industry constructs the issue as a violation of the rights of the third group listed above.

Here's what's going on.

PR tricksters representing stations, group owners, and state and national broadcasting associations routinely exclude the first, second, and fourth categories in statements to reporters.
Sadly, this narrow, distorted view is then diffused as the complete truth (see the "omission" section of Professor Hugh Rank's "Schema for Propaganda Analysis") in news reports by TV and radio stations. (Why should a journalist risk her career by publicly contradicting a PR functionary who is also a coworker and is usually closer to--or is--management?)

What about the fourth entry? Fact: citizens are not without a First Amendment right to receive communications, the January decisions notwithstanding. That part of the 8-0 1969 Red Lion precedent has never been overturned.

Who's been fined for providing indecent (whatever that means) content to receiver users? Infinity Broadcasting, America's largest group owner of radio outlets, is one victim. In September of 1995, Infinity, Howard Stern's employer, paid a frightening $1.7 million to the US government. In one instance, Stern's employer was fined for speech that included the following sentence:

(begin excerpt)

Here's a guy who plays the piano with his penis.

(end excerpt)

Another fine was for:

(begin excerpt)

There's a big black lesbian out of her mind with lust.

(end excerpt)

Note that neither sentence included any of the words from George Carlin's proverbial seven words list. (A common error made by journalists--especially media workers not employed at

national outlets--is reporting that the FCC's antiindecency rules are confined to punishment of the words shit, piss, fuck, cunt, cocksucker, motherfucker, and tits. False.) In fact, as indicated in the previous paragraph, Infinity Broadcasting was fined for speech that merely included the words black, lesbian, and lust.

An attorney for the National Association of Broadcasters (NAB) was quoted in the 15 January 1996 ish of _Broadcasting & Cable_:

(begin excerpt)

the two decisions "leave us with a very vague definition of indecency and a great deal of discretion with the commission."

(end excerpt)

INSIDE STORY

The FCC's definition of indecency suffers from vagueness and overbreadth. It fails to present anyone with a clear dividing line between what's allowed and what's disallowed. As such, it is inherently subjective.

Alert readers have noted that these same flaws are present in every let's-censor-arts-and-entertainment proposal. The task of crafting a definition of what would be disallowed without inclusion of vagueness and overbreadth is impossible. These twin deficiencies are inherent in any proposed or preexisting scheme involving "violent" content, obscene content, indecent content, and government-coerced labels (including Ed Markey's V-chip mess signed into law this year by President Clinton as part of the historic telecommunications act).

SOLUTION

The solution to all of this is simple. The US Supreme Court, in a future ruling, should overturn the 1978 FCC v. Pacifica Foundation precedent. The High Court should declare that indecency is centrally protected under the First Amendment.

Such a decision need not address obscenity. It could include two supporting declarations. First, the Court could recognize that citizens have sufficient means of avoiding indecent broadcast content. Second, the Supreme Court could forcefully add that captive audience scenarios can be disallowed. That is to say, it's constitutional for the government to pass laws that disallow a citizen or any entity (private or governmental) from forcing an unwilling citizen to read, view, or listen to unwanted media content. (Of course, this would undermine, quite properly, the disastrous 1990 Rust v. Sullivan precedent and a proposed state antiabortion law now being debated in Madison WI. It might also strengthen the rights of teenagers forced to attend indoctrination sessions at churches.)

The good news is that this would require only five votes. The bad news is that such an outcome is highly unlikely, given the disturbing number of rightists on the High Court.

* * *

IN OLD MILWAUKEE

In early March 1996, a few part-time employees of Milwaukee's central library were caught stealing approximately 800 items. The employees were all under age 21. All were promptly fired.

The 800 items included books, CD's, and videocassettes, and were found at area residences. Censorship was apparently not a motivation in any of the heists. Local media outlets reported that the ex-staffers were expected to face fines from the local government.

Thanks to the Milwaukee police and library professionals, the missing content will be returned to library shelves.

* * *

FLIRTING WITH CENSORSHIP?
CONSEQUENCES...

Like many major American cities, Milwaukee has any number of fundamentalists angered by words like carbon dating, condoms, contraception, and cockawee. Sadly, the Religious Right is not alone. Procensorship sentiment eminates from many parts of the political spectrum. Nevertheless, a disproportionate number of demands for censorship are issued from the right portion of the political spectrum. Especially from conservative religious leaders.

----------CUT HERE----------

This is a warning to any self-appointed community censors. You will be nailed for defacing, destroying, or stealing any book shelved at the Milwaukee Central Library on Wisconsin Avenue.

You may not like certain ideas, words, images, and sounds.
But it is arrogant of you to even attempt to deny Milwaukeeans the right to read, view, or listen to constitutionally-protected content through legal or illegal means.

Here is what you will face if you aren't civilized enough to refrain from breaking the law.

There is a municipal ordinance, 110-15,
titled "Vandalism." Deface a library book and you could be fined up to $500. If you fail to pay, you could face up to 60 days in jail. And there's municipal ordinance 106.21: "Unlawful Library Acts." This ordinance disallows unlawful use of a library card, failure to return library materials, theft of library materials, fraudulant registration for a library card, and unauthorized alteration of ID markings on library materials such as books, CD's, periodicals, and paintings.

----------CUT HERE----------

* * *

MULTINATIONALS AND MIRIAM CEDARBAUM
SPREAD NONSENSE, ATTACK
FIRST AMENDMENT

Below, a press release received on 5 March 1996 from an artist's rights group.

(begin excerpt)

For immediate release:

Big Business v. Art:
City's Business Improvement Districts
Claim Sidewalk Art Sales Offend Their
Quality of Life

On Wednesday 2/28/96 six of New York's City's most powerful business associations filed a brief attempting to convince a Federal Appeals Court that artists have no First Amendment right to sell their paintings in parks and on public streets. The amicus brief was filed on behalf of The Fifth Avenue Association, The Alliance for Downtown New York, The Grand Central Partnership, The 34th Street Partnership the Madison Avenue Business Improvement District and The SoHo Alliance.

The business associations' brief characterizes the artist/plaintiffs as, "...purveyors of arts and crafts..." despite them being accomplished painters with works in many private collections and compares sidewalk displays of fine art generally with, "...graffiti, litter and petty street crime...". "First Amendment protection should not depend on whether the merchandise can, by some stretch of the imagination, be characterized as art or an art form," it concludes.

This exposes a developing conflict between the arts communities commitment to free expression, and the business communities interest in banning independent artistic expression from public spaces. The brief claims that art has only incidental expressive content and that selling art, as compared to selling books, is not protected by the First Amendment at all.

Using Jackson Pollock as an example, the brief states, "While Pollock's right to create his art is virtually absolute under the First Amendment, his right to market, sell or distribute his art must be subject to reasonable regulation for the public health and

welfare", and further states, "An artists' freedom of expression is not compromised by regulating his ability to merchandise his artwork." This view directly contradicts Supreme Court and Appellate precedents concerning visual expression and its sale, beginning in 1952 with Joseph Burstyn Inc. v. Wilson 343 U.S. 495. "That books newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment. We fail to see why operation for profit should have any different effect in the case of motion pictures."

Printed matter, including baseball cards, art books and pornographic magazines may be sold on New York City streets without a license, based on a First Amendment licensing exemption in the N.Y.C. Vending Ordinance. The brief takes the position that visual art has less meaningful content, less communicative value and therefore less constitutional protection than the written word. Statements in the brief such as, "The sale of printed material is inseparably and characteristically intertwined with informative speech [or] particular views...the sale of artwork is not." and, "...the sale of paintings and other artwork does not reach this high level of expression (guaranteeing First Amendment protection) even though the items sold may have something of the personality of their creators", will come as a surprise to New York's 100,000 artists, world famous art museums and 500 art galleries.

In their appeal motion filed on 12/29/95 [Lederman v. City of New York 94 CIV. 7216 (MGC)], artists claimed Federal Judge Miriam Cedarbaum's 10/24/95 ruling denying them First Amendment protection, contradicted 50 years of Supreme Court precedents concerning visual expression's First Amendment status. In her controversial ruling Judge Cedarbaum wrote, "...art is farther from the core than the written word...plaintiffs' art does not carry either words or the particularized social and political messages upon which the First Amendment places special value...".

The artists' appeal motion, filed on 12/29/95, was supported by amicus briefs filed by The Museum of Modern Art, the Whitney Museum, the ACLU, the NYCLU, Volunteer Lawyers for the Arts, The College Arts Association, the N.Y.C. Arts Coalition, the N.Y. Foundation for the Arts, SoHo art dealer Ron Feldman art critics Irving Sandler and Simon Schama and

artists Clae Oldenburg, Chuck Close, Jenny Holzer, Hans Hackke and David Hammons. David Ross, the Director of the Whitney Museum of American Art, stated in connection with this lawsuit, "We stand firmly behind the idea that art is equal to other forms of expression and is as protected as speech".

Since 1993, more than 250 fine artists (painters, photographers, printmakers and sculptors) have been arrested and have had their art confiscated by the police while displaying it on New York city streets. To date, the City has not prosecuted a single criminal case against a street artist. Confiscated art is destroyed or sold at a monthly NYPD auction.

For information: contact A.R.T.I.S.T. (Artists' Response To Illegal State Tactics) at (718) 369-2111. E-mail ARTISTpres@aol.com or visit our web site at: http://homepage.interaccess.com/~mar/nyc.html Photos and videos of artists being arrested and A.R.T.I.S.T. demonstrations are available. Recent articles on this issue include: N.Y. Times letters to the editor 2/23/96 and 2/28/96; N.Y. Times 1/24/96 B1 "Street Art; Free Speech Or Just Stuff" and Christian Science Monitor 2/14/96 pg. 11, "Conflict On the Streets: Artists v. N.Y.C."

(end excerpt)
* * *

COMING TO NEWSSTANDS

The May issue of _PLAYBOY_ will include Ken Kelley's interview with Ray Bradbury, author of _Fahrenheit 451_. Bradbury's novel is perhaps the most prominent anticensorship book of any kind.

In 1966, _Fahrenheit 451_ was made into a major motion picture. Francois Truffaut and cinematographer Nicholas Roeg lensed the evocative, dreamlike film in Europe. Although the film is available on 12-inch laserdisc and VHS, no widescreen versions are available to consumers.

Fahrenheit 451 is the temperature at which paper catches fire and burns. _Fahrenheit 451_ was based on a 1950 short story titled "The Fireman." That story appeared in _Galaxy Science Fiction_. Bradbury's literary classic depicts a dystopia where firemen burn books and citizens are distracted by gadgetry, hobbies, and an antipolitics mood.

Ray Bradbury grew up in Waukegan IL.

* * *

JOHN FROHNMAYER APPEARS AT CARTHAGE COLLEGE

Former National Endowment for the Arts (NEA) chairman John Frohnmayer just completed a three-day visit to Carthage College. Frohnmayer spoke out against censorship while at the scenic campus, located on Lake Michigan in Kenosha WI. The First Amendment defender's _Out of Tune: Listening to the First Amendment_ was recently published.

>From Michael Burke's article on the 5 March 1996 _Journal Times_:

(begin excerpt)

I went in as a First Amendment moderate and came out as a First Amendment radical.

(content deleted)

After I tried to play it up the middle and got shot by both sides.

(end excerpt)

John Frohnmayer also criticized the V-chip provision of the new telecommunications law.

(begin excerpt)

If you're worried about violence, how do you show a documentary about the Battle of Antietam? ... What rating does it get?

And there could be no nudity, but tremendous degradation. How do you rate that?

(content deleted)

I think we're in an era of great danger to the notion of free expression.

(end excerpt)

Below, excerpts from Bill Guida's article in the 6 March 1996 _Kenosha News_:

(begin excerpt)

Because the Internet is powerful is not a reason to license or restrain it. It is an opportunity for the exercise of democracy.

(content deleted)

Not every problem in our society is susceptible to a legal solution.

(content deleted)

Ethics, that is, principles of self-control and self-determination, are a part of what makes our society function and function well.

(content deleted)

Congress has once again fallen into the irresistable trap of analyzing the technology, rather than the underlying principle of the United

States, which is that we protect the ability to communicate--no matter what the form of communication.

(content deleted)

That is really the genius of American society. That we can use speech to counter speech. That we use speech to move forward the community of understanding that allows us to be cohesive as a society.

(end excerpt)

A C C E S S

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To hear Howard Stern's morning drive time program in NE IL or SE WI, tune to 1160 khz on the AM band.

==========

Professor H. Rank's "Schema for Propaganda Analysis" was reprinted in Sheila Harty's book titled _Hucksters in the Classroom_.

==========

To subscribe to _Playboy_, touch 1-800-999-4438.

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To subscribe to the Racine _Journal Times_, touch (414) 634-3333 or 552-7100.

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To subscribe to the _Kenosha News_, touch (414) 657-1600 or 553-9770.

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To subscribe to The First Amendment Teach-In's newsletter service, send an e-mail message to: listproc@listproc.bgsu.edu
Leave the subject line blank. In the body of the message write:
subscribe fau (your name)
No subscription fee. No advertising.

==========

The First Amendment Teach-In is at PO Box 17121, Milwaukee WI 53217-0121, or first@omnifest.uwm.edu

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2610. Re: Questions on buying an AM station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4i7p7f$ij5@vixen.cso.uiuc.edu>
Source record: 24997

jolson@intergate.net (James Olson) wrote:
>
>
reply:

there was an article on the front of the "money" section of america's
newspaper monday that discusses the mosrt recent flurry of radio station
deals. according to the article, stations are now selling for 15 times
annual earnings, as opposed to ten percent before the telecommunications reform act.
if you're considering buying a station in a small, unrated market,
that would be as good a benchmark as any to negotiate from.
we own the only commercial station in burlington, VT and we've been
fielding inquiries like crazy! who knows what will happen? good luck.

2611. Never too old to start in radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: Erwin Frazer <frazere@tc.gc.ca>
Message-ID: <4i7p7g$ij7@vixen.cso.uiuc.edu>
Source record: 24998

I am developing a part-time career in radio at 50, interning 2 hours a week at a small time country music station about 45 miles from where I live. I am a Canadian government employee who briefly worked in radio at 18, but always enjoyed it and all times of verbal communication. I also to sharpen my skills am an obituary reader on a touchline service for the Canadian National Institute for the Blind and read nationally for the visually impaired on Voiceprint which is the National Broadcast Readers Service in Canada for the visually impaired.

You can do anything you want in life if you are positive, enthusiastic and stop listening to the naysayers who will always be there to tell you what you can't do. It's not have far you get in life (i.e. we might not all reach the stature of Peter Jennings on ABC, a local person from my area) but enjoy the journey

Thank you

Erwin Frazer

2612. Re: Charleston SC Radio Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-03-14 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4i7p7g$ij8@vixen.cso.uiuc.edu>
Source record: 24999

>A major format change has taken place in the Charleston SC market.

What's happening here? A month ago, Charleston had TWO 70's stations,
and now they don't have ANY??

-Drew in Sunny Central Florida-

2613. Re: Wanted-Charts for April 12, 1986

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: edo@bcstec.ca.boeing.com
Message-ID: <4idksi$9h3@vixen.cso.uiuc.edu>
Source record: 24879

Drew Durigan (VUBS79A@prodigy.com) wrote:
: I don't have the actual charts, but I can tell you what was being played
: back then. I was at a small CHR in Garden City, Kansas (KWKR/99.9), and
: we were playing songs like:

: Addicted to Love/Robert Palmer
: Manic Monday/Bangles
: Bad Boy/Miami Sound Machine
: No Easy Way Out/Robert Tepper
: Burning Heart/Survivor
: Rough Boy/ZZ Top
: Rock Me Amadeus/Falco
: Kiss/Prince
: These Dreams/Heart
: West End Girls/Pet Shop Boys
: Secret Lovers/Atlantic Starr
: ROCK in the USA/John Cougar Mellencamp
: Sara/Starship
: Kyrie/Mr. Mister
: Living in America/James Brown
: Why Can't this be Love/Van Halen
: Harlem Shuffle/Rolling Stones
: What Have You Done For Me Lately/Janet Jackson

You did this from memory? I remember all these now! I was at a country station back then during the day and jazz/classical at night so all I remember from work is Thelonius Monk and some country upstarts like Randy Travis and Garth Brooks (who knew?). Thanks for the memories, yours and mine.

--
==========
Ed	edo@bcstec.ca.boeing.com	My Homepage:
Johnson	n7wdv@nwlink.com.	http://nwlink.com/~n7wdv
	evtme374@kgv1.bems.boeing.com	------------------------------

[Moderator's Note: Yes and how many of these songs are ever played today? Bill]

2614. HUGE NY news!!!!!!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Jon Vena <jvena@shell.monmouth.com>
Message-ID: <4idks9$9gp@vixen.cso.uiuc.edu>
Source record: 24880

Okay.... ready, kids????

WAXQ sold today for $90 million. Vinnie Marino (MD) to head out to Buffalo to their modern rock outlet. (Hell... had I known it was only $90 million, perhaps I could have made a deal.... yah.)

Andy Shane (Z100) to WKTU.

Stu Kingston to WXRK (KRock)

It'll be interesting to see how Mr. Kingston and Mr. Stern get along. It won't be long until Mr. Muller, aka Mancow, is in town, either. That NY Times report that the state of radio in New York is sorry is getting more and more reason to be, perhaps, recanted!!!!!!

``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~
Jon Vena ! "Shodows of the morning light...
jvena@shell.monmouth.com ! shadows of the evening sun...
Promotions, WHTG FM 106.3 ! until the shadows and the lights
"Modern Rock at the Jersey Shor ! were one..." - Jane's Addiction
_____
Melrose Quotes Of The Week: (Aired March 11, 1996)

"Kimberly, where is the couch? I mean, the potted plant is a wonderful disguise, but it's kind of tough to watch a ballgame from..." - MICHAEL (to Kimberly)

"Last week, I dressed up in clothes I don't even remember buying, called myself Betsy, and ordered hundreds of dollars worth of Tupperware..." - KIMBERLY (to Dr. Peter Burns)

2615. New England Radio Watcher 3/14

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4idksb$9gq@vixen.cso.uiuc.edu>
Source record: 24881

*The mega-opolizing continues in northern New England. Saga Communications has agreed to pay $10 million for Ocean Coast Properties' WPOR AM-FM. The AM is a 1kw fulltimer on 1490, the FM is a full B on 101.9, and they simulcast country except when the AM breaks away for local sports play-by-play. Saga already owns news-talk WGAN 560, hot talk WZAN 970, classic rock WMGX 93.1, and oldies WYNZ 100.9 in the Portland market, so this deal makes it far and away the dominant owner up there. Only Fuller-Jeffrey comes close, with modern rock WCYY 94.3/WCYI 93.9, AOR (and blowtorch grandfathered-100kw) WBLM 102.9, and pending acquisition of hot AC WZPK 103.7.

*A few new sets of calls: WBLQ 99.3 on Block Island RI has applied for WERI-FM, to match the calls of new owner Philip Urso's WERI 1230 in nearby Westerly RI. Urso's southern-RI holdings now include WERI, WERI-FM, Newport's WADK 1540 (which is not off the air, despite reports to that effect in one hobby periodical) and WOTB 100.3, and modern-rocker WDGE 99.7 Wakefield-Peace Dale, which is a Providence rimshotter. Meanwhile up in southern Vermont, the WSSH calls that recently vanished from the Boston area have reappeared, on the CP for 101.5 Marlboro VT (formerly WAIG). This station looks like it might actually be on the air soon; it's applied for a slight power increase as well.

*More from FCC-land: It may be a while longer before Boston's WBCS makes the move from the "FM128" tower in Newton to the Prudential Tower in Boston's Back Bay. WBCS has applied for an extension of time on its CP to move to the 22.5kw, 735' AAT facilities there. WJMN 94.5 has a similar CP, as yet unbuilt. Providence's WALE 990 wants a replacement for its expired CP to change city of license to Greenville (a wide frost heave in the road somewhere in northwest Rhode Island) and increase to 5kw at night. Light of Life Ministries has applied for 95.3 up in Winslow, Maine, replacing a never-built CP for a WJBI, which expired in 1993. And the Green Mountain Education Fellowship wants 88.7 in East Berkshire, VT. On the translator front, the Monroe Board of Education in Connecticut wants to expand further east. It's applied for both 88.1 and 94.5 in New London for translators of its fine-arts network, based at WMNR 88.1 Monroe and also heard on WGSK 90.1 South Kent, WRXC 90.1 Shelton, and WGRS 91.5 Guilford. No apps this week for New England translators for WPCS, KAWZ, or the other pests.

*A few more station sales: WHOU-FM in Houlton ME, a class a on 100.1, goes from a bankruptcy trustee to local County Communications for $31,500. WHOU had been co-owned with dark

WTOX 1450 and WHMX 105.7 Lincoln. And Biddeford, Maine's WIDE 1400 goes from Witham-Rhodes Communications to Saco Bay Communications group for $80K.

*And finally, Cape Cod's WCIB 101.9 Falmouth has shifted direction slightly, keeping its AC playlist but turning off "Lite 102" in favor of "Cool 102 FM."

-=Scott Fybush - fybush@world.std.com=-

2616. Re: PHOENIX: TIM & WILLY TO LEAVE KMLE

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4idksb$9gr@vixen.cso.uiuc.edu>
Source record: 24882

Greg Skinner wrote:
>
> In article <4ht68t$li5@vixen.cso.uiuc.edu>
> Michael_Hagerty@azfamily.com writes:
> > Chancellor Country KMLE(107.9) morning duo Tim Hattrick and Willy
> >D. Loon have announced they will leave the station "for a top 5
> >market" in 120 days...at the end of their current contract.
>
> Could they be coming to KSAN/San Francisco, also a Chancellor station?
> They've made a number of lineup/personnel changes lately. For
> example, Buddy Baron, formerly of KSAN, is now doing morning drive at
> KYCY/San Francisco.
>
> --gregbo

Certainly possible, though the last I heard, Glenn Boychuck and KSAN were
happy with each other. The "Top 5" reference narrows it...no country station
in NYC to go to....KZLA in Los Angeles is also Chancellor and home of
their former GM, J.D. Freeman, so that's within the realm of reason...KSAN...
whoever's doing country in Philly....and Chicago.
Smart money here in Phoenix is that it is, in fact, the former WLS-FM(Kicks 106).

2617. D.C. Radio Watch / 15 March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4idks7$9go@vixen.cso.uiuc.edu>
Source record: 24883

Beware the Ides of March, intrepid Airwavers...its the D.C.R.W., with the top of the radio biz news from the Nation's Capital for this week...

Item First -- "...one of the *great* athlethic supporters of all time..." -- The Washington Post "On the Dial" (radio) column reports that WTEM-AM (570), Washington's all-sports station, has renewed Don Imus' syndication contract for another 3 years. The Post says the station will pay $500,000/year for the morning show, a raise of $100,000/year. (Imus' show originates from WFAN-AM (660) in New York). Imus has been getting lots of other publicity of late, appearing recently on CNN's "Larry King Live", and sitting with Mike Wallace of CBS for a future segment on "60 Minutes". And this March 21st, Imus is expected to be the featured speaker, along with President Clinton, at the annual White House Radio & TV Correspondents Dinner here in Washington.

Elsewhere, WTEM has also renewed for another three years the contract of Post sports columnist Tony Kornheiser, whose 10am-1pm show is also repeated on tape between 4pm and 7pm. The Post reports that former WUSA-TV sportscaster Warner Wolf, now a journalism professor at American University in Washington, occasionally fills in for Kornheiser, apparently when he's on deadline for his Post sports column.

Item Second -- Pull the plug -- The Post says that ABC o&o WMAL-AM (630) is citing poor ratings for the station's decision to cancel "Evening", a one-hour news magazine. The program has been hosted by Chris Core, who also co-hosts more conventional talk fare with Bill Trumbull and Brooke Stevens . The show's been part of 'MAL's lineup for about 6 1/2 years. The hour will become part of the Trumbull/Core/Stevens show.

Item Third -- Taking a Hike -- Diana Silman, producer of the sundicated "Don (Geronimo) & Mike (O'Meara)" show over the past 9 years last weekend abruptly called it quits. The Post says she's been with the show for more than 9 years, starting as an assistant. She says she had no problems working with the guys, and says leaving was strictly her decision. She is looking for a producer's job in local tv or radio. They can be heard in D.C. on WJFK-FM (106.7), and in Baltimore on WJFK-AM.

Item Fourth -- On the Tube -- Here's an item, e-mailed by Airwaver and morning man at 70's "oldies" XTRA-104 (WXTR-FM/WXVR-FM) Wes Johnson [wildwesxtr@aol.com (WildWesXTR)]:

>>Hey Max! Just wanted to let you know that I'll be appearing on the March
>>15th episode of Unsolved Mysteries as a man who sees a Ghost in
>>Gettysburg. Even though I anticipate it being horrid (the fake beard will
>>be the worst) I still wish my Dad were around to see it.

>>Check it out, and let me know how bad the beard is :-)

We'll do it, Wes, we'll do it! You gotta wonder, tho, if Wes tried it out on partner Marilyn Thompson at some point... <g>

Item Fifth -- We Stand Corrected -- As already posted on Airwaves, but worth repeating for the sake of accuracy...from our friend, Tom Taylor <totaylor@delphi.com>:

> New WTOP GM spells his name"SWENSON." Not "swinson." Very promising >hire for 'TOP. (BTW: Anybody else hear rumors of a country challenger to >WMZQ?) Tom Taylor/Inside Radio

Thanks, Tom. Nope, the ol' ear to the ground has heard nada about a new country challenger to WMZQ. Closest thing right now to competition for 'MZQ are either rimshots from Fredrick, Md. (WFRE-FM), or Baltimore's WPOC. Oh, and there's rock-flavored country at "Thunder 107.7", a Northern Va. rimshot. If anything ends up happening in this regard, my guess is that it will be yet another rimshot, maybe a big group putting two suburban rimshots with decent signals into the metro together to try to "flank" WMZQ...similar to what Liberty did with WXTR (a southern Maryland rimshot from Charles County), and the former WZYQ, now WXVR, which covers Fredrick County, and northern Montgomery County, Md.

Finally, a "tip" of the ol' dipole to WRQX-FM ('Mix 107.3") morning guy Bert Weiss, D.C. area news guy Ron Rubin, and Matt Anthony, former WARW-FM ("Arrow 94.7") jock, now in Akron, Ohio for dropping us a line! And many, many thanks to the good folks at "440 Satisfaction" on the Internet's WorldWideWeb (http://www.440int.com) for posting my job-wanted item recently. If you haven't checked it out, do so! (They even included the URL for the RealAudio version of the story I recently did!)

More next week!

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2618. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4idkt9$9ht@vixen.cso.uiuc.edu>
Source record: 24884

BZ>I've heard that you can't do more than 4 songs, or parts thereof.
BZ>It's apparently a copyright issue, with the mix becoming "your"
BZ>work at that point, and subject to infringment.

BZ>I'd like to argue that an album (side) is a single piece of work--
BZ>Sometime I'd like to play the entire uninterrupted "Dakr Side of
BZ>The Moon"
BZ>but I'll probably have to find room for a couple of drop ID's...

BZ>[Moderator's Note: IS this true? It seems ridiculous, but that
BZ>makes it seem more potentially true. What about dance mixes? Anyone
BZ>have authorative answer to this? Bill]

I've never heard of such a thing! The closest might be a record company's objection to a station playing a complete album that allows listeners to tape it. Still, there's no legal prohibition that I know of.

Rich

2619. Re: Noncommercial remote?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: jimzix@aol.com
Message-ID: <4idktc$9i0@vixen.cso.uiuc.edu>
Source record: 24885

This is a sticky area with the FCC. (We were admonished once for doing a remote at a bookstore where a local author was signing -- for saying "We'd love to see you". This was interperted as a call to action. (And we did not receive any compensation from the store owner -- we were, in the eyes of mgmt, covering it from a news angle.) The FCC cited that, in the future, we MIGHT take underwriting from the biz, and therefore, there was a nexus, and therefore illegal.

The real crux of the issue is whether someone in your audience (i.e., another broadcaster -- noncomm or otherwise) or merchant will "drop the dime" on the Feds.

It took me more than a year & about 30 hours of attorney time to resolve the issue with the commission. Caveat Broadcaster!

jim zix
wlab-fm (fort wayne)

2620. Transmitter Engineer wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: gene_heskett@wvlink.mpl.com
Message-ID: <4idku2$9ig@vixen.cso.uiuc.edu>
Source record: 24886
Cross-posted to: rec.radio.broadcasting,sci.engr.television.broadcast

Help Wanted, television transmitter operator/engineer.

This position would be a good one for an older broadcast engineer/operator who is looking for a place to stay a while, like till retirement or ?? A "GOM" in the business.

This is a semi-rural area, our city of license being Weston WV, with approximately 120,000 in our grade B contour. If you like to watch deer and other wildlife out your window, this is the area for you. It is a bit "hilly", so much so that we do occasionally brag about West Virginia being bigger than Texas if it was all stomped out flat, one fellow I know says that out of his 160 acres, he farms both sides of 3 or 4 of them, and hopes the tax assessor doesn't catch on.

Yeah, sure :-)

WDTV is now in its 37th year of operation, and is a CBS affiliate of long standing. We are on channel 5 at 100k ERP. We are usually #1 in a 3 station market, the second station being an NBC outlet on channel 12, and the third being a religious UHF. We must be easy to work for as we still have one of our original employees. Quite a few are over the 10 year mark, which I think speaks highly of our stability.

Applicant should be familiar with older tv transmitters such as our elderly GE TT-40/TF-3A with its water cooled finals. This site is *still* manned during operating hours, not remote controlled. This means the position would involve about 3 duty shifts a week of approximately 10.5-11 hrs/day, and one "tour the place with a sideband analyzer, tube tester and a grease gun" overnighter per week. My current staff runs in 2 groups of 2, with one group doing Sunday-Wednesday morning and the second from Wednesday afternoon-Saturday night.

Our current broadcast day is from about (for the working people) 5:15 am to anyplace after 12:30 am as determined by programming for that day, and our present staff splits this up into a 2 shift/day schedule that seems to have everybody but our one "part timer" doing right at or slightly more than 40 hrs. We do a bit of delay recording there from a satellite in addition to the meter and scope watching normally associated with a position of this type. It helps break the boredom.

Applicant should have a current lifetime FCC ticket, hopefully derived from grandfathering an FCC 1st Class from 20+ years back. A C.E.T. registration would be a definite plus also.

We are located in north central West Virginia, with studios located at 5 Television Drive, Bridgeport WV, and transmit from Fisher Hill, 16.5 air miles south of Bridgeport, all on interstate or state paved roads to the last 1/2+ mile up the hill. A company furnished, fueled and maintained 4WD vehicle is there for reduced wear and tear on personal vehicles. Interstate 79 runs thru here, and connects to I-80 2 hours north, and I-64 2 hours south, just in case you just have to "get outta Dodge" for the weekend.

We rather euphamisticly call the hill "Television Park" in our signon/signoff video because we try to keep about 3 acres of the site mowed and neat. A 16 hp Gravely tracter/mower becomes part of the "job description", alltho you won't be responsible for all of it, the rest of the staff also helps with weed eating and other trimming as required. Another member of the staff there does most of the maintainance on the tractor.

We are, of course, an EOE. I have been so all my working life of nearly 50 years. If you can do the job is what counts with me. However, I am not fluent in languages other than english.

One other comment. I am not the least allergic to a drink when offered at the *right* time and place. However, I will not long tolerate someone who abuses it to the point of effecting their job performance or their drivers license.

This position became open quite suddenly with the death of a 30 year employee who was also a commercial/instructor rated pilot in a plane crash this past Monday, 10 March 1996. Cause is as yet unk.

If you would like to see if these shoes "fit you", email me at the address in the tag, or call 304-623-5555, preferably afternoons. You could also send a resume to:

Gene Heskett, CE
WDTV
P.O.Box 480
Bridgeport WV 26330

I haven't mentioned dollars because what I can offer will depend on the individual, his qualifications and history.

Lets talk!

/* Gene Heskett | These opinions are NOT to be */
/* CE @ WDTV Weston/Clarksburg WV | confused with the official */
/* <gene_heskett@wvlink.mpl.com> | WDTV managment views */
#include <std.disclaimer>

2621. Re: Nationwide buys KMJZ/KSGS Mpls/St. Paul

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4idkt9$9hu@vixen.cso.uiuc.edu>
Source record: 24887

In article <4i37uk$lbu@vixen.cso.uiuc.edu> Tony Calguire <calguire@freenet.msp.mn.us> writes:
>After that, it's a blur. They spent most of their time simulcasting FM.
>Didn't they run that satellite-delivered heavy metal format for a while?
>(I think it was called "Z-Rock?) Or am I thinking of 980 AM?

Z-Rock was on 950 for a while (as KZOW) before they became the Business Radio Network. Z-Rock moved to KMZZ-980 and stayed there until a year after sister station 93X (now The Edge) was started with a Hard Rock format.

>Incidentally, I've heard from a friend of mine who says that people he> knows are actually listening to and liking the satellite-delivered>"Solid-Gold Soul" that 950 AM is currently running. I find it hard to>believe that twenty-somethings in 1996 are listening to AM radio! Perhaps>there's hope yet for AM.

It seems to be popular in the alternative newspapers. I like it but I wish it wasn't satellite driven most of the time.

Jon/Superior WI

2622. ISDN rate comparisons

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Marty Kuhrt <marty@symark.com>
Message-ID: <4idkst$9hg@vixen.cso.uiuc.edu>
Source record: 24888

Hi,

I just recently received this ISDN rate comparison summary. Having seen
the posts in RRB about ISDN rates I thought your 'listeners' might be
interested.

This might be a bit large for posting, so I leave it up to your discretion
as to what to do with it. You might just want to post a pointer to the
URL (if the information is posted there, I don't know, I haven't looked).

Regards,
Marty

TAP-INFO - An Internet newsletter available from listproc@tap.org
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INFORMATION POLICY NOTE
March 9, 1996

Selected ISDN Tariffs

Version 1.0
March 8, 1996
James Love, Consumer Project on Technology [1]
http://www.essential.org/cpt
love@tap.org / 202/387-8030

Executive Summary

This is a list of selected residential ISDN tariffs. It is not
complete, and we will expand and update the list from time to
time. The list compares tariffs among various local exchange
telephone companies, based upon a purchase of 100 hours of 2B + D
service, or a line which is in service full time, such as would
be used for a Web server.[2] The full time connection is
referred to as a "nailed down" line. Future enhancements will
include more states, an executive summary of installation and
distance charges, and a little fine tuning of the results.
Comments or corrections are welcome. Here are the results:

Company/State 100 hours 2B+D Nailed Down
(Dollars) (Dollars)
NATCO
Arkansas 17.90 17.90
Ameritech
Michigan 36.61 33.51
Ohio 26.00 26.00

Wisconsin 36.56 30.90
Illinois low 33.05 28.05 high 39.50 34.50
Indiana 314.83 1,828.59
PacBell
California (current tariff) 63.62 268.32
(Proposed tariff) 173.88 1,106.17
US WEST
Utah 68 184
Oregon 69 1,949.64
Southwestern Bell - SBC
Missouri 104.30 104.30
Kansas 104.30 104.30
BellSouth
Alabama 68.60 68.60
Florida 57.15 57.15
Georgia 63.75 63.75
Kentucky 60.05 60.05
Louisiana 71.66 71.66
Mississippi 65.51 65.51
N Carolina 75.10 75.10
S. Carolina 60.40 60.40
Tennessee 29.50 29.50
Bell Atlantic
Delaware 198 1,206.48
District of Columbia
Proposed 198 1,206.48
OPC Staff Recommendation 32 32
Maryland 198 1,206.48
New Jersey 198 1,206.48
Pennsylvania 198 1,206.48
Virginia 198 1,206.48
West Virginia 198 1,206.48
NYNEX
New York 153.58 890.98
Massachusetts
Area Code 617/508 226.39 1,419.41
Area Code 413 159.19 911.65

Northern Arkansas Telephone Company (NATCO)

Voice: 1-800-775-6682
http://southshore.k12.ar.us/natco1.html

Installation fee $25.20

Fixed Monthly fee $17.90

Usage Charges None.

Cost to Consumer [2]
100 Hours of 2B+D $17.90
Nailed Down Line $17.90

Ameritech

Voice 1-800-419-5400
http://www.ameritech.com
http://www.ameritech.com/products/data/rates.html

Michigan

Installation fee $122

Distance Charges For homes more than 3 miles from the local telephone exchange office location, there is a repeater charge of $20.25 per month.

Fixed Monthly fee $33.51.

Usage Charges After the first 50 calls, a charge of 6.2 cents per call.

Cost to Consumer [2]

100 Hours of 2B+D $36.61
Nailed Down Line $33.51

Ohio

Installation fee $116.50

Distance Charges For homes more than 3 miles from the local telephone exchange office location, there is a repeater charge of $26.00 per month.

Fixed Monthly fee $26.00

Usage Charges None.

Cost to Consumer [2]

100 Hours of 2B+D $26.00
Nailed Down Line $26.00

Wisconsin

Installation fee $113.05

Distance Charges For homes more than 3 miles from the local telephone exchange office location, there is a repeater charge of $20.75 per month.

Fixed Monthly fee $30.90

Usage Charges No per minute charges. Usage charges based upon number of calls:

1-60 6 cents
61- 90 5
151-300 4
301-400 3

401-1200 2
>1200 5

Cost to Consumer [2]

100 Hours of 2B+D $36.56
Nailed Down Line $30.90

Illinois

Installation fee $113.05

Distance Charges For homes more than 3 miles from the local telephone exchange office location, there is a repeater charge of $22.50 per month.

Fixed Monthly fee $28.05 to $34.50, depending upon area of state.

Usage Charges Within local area, no per minute charges. Each call is 5 cents. For distances greater than 8 miles per minute charges apply.

Cost to Consumer [2]

100 Hours of 2B+D $33.05 to $39.50
Nailed Down Line $28.05 to $34.50

Indiana

Installation fee $127.00

Distance Charges For homes more than 3 miles from the local telephone exchange office location, there is a repeater charge of $22.50 per month.

Fixed Monthly fee $94.83

Usage Charges Per minute charges apply. Nine cents for first ten minutes and 9 cents for each additional 5 minutes, per channel.

Cost to Consumer [2]

100 Hours of 2B+D $94.83 + $220 = 314.83
Nailed Down Line $94.83 + $1,733.76 = $1,828.59

PacBell

1-800-4PB-ISDN
http://www.pacbell.com
http://www.pacbell.com/Products/SDS-ISDN/sds-isdn.htm

California

Installation $34.75 for conversion of POTS line, plus
$125 for a new line. Under current
tariff, PacBell waves installation fees
with 24 month service commitment. Under
proposed tariff, the $125 new line
charge will no longer be waived.

Fixed Monthly fee $24.50 per month.

Usage Charges Under present tariff, PacBell meters
usage from 8 am to 5 pm weekdays, at
3.33 cents for first minute and 1.05
cents for each additional minute. These
charges are per B channel. Usage after
5 pm on weekdays and on weekends is
unmetered.

Under proposed new tariff, PacBell seeks
to double additional per minute charge
in prime time, to 2.1 cents per minute,
and to impose a per minute charge of
2.33 cents for first minute and 1.46
cents for additional minutes from 5 pm
to 11 pm, and 1.33 cents for first
minute and .84 cents per additional
minute for late night and on weekends.
These charges are per B channel. There
will be a 20 hour allowance for off-peak
usage.

Cost to Consumer [2]

PRESENT TARIFF
100 Hours of 2B+D $24.50 + $39.12 = $ 63.62
Nailed Down Line $24.50 + $243.82 = $ 268.32

PROPOSED TARIFF
100 Hours of 2B+D $24.50 + $179.4 - $30.02 = $ 173.88
Nailed Down Line $24.50 + $1,116.71 - $35.04 = $ 1,106.17

US WEST

1-800-872-4658, ext 8903
1-800-PATHWAY
http://www.uswest.com
http://www.w3.uswest.com/isdn/index.html
http://www.w3.uswest.com/isdn/pricing.html

Utah

Installation fee $110

Distance Charges Installation where loop is greater than 18
kilofeet (three miles from central office) is
an additional $100.

Fixed Monthly fee There are three options. The fixed monthly fee for the fully metered option is $39 per month. The option that includes 200 hours of B channel use (100 hours of 2B + D) is $68. The flat rate option is $184 per month.

Usage Charges The usage charge is three cents per minute per B channel.

Cost to Consumer [2]

100 Hours of 2B+D $68
Nailed Down Line $184

Oregon

Installation fee $110

Distance Charges

Fixed Monthly fee $69

Usage Charges The first 200 hours of B channel use (or 100 hours of 2B + D) is covered by the $69 fee. Thereafter there will be a charge of three cents per minute per B channel in the local change area, and 5 cents per minute per B channel for calls outside the local exchange boundary.

Cost to Consumer [2]

100 Hours of 2B+D $69
Nailed Down Line $69 + $ 1,880.64 = $1,949.64

SBC - Southwestern Bell

1-800-792-4736
(for Texas, 713-567-4736)
http://www.sbc.com/
http://www.sbc.com/kc/isdncost.html

Kansas and Missouri

Installation fee $457.40 for Kansas and $452.25 for Missouri. SBC will waive $400 of the installation fee with a 24 month committment for service.

Distance Charges

Fixed Monthly fee There are three options. The two metered options include a $57.30 rate with 10 hours included, and a $75.30 option with 80 hours included. The flat rate option is $104.30 per month.

Usage Charges Additonal usage for the 10 hour plan is four
cents per minute. Additional usage for the
80 hour plan is two cents per minute.
According to SBC staff, this rate applies to
2B+D service.

Cost to Consumer [2]

100 Hours of 2B+D $104.30
Nailed Down Line $104.30

Bellsouth

1-800-858-9413
http://www.bellsouth.com

The Bellsouth Web page has some information on tariffs available,
but it was out of date when I checked on March 8, 1996. All
Bellsouth residential ISDN tariffs are flat rate.

Installation Fixed Monthly Charge

Alabama 190 68.60
Florida 190 57.15
Georgia 197.50 63.75
Kentucky 213 60.05
Louisiana 193 71.66
Mississippi 196 65.51
N Carolina 192.75 75.10
S. Carolina 212.50 60.40
Tennessee 41 29.50

Bell Atlantic
http://www.ba.com

Basic Bell Atlantic residential ISDN Tariff for Delaware,
District of Columbia, Maryland, New Jersey, Pennsylvania,
Virginia and West Virginia. In the District of Columbia, the PSC
is considering an Office of People's Counsel (OPC) proposal for a
$32 flat rate tariff, with a $34 fee for installation.

Installation Fee $125

Fixed Monthly fee $19.50 plus local measured service POTS, for
an approximate $30 to $34 per month.

Usage Charges Per minute charges apply. Two cents per B
Channel from 7 am to 7 pm, and one cent per B
channel from 7 pm to 7 am and on weekends.

Notes: The tariff is designed to discourage use,
first by charging by the minute, and then by
basing the charge on the number of B channels
being used. Consumers who can afford this
service will have incentives to use the

service at half its possible speed.

Cost to Consumer [2]

100 Hours of 2B+D $168 usage plus $30 = $198

Nailed Down Line $1,176.48 usage plus $30 =
$1,206.48

NYNEX
http://www.nynex.com
http://www.nynex.com/iixxxpg1.html
1-800-438-4736

New York

Installation fee $225 for new line. Upgrade of POTS line is
$24.05 + 35 = $ 59.05

Distance Charges The service is only available within 18
kilofeet from a central office. If that
central office isn't equipped for ISDN, you
must pay for "Virtual Service." This will
add $75 for a residential installation, plus
a fixed fee of $10 per month.

Fixed Monthly fee $10.10 for POTS plus $14.00 for 2B + D, for a
total of $24.10.

Usage Charges Both per message and per minute charges
apply. The NYNEX "Circuit Switched Data"
charge is one cent per minute per B channel.
Per call charges also apply. The per call
charge is 10.6 per call, with a discount of
40 percent from 9 pm to 11 pm and a discount
of 65 percent from 11 pm to 8 am on weekdays.
On weekends the per call discount is 65
percent, except for 5 pm to 11 pm on Sunday.

Cost to Consumer [2]

100 Hours of 2B+D $24.10 + $9.48 + $120 = $ 153.58
Nailed Down Line $24.10 + $866.88 = $890.98

Massachusetts

Installation fee $67.07

Distance Charges The service is only available within 18
kilofeet from a central office. If that
central office isn't equipped for ISDN, you
must pay for "Virtual Service." This will
add $190 for a residential installation, plus
a fixed fee of $32 per month.

Fixed Monthly fee $14.39 for line charges plus $18 for BRI ISDN, for a total of $32.39.

Usage Charges Voice calls are the same as the local POTS rates. Per minute charges apply for data. For data calls, in the 617 and 508 area codes, it is a one cent per "message" charge, which is applied to each B channel. Usage is also subject to a 1.6 cents per minute per B channel charge. A higher per minute per B channel charge of 5.5 cents per applies to "Zone 2" calls. In the 413 area code, calls are one cent per "message" plus 1.6 cents from 8 am to 5 pm week days and .8 cents in the off peak hours.

Cost to Consumer [2]

100 Hours of 2B+D Area Codes 617/508
$32.39 + $2 + $192 = $226.39

Area Code 413
$32.39 + $2 + $124.80 = $159.19

Nailed Down Line Area Codes 617/508
$32.39 + $1387.01 = $1,419.40

Area Code 413
$32.39 + $879.26 = $ 911.65

---

[1] Thanks to Janice Shields of the Center for Study of Responsive Law for research on this topic.

[2] The consumer's cost of 100 hours of 2B + D service is based upon the following assumptions. The time online is divided as follows: from 8 am to 5 pm 30 percent, from 5 pm to 7 pm 10 percent, from 7 pm to 11 pm 35 percent and from 11 pm to 7 am and weekends, 25 percent. This works out to 30 percent peak for the PacBell tariff, or 40 percent peak for the Bell Atlantic Tariff. Number of calls is 100. In practice, the number of calls will depend upon the pricing incentives, but generally this isn't a very large number, compared to the cost of the per minute charges.

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INFORMATION POLICY NOTES is a free Internet newsletter sponsored by the Taxpayer Assets Project (TAP) and the Consumer Project on Technology (CPT). Both groups are projects of the Center for Study of Responsive Law, which is run by Ralph Nader. The LISTPROC services are provide by Essential Information. Archives of TAP-INFO are available from

http://www.essential.org/listproc/tap-info/

TAP and CPT both have Internet Web pages.

http://www.tap.org/tap
http://www.essential.org/cpt

Subscription requests to tap-info to listproc@tap.org with
the message: subscribe tap-info your name

TAP and CPT can both be reached off the net at P.O. Box 19367,
Washington, DC 20036, Voice: 202/387-8030; Fax: 202/234-5176
++

2623. what to teach kids radio class

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Tamera Postles <tpostles@outland.dtcc.edu>
Message-ID: <4idksu$9hh@vixen.cso.uiuc.edu>
Source record: 24889

HELP!

I just agreed (!?) to teach a Kids Kamp radio class this summer - they will be one week courses, from 8:30 to 11:30 am, age range of students 10-15 years [they'll probably be 12/13-year-olds].

Obviously I'm not going to cover an awful lot - not in that time frame or age group. I'd thought a brief history of radio [when, where started, etc.], format types, some hands-on -- enough to record themselves reading news/PSAs and announcing/playing music. Also a touch of news and commercial copywriting [by taking something from the newspaper and rewriting].

Oh, yes -- and a glossary of terms.

Any suggestions - specific or general - are welcome.

Tamera Postles (AKA "the Crazy Lady")
Educational Lab Specialist *PERSISTANCE PAYS*
WDTS *I'LL PICK ANYBODY'S BRAINS!*
Delaware Technical & Community College
Georgetown, DE 19947
[tpostles@outland.dtcc.edu]

2624. Re: KTOM GM Leaves for Chancellor

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: TCCL46A@prodigy.com
Message-ID: <4idksv$9hi@vixen.cso.uiuc.edu>
Source record: 24890

Caren has accepted a position as GSM with KHYL in Sacramento. We are very happy for her but will miss her terribly.

-Joyce

PS- Coincidentally, KTOM's PD and APD/MD (Johnny Morgan and Keith Medlin) resigned this week to pursue other interests, unrelated to Caren's resignation.

2625. Re: KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4idkt0$9hj@vixen.cso.uiuc.edu>
Source record: 24891

>KXBT, Vallejo, CA testing on 1640

Received it at 6:30 p.m., March 13, in Oceanside. The signal does
fade in and out, but is audible.

Also, can still get something at 1660, but nothing to confirm if it's
the east coast making the trans-continental hop.

Chris Carmichael
sdradio@sd.znet.com

2626. Re: KVRY->KZZP | Tim&Willy to KickFM/Chi

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4idkt2$9hl@vixen.cso.uiuc.edu>
Source record: 24892

Richard Eyre-Eagles wrote:

> KTWC is still boring.
>
While the FCC has approved MACAmerica(owners of AC KESZ(99.9) and
my employer, KTVK-TV)'s purchase of KTWC(103.5), escrow hasn't closed yet.
MACAmerica has no intention of continuing KTWC's format(sets
including Luther Vandross, Peter Paul and Mary, Bobby Sherman, Johnny
Cash and The Moody Blues...back to back...in that order...are not uncommon),
but has yet to announce what the new format will be.

2627. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4idkt7$9hr@vixen.cso.uiuc.edu>
Source record: 24893

In <4i7p7o$il3@vixen.cso.uiuc.edu> bz652@freenet.carleton.ca (Jeff McDonald) writes:

>
>
>
>I've heard that you can't do more than 4 songs, or parts thereof.
>It's apparently a copyright issue, with the mix becoming "your"
>work at that point, and subject to infringment.
>
>Hartwick College Radio/ Oneonta Ny
>
>[Moderator's Note: IS this true? It seems ridiculous, but that
>makes it seem more potentially true. What about dance mixes? Anyone
>have authorative answer to this? Bill]
>
>

I've never encountered such a law. Might have been some BS Jeff got from an over-zealous PD.

On the other hand, it *does* make sense, from a ratings standpoint, to ID your station as often as possible -- you can't drill your call letters into a listener's mind too often. As a PD, my rule would be ... some kind of ID after every two songs.

-- Gene Davis Christianson
Ops. Mgr.
Interstate Radio Network / Chicago

2628. Re: Looking for propagation map source

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: delawder@ix.netcom.com
Message-ID: <4idkt4$9ho@vixen.cso.uiuc.edu>
Source record: 24894

In <4i7p7o$ikm@vixen.cso.uiuc.edu> Andrew Paul Dickens
<apd2c@virginia.edu> writes:
>
>
>
> When you applied for your license, you were required by
>the FCC to submit a coverage map that marks out you 1uV/m at
>0.5uV/m contours. If you look in your public inspection files
>for your license application, or call up the consulting
>engineer that performed the study for you originally, you
>should find it.
>
> If not, the FCC may have a copy with your original
>application, but I don't know how receptive they would be to
>tracking down, photocopying, and mailing a piece of paper you
>should have anyway.
>
> Be warned that the maps are not terribly accurate. A
>substantial fudge factor is used for "Terrain roughness", which
>is generally taken from averaging the countour variations.
>Also be aware that most radios will pick up stations clearly
>even beyond the countours - in fact we are received (w/fuzz) more than
>50 miles out of our eastern contour because the land is on a
>gentle downward slope in that direction.
>
> The code of federal regulations has a section on
>calculating the coverage area. Look it up and you can ballpark
>a figure if you know roughly what your antenna pattern (you
>should have it on file) and terrain look like.
>
> Hope this helps,
> Andrew
>
As a broadcast consultant, I typically agree with Andrew. However, in
order to have a detailed picture of service for a station, you will
need a signal propagation study which determines signal attenuation due
to the detailed terrain features of the area. These detailed studies
typically use various propagation models and characteristics (i.e.
knife-edge diffraction, ground cover attenuation) in order to provide
accurate predictions of signal strength in an area.

These detailed studies will typically not be found in the FCC station
file of a station. We provide the studies for aprox. $200 to $500 per
transmitter facility, depending on the desired exhibit size.

Let me know if I can help further.

Darryl DeLawder (703-658-5391) (DeLawder@netcom.com)

2629. Re: Mario Cuomo Talk Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4idkt6$9hp@vixen.cso.uiuc.edu>
Source record: 24895

jay marvin (jmarvin@well.com) wrote:

: km@mathcs.emory.edu (Ken Mandelberg) wrote:

: >Reply-To: km@mathcs.emory.edu

: >I've been trying to get a list of stations that carry the
: >Mario Cuomo Talk Show. Actually the network that carries
: >it "swnetworks" even has a web page, but they ignore any
: >e-mail I send, and they don't actually list any of their
: >stations.

: Is it still on the air?
: jmarvin@well.com

It is and is carried in Syracuse, New York by WSYR AM 570. From what I've read, it's not doing too well. After trying to listen to it a few times, I'm not surprised -- BORING!

Dan

[Moderator's Note: That is surprising, Mario is among the more eloquent speakers usually. Bill]

2630. Calling New Yorkers...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-16 00:00:00 UTC
From: Bob Forsberg <de139@city.ac.uk>
Message-ID: <4idktb$9hv@vixen.cso.uiuc.edu>
Source record: 24896

Have you got any interesting tales to tell me about the radio scene in New York?

I am a student journalist trying to write some articles for a British magazine about radio, and will be spending a week in New York at the end of March.

If you've got the odd half-an-hour to spare to fill me in about radio in New York, or have you got some good stories to tell about the rise (or fall!) of your career in radio, perhaps we could meet up?

Look forward to hearing from you.

(Bob Forsberg)

2631. NYC Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4ig7n3$8d5@vixen.cso.uiuc.edu>
Source record: 24897

A couple of notes:

NYC Vet Jim Lowe returned to the airwaves last Sunday at WVNJ. Lowe, for many years at WNEW-AM, will do a weekly show on the nostalgia station in Oakland, NJ. The station will be upping it's power and cover most of the NYC metro area. The station is also trying to come to terms with another ex-WNEW-AMer Ted Brown.

According to sources, Z-100 Program Director Steve Kingston has told the station he will not re-sign when his contract runs out later this month. Rumors are he's headed to K-ROCK.

Tripp Rogers

2632. San Diego Radiio Watcher 3.16.96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4ig7n4$8d6@vixen.cso.uiuc.edu>
Source record: 24898

Here's the latest from San Diego, the radio home of the 15th market in the U.S.!
3.16.96

**PINK SLIPS: Four people were FIRED from news/talk 1130 KSDO today.
Gone are: Kevin Olias, field reporter; Scott Morrissey, afternoon news
editor; Darrell Fong, board operator and production specialist; and
Linda Zweig, talk show screener and assistant for the Roger Hedgecock
show. The reasons for the cuts: budget.

Also from the Gannett outlet: reports of a sale are apparently NOT TRUE.
Quoting sources, "Jacor started the rumours to shake things up." It did,
as all staff was nervous about the rumored change. However, insiders tell
me that the station manger, Susan Hoffman, was told by Gannett that a sale
was not going to happen.

**KMKX, RockMix 103: This from a seasoned veteran of the station:
"San Diego has a history of stations (102.9, KCBQ, others) changing
formats much too soon in their developement. The numbers for Rock Mix aren't
where management would like--and so they are to be expected to do
research to try and fix things." These crazy times in the radio industry has
everything turning over with the tel-com bill.

**SET 'em UP: KCBQ-AM has a full plate of local sports; and women's basketball
until the change of ownership later this month. See the schedule at:
http://www.kcbq.com/ Plus, get the SETS-FM 105.3 icon before it's too late!

**A CRUMMEY HOST: Excuse me if I mis-type his name, but veteran talk - show
host, Joe Crummey, is filling in for the vacationing Ted Leitner. The fast-
paced show can be heard Monday through Wednesday of next week. He has a reg-
ular gig on LA's KMPC.

**IMUS ALERT: Imus will be featured on an upcoming 60 Minutes [which mean
that regular listeners will have to cringe on how items "just can't suck
enough." Plus, Imus will be on C-SPAN this week during a dinner for White
House correspondents. [I was laughing too hard when he belly-ached about
the bill, so if others know the time -- and the proper name, please post.]

**VACATION: The San Diego Radio Watcher, for the first time in two years,
will be taking some time off. My next regularly schedule posts will be in
mid-April during NAB. However, if conditions warrant, I'll pop in.

Chris Carmichael
sdradio@sd.zNet.com
http://www.geocities.com/RodeoDrive/1102/index.html

2633. Re: George Burns

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Brian Sack <bsack@mindspring.com>
Message-ID: <4ig7n4$8d7@vixen.cso.uiuc.edu>
Source record: 24899

Neil Hedley, neil.hedley@prepstore.com writes:

>I can't think of ONE entertainer today who can do all of those things.

Yeah, Pauly Shore isn't much of a prospect.

-B.

Brian Sack_____
Atlanta, Georgia, USA
Writer/Voiceover
http://www.mindspring.com/~bsack/workido.html

2634. Re: George Burns

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4ig7n6$8da@vixen.cso.uiuc.edu>
Source record: 24900

> As I sat last weekend watching CNN's coverage of the death of George Burns, I
> couldn't help but wonder where the next generation of entertainers are going to
> come from. Dean Martin, George Burns and others, were of a rare and unique
> breed - the could sing, dance, act, tell jokes, all with great skill.
>
> I can't think of ONE entertainer today who can do all of those things.
>
> Then it hit me - where is the next generation of great broadcasters going to
> come from? From what I've seen in the colleges and universities offering
> broadcasting programs, our business is in BIG trouble.

I think you are talking about two different generations of performers
who developed similar skills in different venues.

George Burns was the last of the great performers whose origins were
in vaudeville-- six shows a day and a move every couple of weeks
around the circuit.

Dean Martin's show biz school was the old style night club. He met
Jerry Lewis at the 500 Club in Atlantic City in the 50's. Henny
Youngman belongs to this generation although much of his early night
club experience was largely borscht belt.

You will note that both venues are nearly extinct and with their
extinction the need for extremely versatile performers diminishes.

Today, specialists reign and their educational venue is largely comedy
clubs.

I wonder if Jerry Seinfeld can sing.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

2635. Copy

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: TLYA02A@prodigy.com
Message-ID: <4ig7n6$8db@vixen.cso.uiuc.edu>
Source record: 24901

If you have any clever scripts, opening lines, or concepts for restaurants and service stations, I'd be grateful if you E mailed me with them. I'll trade you some of my copy if you'd like.

I know the RAB has material, but I can't access it at this time.
-
Dave Iseman
Production Mensch
WXTK FM Cape Cod, MA
"No matter where you go, there you are..."

2636. Re: Country Music That Popular In NYC/NJ Market?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4ig7n6$8de@vixen.cso.uiuc.edu>
Source record: 24902

Rich,

There's a saying among Country Music fans that Country is in our hearts. I know this sounds rather abstract, but, the point is that it isn't necessarily a property of where we live and work geographically. WYNY, when it was the only Country Station here in NY had the largest country music audience in the entire nation, and, although, relative to the rest of the local population (which is rather large) the percentage was small, there are an awful lot of country music fans in the area. I admit, the main appeal originates in the more suburban areas of NY, Long Island, and Connecticut (not to leave out Staten Island where I live), but, that is not an audience to be overlooked.

Thanks.

Ron

On Mar 14, 1996 00:28:35 in article <Country Music That Popular In NYC/NJ Market?>, 'rwojo@buttercup.cybernex.net (Richard W.)' wrote:

>Reply-To: rwojo@buttercup.cybernex.net
>
>I don't mean to bash any format but is country music that popular that another
>NYC station might be
>sold change formats to it? What do you think?
>
>
>Rich In The USA. Go NY Rangers!
>
>[Moderator's Note: Country tops the ratings in many northern major
>markets so I cannot see why it cannot make it in NYC. Chicago's WUSN
>is among the highest billing stations there. Weird. Bill]
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2637. Great web database - what does it mean?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4ig7n7$8dg@vixen.cso.uiuc.edu>
Source record: 24903
Cross-posted to: rec.radio.broadcasting,rec.radio.shortwave

I was wondering if someone could help me with some terms used in licensing data for stations...

> Class: 2B | Nominal power: 50.00 kw | RMS: 2333.55 | Antenna: DA2
> This mode uses 04 towers. Pattern is Augmented.
> Tower #1: Electrical height: 135.5 degrees
> Tower is top loaded (0).
> Tower #2: Electrical height: 135.5 degrees | Spacing: 0180.0 |
> Orientation: 238.00
> Tower is top loaded (0).
> Tower #3: Electrical height: 135.5 degrees | Spacing: 0090.0 |
> Orientation: 148.00 referenced to
> previous tower.
> Tower is top loaded (0).

What's RMS? What is an Augmented pattern? Electrical height? Spacing? Orientation? Top loaded? Does this data let you see what direction the station broadcasts in?

Thanks very much,
John

2638. Bakersfield changes

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4ig7n3$8d4@vixen.cso.uiuc.edu>
Source record: 24904

Controversial local conservative talk show host Bill Manders, fired last year from KERN, has resurfaced on competitor KNZR, for one hour per day. KNZR's new afternoon lineup now consists of three hours of local talk--Manders from 2-3 PM, the "Rob and Danielle Show" with Rob Lang and Danielle Sullivan from 3-5--followed by Gil Gross from CBS at 5, all replacing Tom Leykis.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2639. equal time?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Don Meighan <ronscnb@televar.com>
Message-ID: <4ig7n9$8dj@vixen.cso.uiuc.edu>
Source record: 24905

I've been out of broadcasting for 15 years and haven't kept up
with the de-regulation of the FCC. Is the Equal Time provision
still in effect?
My interest was re-ignited by the treatment of Alan Keyes in
the Republican debate debacle in Atlanta.

The Game Warden

2640. Re: FCC-Out of Control??? Please Read

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4ig7n9$8dk@vixen.cso.uiuc.edu>
Source record: 24906

```
|:
|: F.C.C. Refuses to License Low Power Broadcasters
|:
|: Radio Police Raid Small Broadcaster Instead
|:
|: Prepared to use force if necessary, federal police arrived at
8 AM on
|: March 7, 1996, to remove a small radio transmitter from the home of
|: A.L. Kobres, a long-time radio enthusiast. The transmitter had been
|: in use for about one year on 96.7 FM and served the community of Lutz,
|: Florida. It was being used to provide information on topics such as
|: home schooling, natural medicine, organic gardening, constitutional
|: law, politics.... power level was less than 50 watts.
|: The range was about 6 miles. ...
|: The FCC will not license a station to operate with less than 100
|: watts. The cost to obtain a license can run well over $100,000.
|: ... On 12/1/95 Kobres wrote to Ralph M.
|: Barlow, the Engineer in Charge of the Tampa FCC office in an effort to
|: inform Barlow that the Communications Act of 1934, which created the
|: FCC, was actually founded upon an economic emergency declared on March
|: 9, 1933, and that the justification for the emergency (economics)
|: cannot be found in the Constitution....
```

The FCC was doing its job, enforcing the laws of the congress. It's not their place to select which laws to enforce; that's why we have a congress and courts.

When bureaucrats start arbitrarily enforcing some laws and not others... _then_ they're out of control.

Mr Kobres apparently has a different interpretation of the validity of the FCC itself. Fine. We have a legal system, established by the same constitution Korbes relies upon, to test these things.

As the moderator points out, Kobres chose to broadcast material that called attention to his activities. He also apparently is something of a legal scholar, so he knew what to expect. I'm sure he's also enough of a realist to understand that somebody's got to regulate the technical side of broadcasting; being a historian, he probably knows of the absolute chaos in the ether before the Communications Act.

Obviously, he's not planning to quietly disappear until he can save up for another transmitter. I wish him luck in the next step of his challenge.

2641. Re: FCC operators license info needed

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: gene_heskett@wvlink.mpl.com
Message-ID: <4ig7na$8dl@vixen.cso.uiuc.edu>
Source record: 24907

S> Moreover, any General Class license issued after 12/31/85 carries
S> an endorsement prohibiting its use at broadcast stations.

S> Sid Schweiger, C.E.
S> WXLO/Worcester, MA
S> 71514.2253@compuserve.com
S> sids1045@aol.com

Humm, mine, issued Jan 2, 1985, carries no such prohibition. And since it was/is now a lifetime, I quite frankly didn't pay that much attention one way or the other. AFAIC, the commish sold us all down the river about then, and I've been too busy being the CE here to notice.

/* Gene Heskett | These opinions are NOT to be */
/* CE @ WDTV Weston/Clarksburg WV | confused with the official */
/* <gene_heskett@wvlink.mpl.com> | WDTV managment views */
#include <std.disclaimer>

2642. 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4ig7nb$8dn@vixen.cso.uiuc.edu>
Source record: 24908
Cross-posted to: rec.radio.shortwave,rec.radio.broadcasting

As interest to DX'ers, this is a list of all stations in North America that broadcast with 50kw day and night. (XEX may have more than 50kw, and a couple of these have 46kw at night.) Corrections welcome.

John R.

Freq Class Call City St Antenna
540 1A CBK Regina SA ND1
540 2B WGTO Pine Hills FL DA2
540 1A XEWA Rio Verde SL ND1
550 3 CFNB Fredericton NB DA2
580 3 CKY Winnipeg MB DA2
590 3 CJCL Toronto ON DA1
630 3 CHED Edmonton AB DA2
640 2 CHOG Richmond Hill ON DA1
640 1A KFI Los Angeles CA ND1
650 1N KYAK Anchorage AK ND1
650 1A WSM Nashville TN ND1
660 2 CFFR Calgary AB DA2
660 2B KTNN Window Rock AZ DAN
660 1A WFAN New York NY ND1
670 2A KBOI Boise ID DAN
670 1A WMAQ Chicago IL ND1
680 2 CFTR Toronto ON DA2
680 2 CJOB Winnipeg MB DA2
680 1B KNBR San Francisco CA ND1
680 2 WPTF Raleigh NC DAN
680 2 WRKO Boston MA DA2
690 2 CBU Vancouver BC DA1
690 1A CBF Montreal PQ ND2
700 1A WLW Cincinnati OH ND1
710 1B KIRO Seattle WA DAN
710 2 WAQI Miami FL DA2
710 1B WOR New York NY DA1
720 2A KDWN Las Vegas NV DAN
720 1A WGN Chicago IL ND1
730 2 CKAC Montreal PQ DA1
730 2 CKLG Vancouver BC DA2
730 1A XEX Mexico City DF ND1
740 1A CBL Toronto ON ND2
740 2 CBX Edmonton AB DA2
740 2B KCBS San Francisco CA DA2
740 2B KTRH Houston TX DA2
750 1N KFQD Anchorage AK ND1

750 1A WSB Atlanta GA ND1
760 0B KFMB San Diego CA DAN
760 1A WJR Detroit MI ND1
770 2 CHQR Calgary AB DAN
770 2A KKOB Albuquerque NM DAN
770 1A WABC New York NY ND1
780 2A KKOH Reno NV DAN
780 1A WBBM Chicago IL ND1
790 3 CFCW Camrose AB DA2
790 3 CIGM Sudbury ON DA2
800 2 CKLW Windsor ON DA2
800 2 CHRC Quebec PQ DA1
810 1B KGO San Francisco CA DA1
810 1B WGY Schenectady NY ND1
810 2 WKVM San Juan PR DA1
820 1N KCBF Fairbanks AK ND1
820 1A WBAP Fort Worth TX ND1
830 1A WCCO Minneapolis MN ND1
840 1A WHAS Louisville KY ND1
850 1B KOA Denver CO ND1
850 2 WEEI Boston MA DA2
860 1A CJBC Toronto ON ND1
870 2C KAIM Honolulu HI DA1
870 1A WWL New Orleans LA DA1
880 2 CHQT Edmonton AB DAN
880 2A KRVN Lexington NE DAN
880 1A WCBS New York NY ND1
890 1A WLS Chicago IL ND1
900 2 CHML Hamilton ON DA2
900 1A XEW Mexico City DF ND1
910 3 CKDQ Drumheller AB DA2
930 3 CFBC St. John NB DA2
930 3 CJCA Edmonton AB DA2
940 1B CBM Montreal PQ DA2
940 2 KFRE Fresno CA DA2
960 3 CFAC Calgary AB DAN
980 3 CBV Quebec PQ DA1
980 3 CKNW New Westminster BC DA1
990 1A CBW Winnipeg MB ND1
990 2 CKIS Montreal PQ DA2
1000 1B KOMO Seattle WA DAN
1000 1B WMVP Chicago IL DA2
1010 1A CBR Calgary AB DA1
1010 2 CFRB Toronto ON DA2
1010 2B WINS New York NY DA1
1020 2A KCKN Roswell NM DA2
1020 0A KDKA Pittsburgh PA ND1
1020 2 KTNQ Los Angeles CA DA2
1030 2A KTWO Casper WY DAN
1030 1A WBZ Boston MA DA1

1040 2 CKST Vancouver BC DA2
1040 1A WHO Des Moines IA ND1
1050 2 CHUM Toronto ON DA2
1050 2 WEVD New York NY DA1
1060 2 CKMX Calgary AB DAN
1060 1B KYW Philadelphia PA DA1
1070 1B CBA Moncton NB ND1
1070 1B KNX Los Angeles CA ND1
1080 1B KRLD Dallas TX DAN
1080 1B WTIC Hartford CT DAN
1090 1B KAAY Little Rock AR DAN
1090 2 KNWX Seattle WA DA2
1090 1B WBAL Baltimore MD DAN
1100 2B KFAX San Francisco CA DA1
1100 1A WWWE Cleveland OH ND1
1110 1B KFAB Omaha NE DAN
1110 1B WBT Charlotte NC DAN
1120 1A KMOX Saint Louis MO ND1
1120 2A KPNW Eugene OR DA1
1130 1B CKWX Vancouver BC DA2
1130 1B KWKH Shreveport LA DAN
1130 1B WBBR New York NY DAN
1140 2 CFXX Calgary AB DAN
1140 2 KHTK Sacramento CA DA2
1140 1B WRVA Richmond VA DA1
1150 3 CKMO Hamilton ON DA2
1160 1A KSL Salt Lake City UT ND1
1170 1B KVOO Tulsa OK DA1
1170 1B WWVA Wheeling WV DAN
1180 2 VOA Marathon Key FL DA1
1180 1A WHAM Rochester NY ND1
1190 1B KEX Portland OR DAN
1190 1B WOWO Fort Wayne IN DAN
1200 ? CFGO Ottawa ON DA2
1200 2 CKDA Victoria BC DA1
1200 1A WOAI San Antonio TX ND1
1210 1A WGMP Philadelphia PA ND1
1220 2 WKNR Cleveland OH DA1
1260 3 CFRN Edmonton AB DAN
1280 3 CJMS Montreal PQ DA2
1310 3 CIWW Ottawa ON DA2
1320 3 CHMB Vancouver BC DA2
1410 3 CFUN Vancouver BC DA2
1430 3 CKYC Toronto ON DA2
1470 3 CJVB Vancouver BC DA2
1500 1B KSTP Saint Paul MN DAN
1500 1B WTOP Washington DC DA2
1510 1B KGA Spokane WA DAN
1510 1B WLAC Nashville TN DAN
1510 2 WNRB Boston MA DA2

```
1520 1B KOMA Oklahoma City OK DAN
1520 1B WWKB Buffalo NY DA1
1530 1B KFBK Sacramento CA DA2
1530 1B WSAI Cincinnati OH DAN
1540 1B KXEL Waterloo IA DAN
1540 2 WPTR Albany NY DA1
1560 1B WQEW New York NY DA2
1570 2 CKLM Montreal PQ DA2
1580 1A CBJ Chicoutimi PQ DA1
1580 2B KBLA Santa Monica CA DA2
1580 2B KCWW Tempe AZ DAN
```

2643. APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: gbeattie@ozemail.com.au
Message-ID: <4ig7nb$8dp@vixen.cso.uiuc.edu>
Source record: 24909
Cross-posted to: aus.radio.broadcast,rec.radio.broadcasting

OK Guys / Gals Does anyone have a great idea for an April Fools day joke to be used "on-air"????

Lets put our heads together and come up with a beauty.

Garry Beattie
gbeattie@ozemail.com.au

2644. humorous note for broadcasters anywhere

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4ig7nc$8dq@vixen.cso.uiuc.edu>
Source record: 24910

The Quotable Wisdom of Virginia Mc Carthy, afternoon talk show host at WGNU, St. Louis, now in her 20th year at the tender age of 76.

Voted "worst talk show host" in St. Louis by the St. Louis Business Journal.
>
>Our latest gem was heard on Thurday during the 5:00PM hour.
>Some caller voiced his dismay over the recent killings of 2 women who
>were returning from Church Services in the St. Louis area.
>
CALLER: "Those kids should be thrown off the Bridge into the River for this violent crime"
>
McCARTHY: "We can't do that--It will Pollute the River".

And never is heard a discouraging word.

2645. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4ig7nc$8dr@vixen.cso.uiuc.edu>
Source record: 24911

steve@zephyr.com (Steve Church) wrote:

>In article <4i5g52$kjk@vixen.cso.uiuc.edu>, "Michael Black...WEOS-FM"
><BLACK@HWS.EDU> wrote:

>> On the other hand, I have been told by station engineers, when trying to
>> arrange for studio guests, that their Codec won't talk to a Zephyr, because it
is Musicam. ...

>So far as we know, the Zephyr can interwork fully with CCS products in
>both mono and stereo LII and in G.722. Also, with Comrex LII and G.722

products, and most others.

>Again, emphatically, we support and encourage interconnectivity.

>--
>Steve Church, Telos Systems
>+1 216.241.7225

But there are still a lot of un upgraded Zephyrs in the

field which makes the incompatability statement still

partially true.

R

2646. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: smerdonp@melbpc.org.au
Message-ID: <4ig7ne$8ds@vixen.cso.uiuc.edu>
Source record: 24912

aconstantine@musicamusa.com wrote:

>There are several reasons why CCS chose the Layer II algorithm as the
>basis for MUSICAM. First, Layer II is the most tested algorithm.
>Second, Layer II has a much shorter delay than Layer III. Third, Layer
>II survives the effects of cascading better than Layer III. Fourth,
>there are more Layer II decoders in use than all other types combined,
>and this is the basis for true compatibility.

Art,

A couple of general questions ...

. are you able to put a number on the delay for Layer III ?

. Can you point me to published information on effects of cascading of
similar/dissimilar coding schemes. I am trying to decide on a strategy
to keep out of trouble at my radio station when (if?) DAB starts up -
I think all (most) DAB schemes use MPEG Layer II. I guess if Layer II
is top-of-the-heap re quality/lack of artifacts at the bandwidth
required(>64k) then it would be better to avoid using other coding
schemes in the production/delivery systems and stick with Layer II.
How many stages of cascade would it stand before the golden-ear DAB
listener says "Hey this is _not_ CD quality"?

Peter Smerdon.
SBS Radio - Melbourne, Australia.

+--+
Peter Smerdon	internet
Internet: smerdonp@melbpc.org.au	The world is an amazing place!
Phone : 61-3-808-0704	^
+--+

2647. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4ig7ne$8dt@vixen.cso.uiuc.edu>
Source record: 24913

In article <4i37ts$lbi@vixen.cso.uiuc.edu>, aconstantine@musicamusa.com wrote:

|: With all due respect to Jay Rose, I'd like to offer an answer from
|: our perspective.
|: For the transmission of real time audio, there is more equipment using
|: the Layer II bit stream protocol than all other methods combined.

This is true. Mr. Constantine should point out, however, that his persepective is that of a manufacturer offering only that algorithm. Mine is as a user and journalist who has talked to a large number of other users and manufacturers.

|: Although Jay would like you to believe that Layer II and "Musicam" are
|: the same, they most definitely are not. Layer II describes the 1990-
|: style compression algorithm invented by the IRT, Philips and the CCETT.
|: It is known as MUSICAM in Europe, although this usage is declining
|: because of our work in the US. MUSICAM(r) in the US is the registered
|: trademark of Corporate Computer Systems. Inc., better known as CCS.

In other words, Layer II is the algorithm. Musicam is CCS's name for it (in the US only).

Quoting from the IRT/CCETT/Phillips docs:

"The licensors initially dubbed their ISO/MPEG Layer II audio coding scheme MUSICAM. The three used the name before the algorithm was selected by the ISO/MPEG as Layer II of the MEPG-1 audio standard.

"Throughout much of the world, the protected name MUSICAM is held by the French broadcasting organization TDF and Thomson Brandt. However, in the US the trademark Musicam is protected by CCS, a licensee of Layer II."

|: ...MUSICAM encoding allows superior sounding audio to be
|: sent in a Layer II bitstream format. This is important, because of
|: the huge number of installed Layer II decoders.

The way Comrex (who also makes Layer II equipment) explained it to me, every manufacturer has to make certain choices in how they encode the LII signal... and these definitely affect the audio quality. But the signal itself either _is_ or _isn't_ LII. There's no such thing as a "Layer II Plus". When I called the president of Telos, he said essentially the same thing.

Now CCS might, indeed, make a better-sounding Layer II encoder. These things are entirely up to the listener -- we still have no way of objectively testing lossy compression.

But you have to remember that RE, Telos, and Comrex have also made _their_ choices on how to encode Layer II. I'd love to see one of the technical societies set up a shootout.

It's also a little disingenious to suggest that because there are more Layer II boxes in the world, that Musicam -- or even Layer II -- is necessarily the best format. Layer III is a lot younger.

|: Because the decoder is slaved to the encoder, the MUSICAM-
|: encoded codec improves the sound of the Layer II decoder.

There's the rub of it. The CCS codec _changes_ the sound of the decoder. So does the RE, and the Comrex, and the Zephyr. They all sound slightly different, because the audio quality is dependent on the encoding process.

Perhaps CCS would like to explain how their system actually improves the sound, in standard language of response or distortion or noise.

|: We applaud Jay Rose's attempts to provide a Web Site listing codec
|: users, and Jay's original "Zephyspace" list started with Telos Zephyr
|: sites. I believe, however, that it is misleading to represent the
|: current "AudioBahn" list as representative of popular codec types,
|: since the original basis of the list was 100 percent Telos Zephyr
|: units.

Please retract that statement, and refrain from making it in public forums any more. I changed the name to make it less misleading.

The original list was, indeed, started with Zephyr sites. However, since the first of the year it's been open to all MPEG-compliant codecs.

Right now:

* Anyone can scan the list and see a number of other codec types -- including Musicam. About 50% of the list is non-Zephyr. The proportion constantly changes, as more people log on.

* Comrex has been very helpful in enlarging the base to include Layer II installations (even those from non-Comrex users). They also keep the entire list in their fax-on-demand system, for people who don't have web access.

* CCS is the only company that has ever challenged my right to maintain a public access, free database of MPEG users. They didn't want me using listing "Musicam" sites, without a long legally-worded disclaimer that implied it was a better system. I refused.

Everybody else has been highly supportive.

And by "support", I mean freely willing to supply information and technical documents. The AudioBahn is not a commercial enterprise, and I receive no money from any of the manufacturers.

----------Jay Rose's Digital Playroom----------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869

www.tiac.net/users/jcrose

2648. Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4ig7nf$8du@vixen.cso.uiuc.edu>
Source record: 24914

There was a recent thread on this topic. I don't know what the lowest reported power was, but my NRC Radio Log shows WSER in Elkton MD as having one watt of power at night.

Why bother to operate? Who would pay for advertising? How far could one watt go (not to DXers with big antennas, but to the radio-listening public)?

John

[Moderator's Note: WMIR in Lake Geneva Wi. not only goes from 1Kw to 1watt, but (get this) they change patterns too!!! Bill]

2649. Re: Mario Cuomo Talk Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4ig7nf$8dv@vixen.cso.uiuc.edu>
Source record: 24915

>I've been trying to get a list of stations that carry the
>Mario Cuomo Talk Show.

KOGO, AM 600 San Diego, carries the show live. Plus, there are a lot of callers from Southern California . . . So the show must be popular!!

Chris Carmichael
sdradio@sd.znet.com

2650. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4ig7ng$8e0@vixen.cso.uiuc.edu>
Source record: 24916

Jeff McDonald wrote:
>
> I've heard that you can't do more than 4 songs, or parts thereof.
> It's apparently a copyright issue, with the mix becoming "your"
> work at that point, and subject to infringment.
>
> I'd like to argue that an album (side) is a single piece of work--
> Sometime I'd like to play the entire uninterrupted "Dakr Side of
> The Moon"
> but I'll probably have to find room for a couple of drop ID's...
>
> Jeff McDonald
> WRHO/ Hartwick College Radio/ Oneonta Ny
>
> [Moderator's Note: IS this true? It seems ridiculous, but that
> makes it seem more potentially true. What about dance mixes? Anyone
> have authorative answer to this? Bill]

Bill & Jeff: No, it is not true. Stations can and do play more than 4 in a
row without IDs...though in a competitve environment, you can argue
whether that's wise...remember, it 's not enough that they LISTENED
to you for an hour....they have to remember[and write down] that
they listened to YOU for an hour.
In the past few months, John Sebastian,
PD at Citicasters'(soon to be Jacor)Classic Rock KSLX(100.7), has chosen
to risk it every few weekends by playing a classic CD in its entirety each hour(including
ALL of "Dark Side Of The Moon"). Not that big a risk, really...the music is familiar...if
you
tighten up the presentation by segueing between 2 copies of the CD to eliminate dead
spots between tracks, someone who just punched in will probably stay longer
just to figure out what you're really doing...and since most of these
CDs from the 70's run about 40 minutes, your ID comes at :00, the CD starts,
and you ID again and break for commercials where you usually do...at :40.
It's a good way to get more TSL out of a lower weekend cume. Would
John do it on weekdays? I haven't asked him...but I doubt it. The value of
the call letters is way too high. Again, that's in Phoenix...one of the most competitve
radio markets in the country. I've heard dozens of small rural stations (probably
on the verge of going dark from lack of revenue) let the automation system
or board op segue music for hours on end with the only interruption being
the top of the hour legal ID.

2651. Profanity on the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4ig7nj$8e5@vixen.cso.uiuc.edu>
Source record: 24917

To show you the evolution of what constitutes acceptable language...

In December of 1971 Bob Dylan released an a single titled "George Jackson" which contained the lyric: "Don't take no shit from no one." The song was clearly directed to an AOR audience, but many top 40 stations felt they had to play it in order to be cool.

The controversy was over the concept of acceptable language vs. the artist's right to speak, or in this case, to sort of sing.

At the time I was programming KYA, an AM top 40 station in San Francisco, and resolved the problem by taking the offending word out and reinserting it reversed. To the casual listener the song rolled by with no interruption in the rhythm pattern. Dylan just seemed to swallow the word, as he did with so many others.

Only one listener noticed and called... a teenybopper who taped the song and played it backwards. He thought it *was* cool-- a sort of secret code only he had discovered.

I wonder how other broadcasters handled this one.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

2652. 104.3 FM, WAXQ in NY Now Owned By Viacom

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4ig7np$8eg@vixen.cso.uiuc.edu>
Source record: 24918

According to Records and Radio Online, on Friday, Entercom purchased 104.3 FM, WAXQ in NY and promptly swapped it to Viacom for their Seatle radio stations. Viacom is now the official owner of WAXQ. No word yet as to a possible format change, but, I guess we'll soon know whether or not the stories of its going to COUNTRY are true or not!

Ron

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2653. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4ig7nj$8e6@vixen.cso.uiuc.edu>
Source record: 24919

El Ray de Disco wrote:
>
> I once heard a story that when Elton's "The Bitch is Back" came
> out, Dj's could not say the title, even though Elton said the
> word at least 2 dozen times.
>
Depends on where you worked. I was at KSLY, San Luis Obispo, California
and we said it...if memory serves, KFRC, San Francisco and KHJ, Los
Angeles did, too.
I'm sure other stations did censor their jocks on that
one....and many stations either held off on playing it until it peaked
...or didn't play it at all.
Checking my Joel Whitburn books, "The Bitch Is Back" was, at that time,
Elton John's lowest charting single in 2 years. It peaked at #4, was the #56 record of
the year and spent roughly half the time in the top 10 that "Bennie and The Jets",
"Daniel" and "Crocodile Rock" did. It also did not go Gold. This was arguably
the hottest phase of Elton John's career...it seems likely that airplay(or lack of
it)played a part. Different times...although...nobody else has gone top 5
with a record that has "Bitch" in the title in the 22 years since.

2654. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4ig7nk$8e7@vixen.cso.uiuc.edu>
Source record: 24920

```
Bill P wrote:
>
> } VUBS79A@prodigy.com (Drew Durigan) wrote:
> }
> } It's also the first time I've ever heard 'funk' in the line immediately
> } proceeding "making love 'til (uh...another word for "cat") is gone"
>
> Just for everyone's edification, you are under absolutely no
> prohibition against using profanities or cuss words in these pages, as
> long as doing so is in the context of discussion of issues pertaining
> to words such as them.
>
> Please don't use them in gratuitous or unnecessary ways, just in the
> name of keeping discussions on a mature and professional level.
>
> Thanks
>
> William Pfeiffer

Okay, with that understood....Drew....Prince sings "cherry", not "pussy".
Just FYI.
```

2655. Re: Questions on buying an AM station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Andrew Paul Dickens <apd2c@virginia.edu>
Message-ID: <4ig7nk$8e8@vixen.cso.uiuc.edu>
Source record: 24921

It sounds like you aren't all that familiar with the
radio business. If so, make sure you do all your homework! As
somebody else said, be prepared to put an awful lot of yourself
into the station.

And again, don't expect to get rich.

Andrew.

2656. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: ehoky@freenet.tlh.fl.us
Message-ID: <4ig7no$8ee@vixen.cso.uiuc.edu>
Source record: 24922

In article <4i5g5l$kk7@vixen.cso.uiuc.edu>, jellis@student.uwsuper.edu says...
>
>
>
>WAVC has flipped to KKCB, B105, Today's Best Country. They have dropped the
>WAVC call letters, which gave them the status of being the oldest country
>station in Duluth (about 10 years). This is in response to the country
>ratings war going on between 105, Kat Country 98.9 KTCO, and USA Radio 107.
>7. The changeover appears to me to have been poorly executed: no jingles
>or music beds (except for the old weather music bed), Paul Harvey is still
>heard 4 times daily, long newscasts are still carried in the morning, the
>jocks aren't allowed to say any more than the song & station names, weather,
>and concert info, and there is very little promotion. There were still ads
>for WAVC appearing in print just days before the change! (When people using
>the Superior Daily Telegram's TV Pilot get to Friday they will see an ad for
>WAVC). Somehow I don't think it'll work.
>
>Jon/Superior WI
>

Wow! I used to work for these guys on morning drive back in 1990. Tough company to work for. They don't treat their employees well at all. So I left that company.

I understand, Pat Puchella and long time afternoon driver Tim Michaels also left... not by their choice. I hear Tim has filed a Million dollar law suit against WAVC. He was let go because he was "too old." The station wants to take a "younger sounding" approach.

What have you heard... I'm Interested.

Eric Allen
WMLO FM
Tallahassee, FL

2657. Re: 70's Station in Tucson...Job Opening

Newsgroup: rec.radio.broadcasting
Date: 1996-03-17 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4ig7nh$8e2@vixen.cso.uiuc.edu>
Source record: 24923

Drew Durigan wrote:
>
> There's an ad in R&R this week for "Tucson's new K-HIT 107.5" They're
> looking for Middays/Production Director. Never heard of these guys
> before; I assume they're new, and also modeled after Bonneville's K-HITS
> in Phoenix.
>
> Is this a decent operation? Do they do the 70's RIGHT (personality, fun,
> energy, phones, etc.), or is it just another faceless "jukebox?" In
> other words, is it worth my time to send a tape?
>
> -Drew in Sunny Central Florida-

D rew: This used to be KCRZ(107.5), which simulcast KCUB-AM(no, not the
other way around)'s Country format. It is not related in a corporate
sense to K-Hits in Phoenix, but they've "coincidentally" hired the same
sweeper voice...use the same effects package...you get the idea.
They're spotty in Phoenix, but I have heard them...and haven't
heard personality, fun and phones.
If you want to do that, and do it in Arizona, K-Hits is looking for
a new morning drive show. Street talk is Shaun Burke is being let go for not doing
enough of that. T&R to Joel Grey @ KHTC (see their web
page for mailing address).

2658. Re: KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: HDBF42A@prodigy.com
Message-ID: <4iimf2$9ab@vixen.cso.uiuc.edu>
Source record: 24924

I'm listening to KXBT as I write this in Thousand Oaks, CA, about 400 miles from Vallejo. Moderate signal strength with some fading every 15-30 seconds on average.

2659. Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: wa2ise@netcom.com
Message-ID: <4iimen$99i@vixen.cso.uiuc.edu>
Source record: 24925
Cross-posted to: rec.radio.broadcasting,alt.dcom.telecom,rec.audio

This past week, my technician (at the electronics company I work for) inquired about putting some music on the company's phone system "music on hold" system. I had a "piece of junk" old AM\FM 1970's vintage portable AC/battery radio in my office. Took it to the storage room where the phone switching equipment (AT&T Merlin?) is mounted, next to the Sun computer workstation network wiring hub. Too much computer RFI, coupled with being in one of those company "glass box" kind of office buildings, meant I couldn't get ANY stations back there. But could get several stations when using the radio next to my desk (which is next to a window, lovely view of the parking lot). The phone system has an input RJ11 jack for the music signal for the "music on hold", and there was an interface box that converts from single ended RCA jack to balanced RJ11 phone level audio. Initially, I used an extra pair of phone wires running along side my desk phone's lines to pipe the audio from the radio (next to the window) to this interface jack next to the phone system. Too much crosstalk to my phone line, so I moved the interface to my desk, and now convert the radio's audio to phone line levels and then pipe it to the phone system equipment in the back room, no more crosstalk.
Then I took the steps to be sure that the music as head by someone placed on hold would sound decent. I used my desk phone and dialed thru the outside world and ran over to the operator's position and put myself on hold, and I adjusted the level to get clean sounding music at a listenable and compatable level of sound. I suspect most companies skip this step, as I've heard lots of distorted music on hold.

Last, but certianly not least: selecting which station to have heard by someone on hold. Sorry rap fans, I don't think management would want rap music (I didn't eighter!). AM reception is not good enough, FM got several stations decently. I don't think I could get away with Howard Stern on hold! :-) Not that I'd do it. Modern music may be too new for some of our customers (25 to 55 years) and I couldn't get any classical stations. So, I settled on an oldies station, strong clean signal, and (I think) an in-offensive format of music. You know, the kind of oldies station that play the usual playlist of 800 songs.

The big boss's out of town, wonder if he'll notice when he gets back. :-)

[Moderator's Note: I have heard that using broadcast music such as this for either customer background music OR music on hold, is not permitted by ASCAP and BMI. That is why background music services charge so much, they are paying additional BMI/ASCAP fees for the use. Any other observations? Bill]

2660. Re: Second Expanded Band Station On the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: quozl@netcom.com
Message-ID: <4iimf2$9aa@vixen.cso.uiuc.edu>
Source record: 24926

BILLHALE@MICRON.NET wrote:

: KXBT,Vallejo, California is now (3/12) testing their 10 kw/1 kw
: transmitter on 1640 kHz. Currently operating on 1190 kHz with 1 kw
: daytime only, they plan to begin regular 24-hour service on Sunday (3/17)
: or Monday (3/18). Their programming will consist of Solid Gold Soul
: music, with live DJs from 0530-1900 Pacific Time, and ABC's The Touch
: satellite service from 1900-0530. They will use 10 kw days and 1 kw
: nights with a non-directional antenna. After hearing the test on the
: evening on 3/11, I called them today and garnered most of this
: information.

: Send QSL requests to:
: KXBT
: 3267 Sonoma Blvd
: Vallejo, CA 94590

I can confirm the station here in Eureka, CA (about 300 miles north).

At 12:27 AM, Sunday, March 17, I received a relatively STRONG mono AM
signal, with Motown music being played. This is with the Sony SRF-42 AM
stereo radio *without* the Select-A-Tenna... It appears by their on-air
statement, they're moving their 102.9 FM programming to 1640 AM as of
March 19, at which time they'll go to 10kW... If they're only 1kW *now*,
I'm impressed at just how strong the station is coming through! :)

....Quozl!

--
Presidential Candidate for the Third Millenium! Quozl for Prez in 2000!
Dennis M. Falk, aka "Quozl Mephit" : 221 Huntoon St. Eureka, CA 95501-4115 USA
Writer, Furry fan, Cartoon fan, Music lover : "A Novel Experience!"
Skunks, skunks, skunks! : Tiny Toons forever! : Snapple me!

2661. KXBT 1660 loud and clear in Hawaii

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: BROCKRADIO@aol.com
Message-ID: <4iimf1$9a9@vixen.cso.uiuc.edu>
Source record: 24927

The new extended band station KXBT on 1640 in Vallejo, CA very strong here in Hawaii. First in about an hour before Honolulu sunset on auto radio, and home DX equipment. WJDM on 1660 still just a carrier here, no audio yet.What time (EST or GMT) will they "power-up" to 10KW Sunrise in April?

Brock Whaley
P.D. KPOI-FM
Honolulu

2662. Re: HUGE NY news!!!!!!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: jaydio@aol.com
Message-ID: <4iimer$99q@vixen.cso.uiuc.edu>
Source record: 24928

Jon Vena wrote:

> Stu Kingston to WXRK (KRock)

Any relation to Steve Kingston?

2663. SCA Wanted Western MA / RI / CT / Maine

Newsgroup: rec.radio.broadcasting
Date: 1996-03-18 00:00:00 UTC
From: gcjh1@aol.com
Message-ID: <4iimeu$99u@vixen.cso.uiuc.edu>
Source record: 24929

Reply-To: gcjh1@aol.com (Gcjh1)

Seeking to rent FM SCA in Western Massachusetts, Rhode Island, Conn, and Maine for A/C background music format. Will deliver VIA satellite to your broadcast facility.

EMail information to:

GCJH1@aol.com

Gary C. Hanna
President
Hi-TECH SOUND, Inc.
A Digital Music Express Affiliate

2664. Looking for an Internship?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: joec@safari.net
Message-ID: <4iob23$8d8@vixen.cso.uiuc.edu>
Source record: 24750

Interested in Broadcasting? Interested in Technology?

The "Into Tomorrow" Radio Network is offering a unique position to a college student with a drive to succeed, and a will to learn. This opportunity is available to reliable, hard-working, intelligent individuals looking to boost a career in the Radio and Television industry, or who have an interest in technological advances.

The weekly radio show focuses on the latest in technology for all kinds of products and services. The show is broadcast on the Florida Radio Network throughout the state of Florida. A student would be involved in the inner workings of the show and all that is involved with producing a network radio program.

If you meet the following requirements please give us a call:

Interested in Technology
Want to Learn More About the Broadcasting Industry
Reliable
Responsible
Eager to Work and Work Hard

We are looking for students who preferably have a computer and access to the Internet. The meetings are Wednesday evenings beginning at 6pm in Miami Lakes, and the show is Saturday mornings 10am until noon, broadcast locally on WFTL-AM 1400.

To schedule an interview please call Jamie at (305) 824-9000 or E-Mail jamie@graveline.com.

Joe Cassara
joec@graveline.com

Go "Into Tomorrow" with Dave Graveline! It's the hot network radio program covering the latest in high technology. Check out --> http://www.graveline.com

2665. FM translator. What's it worth?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: buch@exis.net
Message-ID: <4iob24$8d9@vixen.cso.uiuc.edu>
Source record: 24751

Reply-To: buch@exis.net

I own a Robert A. Jones type FM translator made by VersaCount in the mid 1970's. I am contemplating donating the unit to my local NPR affiliate but I have no idea what the fair market value is for tax deduction purposes.

The unit was licensed and used for about six months as K232AB in Barstow, CA during 1975. It runs one watt output and contains a local modulator and solid state timer for insertion of local spots or support acknowledgements. The IF amplifier uses phase-linear filtering borrowed from the MacIntosh tuners of that era. At the present time it is configured to receive 107.5 MHz and retransmit on 94.3 MHz but this can be easily changed by swapping two crystals and re-tweaking some slugs. The unit is in like new condition, has all documentation, and is in its original box.

It seems to me that the unit cost about $1800 when new. Any guesses as to what it might be worth today?

Joe Buch
buch@exis.net

2666. Re: (Religious) Translators

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: amayfiel@uiuc.edu
Message-ID: <4iob25$8da@vixen.cso.uiuc.edu>
Source record: 24752

transvox@crl.com (Mark S. Roberts) wrote:

>A possible, simple solution:

>Disallow satellite translator feeds. *Permit* microwave feeds over distances
>up to, say, 300 km (just to start discussion).

>Allow neither for *any* translator outside the 19 noncommercial
>reservations, regardless of the status of the originating station.

>These steps would at least regionalize these operations.

Not too bad, but here's a wrench for ya: We use a satellite feed for
a clearer signal, but still within the 300 km "limit."

[Note to Moderator: The station you asked about was one of our sister
stations, WIBI, Carlinville. They have a simulcast at WSCT,
Springfield. Our network breakdown is as follows:

WIBI: Primary -- Carlinville. Simulcast -- WSCT, Springfield.
Translators -- Several...Granite City, Lebanon, Vandalia, application
for Mt. Vernon, and a few others.

WBGL: Primary -- Champaign/Urbana, IL. Simulcast -- WCRT, Terre
Haute, IN and WNLD, Decatur, IL. Translator: Mattoon, IL.

WCIC: Primary -- Pekin/Peoria. Simulcast -- WRVY, Henry.
Translator: Bloomington.

WCFL: Primary -- Morris/Chicago

Thanks for the compliment and also for being objective -- that is, you
don't seem to be bashing religion; rather, you are bashing the
use/abuse of translators...a problem that you CAN affect! =)]

Adam Douglas,
WBGL-FM
amayfiel@uiuc.edu

The opinions expressed herein do not necessarily reflect those
of WBGL-FM or the Illinois Bible Institute.

2667. Re: re: 104.3 FM, WAXQ in NY Now Owned By Viacom

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4iob27$8dc@vixen.cso.uiuc.edu>
Source record: 24753

ronkr@pipeline.com (Ron Krause) wrote:

>According to Records and Radio Online, on Friday, Entercom purchased 104.3
>FM, WAXQ in NY and promptly swapped it to Viacom for their Seatle radio
>stations. Viacom is now the official owner of WAXQ. No word yet as to a
>possible format change, but, I guess we'll soon know whether or not the
>stories of its going to COUNTRY are true or not!

This would be a pretty good bet to take. Bill Figenshu and Viacom have a lot of experience in country (i.e., WMZQ AM-FM in Washington), and they have a lot of folks they can tap to make a country station a success in an urban environment. In my humble opinion, NY has far too many "alternative/modern rock" stations for any of them to be truly successful, and of the lot, a format flip for WAXQ would be no big loss. On the other hand, the previous audience estimates showed the country audience to be fairly significant...the late WYNY showed the best numbers of any country station in the nation...enough that it would be a niche that a group like Viacom would be foolish not to try to fill.

Matter of fact...what do you want to bet Viacom isn't looking for a way to pick up the WYNY calls?

Cheers,
Max

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2668. Grant Vs. Dershowitz

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4iob27$8dd@vixen.cso.uiuc.edu>
Source record: 24754

Reply-To: talk1370@aol.com (Talk1370)

WABC has dropped Alan Dershowitz' show because he criticized another WABC host, the controversial and much-reviled Bob Grant, calling Grant a racist. Dershowitz is not the world's greatest talk show host, in fact his air performance is marginal at best and he's riding on his reputation...but this wasn't a wise move in a market where Grant's radical-right politics only play to a limited slice of the community, and a station risks its life by being
typecast on the margins.
WABC PD Phil Boyce claimed Grant was more important to the station than Dershowitz, so he had to go. So much for the idea of talk radio as a forum for exchange of ideas. Grant's comments on the air about blacks and hispanics, which have been so frequently quoted here that they need not be repeated again, certainly give Dershowitz plenty of legitimate cause to question Mr. Grant's commitment to American values of equality and fair play. And evidently Boyce doesn't read his own Arbitrons...based on R&R's accounts of the fall numbers, Grant's listenership is disproportionately old and downscale. His morning man, Lionel, is far more important to the station's future than Grant will ever be, if only because he's giving Stern and Imus a real battle for younger listeners and he's showing most of the growth the station's been enjoying.
A station's image with the public (and also, equally important, with the
ad agencies and major accounts) can often be made, or broken, by one or two hosts the station chooses to emphasize. Ask any station manager if he'd rather have his image shaped by Lionel (or Ed Koch, who's an entertaining maverick in his own right, or even Limbaugh, who occasionally still deigns
to show flashes of his old humor) or by Bob Grant...from a purely business point of view, seems to me to be a no-brainer.
And that makes Boyce's decision a puzzler....not so much the decision to dump Dershowitz (you could justify it for poor performance) but the decision to couch it in terms of a strong defense of the divisive Bob Grant. In Detroit at WJR, Boyce programmed a station that projected the ultimate warm-and-fuzzy image, making radio a unifying and inclusive community service rather than a wedge to divide a community, and it was a big winner. True, J.P. McCarthy is (sadly) gone, but have his values and approach to the broadcast profession been that quickly forgotten, even by people who used to work closely with him?
WABC could have been a hip fusion of contemporary humor and WJR-style service, and filled a major void that hasn't been addressed in the market in 20 years. This ain't the way to do it...

Bob Smith, middays WXXI-AM 1370 Rochester NY

2669. Re: Is it really WHO you know?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4iob2a$8dg@vixen.cso.uiuc.edu>
Source record: 24755

>Or, better yet, won't return phone calls after ASKING for a tape. Or
>after an INTERVIEW! There are some less-than-considerate types out
>there, THAT'S for sure!

Been there, seen that. Once upon-a-time, a PD called me in response to a tape that I had sent. After an extensive phone conversation, he requested that I come up for a personal interview. I traveled 400 miles, round-trip, in a beat-up old car with nearly 200,000 miles on the odometer (at my own expense, of course) for an interview at a small-market station in Hibbing, Minnesota. Since we seemed to "hit it off" well and ended up spending most of the day together, I assumed the interview had gone well. As we said goodbye, he assured me that "I'll call you in a few days and let you know, either way." The phone never rang. A few days later, I made my follow-up call, and was unable to get through to the PD ("He's in a meeting, he's gone for the day, etc.") Never returned my call, or even bothered to send a form letter.

What a @#$%% jerk!!

-Drew in Sunny Central Florida-

2670. WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Brian Sack <bsack@mindspring.com>
Message-ID: <4iob2c$8dj@vixen.cso.uiuc.edu>
Source record: 24756

WSTR here is running promos announcing that "at 7 a.m. tomorrow, Star-94 will own another radio station" or something to that effect. I believe they're Jefferson-Pilot. Did JP buy another Atlanta station recently?

-B.

Brian Sack_____
Writer/Voiceover
Atlanta, Georgia, USA
http://www.mindspring.com/~bsack/workido.html

2671. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob2d$8dk@vixen.cso.uiuc.edu>
Source record: 24757

When was the WSUC in Courtland decision? I must've missed this.
Do you have any detailed information on this one?

I wasn't aware that anyone was nailed for a song.

Chris Roth
The First Amendment Teach-In

2672. K106 Seattle...Blown up!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: feaster@nwrain.com
Message-ID: <4iob16$8al@vixen.cso.uiuc.edu>
Source record: 24758

I knew one of these days my turn was coming. Today EZ Communications took over KRPM-KCIN from Heritage Media. K106's
country format was taken off the air, and replaced with simulcast of KMPS. New format on the way soon!

The whole K106 staff are out the door!

P.S.: If anyone has any job leads for this Country-CHR AM/PM Drive vet...Email me!!

Ellis B Feaster EBFeaster@aol.com
(formerly KRPM-KCIN Seattle)

2673. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4iob1c$8at@vixen.cso.uiuc.edu>
Source record: 24759

As far as flea-power night operations...
They are probably more marketing strategies (to say you're full-time) than anything else. Some stations which still keep 100 or 250 watts at night may actually have some coverage of their city of license (there are a couple like that in the Western NY area, and without them Niagara Falls would have no nighttime radio service of its own).
But let's face it...these days, with the rising amount of interference coming from sources as diverse as arcing street-lamps, PCs and home appliance electrical noise, a station running less than about 5,000 watts at any time of the day has no hope of adequately covering a decent-size metro with a listenable signal. The 500 and even 1000 watt signals just can't do it any more. We'd best start working on ways to reduce the noise, and trim the interference...or give up and let stations jack up their power to their prime coverage area (at the expense of greater in-terference on the fringe) the way the Canadians have. Or both.
Bob Smith, middays WXXI-AM 1370 Rochester NY

2674. Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Andrew Gyopar <hitzfm@tpgi.com.au>
Message-ID: <4iob1d$8av@vixen.cso.uiuc.edu>
Source record: 24760

We never play more than two tracks without some sort of ID. To keep the flow, however, we often play a short liner over the intro of a track.

I don't know of any copyrigt law, in Australia anyway, that regulatetes the number songs you can play in succession.

I do agree that the you can never over-identify your station.

Andrew Gyopar
Station Manager
Hitz FM Melbourne, Australia.

2675. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: weatherOnline! <weather@weatheronline.com>
Message-ID: <4iob1e$8b0@vixen.cso.uiuc.edu>
Source record: 24761

> [Moderator's Note: I have heard that using broadcast music such as
> this for either customer background music OR music on hold, is not
> permitted by ASCAP and BMI. That is why background music services
> charge so much, they are paying additional BMI/ASCAP fees for the
> use. Any other observations? Bill]

You're exactly right. "Re-broadcasting" such audio is not permitted by ASCAP/BMI. Even new computer owners are finding this out; multimedia computers that offer a music-on-hold feature with their voice/data/fax modems (like the Compaq Presario line and some Packard Bell Pentiums) even include a warning sheet that says something along the lines that you may have to license the rights to music you play while on hold.

Weatherboy/NYC

2676. new newsletter for radio journalists, managers

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob1i$8b7@vixen.cso.uiuc.edu>
Source record: 24762

```
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
:::::::::: T h e F i r s t A m e n d m e n t T e a c h - I n :::::::::
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
```

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Content questions: Chris Roth first@omnifest.uwm.edu
Technical questions: Kevin D. Vaughn kvaughn@bgsuvax.bgsu.edu

The First Amendment Teach-In
PO Box 17121
Milwaukee WI 53217-0121

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2677. Research abour on-air dedications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: markp@global.co.za
Message-ID: <4iob1k$8c9@vixen.cso.uiuc.edu>
Source record: 24763

Hi there.

I am a night-time weekend DJ on South Africa's biggest national radio station 5FM.

There is alway's a huge debate as to whether or not one should have an "on-air dedication session". On the one hand, it is boring for many listeners as they don't want to hear Mary saying hi to Bob. On the other hand, it promotes the perception of "interactiveness", ie, this is your radio and we are listening to you.

I would like to hear views from other jocks, especially late night ones.

Thanks.

Mark Pilgrim
5fm
Weekends 1-4am

2678. Radio Organist Rosa Rio?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: p020188b@pbfreenet.seflin.lib.fl.us
Message-ID: <4iob1k$8ca@vixen.cso.uiuc.edu>
Source record: 24764

Does anybody remember the radio organist Rosa Rio? I believe she was staff organist for NBC radio in the 1940's. I recall in a radio show she appeared in with Dick Bertel on WTIC AM 1080 radio in Hartford 10-15 years ago and she played some of the themes from radio soaps on a Hammond organ which she lovingly called a "plug-in". Anyone ever hear of that term?? Thanks to all in advance! Bill

--

William Brainard
p020188b@pbfreenet.seflin.lib.fl.us

2679. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob1l$8cb@vixen.cso.uiuc.edu>
Source record: 24765

When was the WSUC in Courtland decision? I must've missed this.
Do you have any detailed information on this one?

I wasn't aware that anyone was nailed for a song.

Chris Roth
The First Amendment Teach-In

2680. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4iob1l$8cc@vixen.cso.uiuc.edu>
Source record: 24766

In article <4i7p7r$ing@vixen.cso.uiuc.edu>, grgeiger@newnorth.net says...
>
>
>
>We have a smaller market station in our chain. And a limited budget.
>
>The station uses an ancient Optimod 8000. The Optimod is located at the
>transmitter. The transmitter is hardlined to the studio without an STL.
>
>What can be done on a limited budget to improve the quality of the
>sound?? Would a compressor help?

At the risk of being "commercial," let me suggest that you look at our new Optimod-FM 2200, which was just announced and which will be publicly shown in the U.S. for the first time at NAB. It has all-digital processing and a built-in stereo generator. There are two basic "sounds": Classical/Protect, which is a very pure phase-linear sound that is a bit like an "idealized 8000." (The HF limiter is _much_ better than the 8000's, and the G/R range is 25dB instead of the 8000's 15dB). The second sound is Two-Band with High-Frequency Enhancement. This is like an 8100 preceded by a slow single-band AGC (like our 464 "Co-Operator") and also includes a program-adaptive HF equalizer. List price for an analog in/out unit is $3850 in the U.S., so it appears that it might be within your price range.

2681. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: jgurney@freenet.npiec.on.ca
Message-ID: <4iob1n$8cd@vixen.cso.uiuc.edu>
Source record: 24767

Greg A. Geiger (grgeiger@newnorth.net) wrote:

: We have a smaller market station in our chain. And a limited budget.

: The station uses an ancient Optimod 8000. The Optimod is located at the
: transmitter. The transmitter is hardlined to the studio without an STL.

: What can be done on a limited budget to improve the quality of the
: sound?? Would a compressor help?

: Any information would helpful??

I agree with the suggestion of re-chipping the Optimod 8000. The improvements you will see are well worth the effort. I run the 8000 on my back-up STL audio chain. If you come across a pair of old Texars, pop them in front of the 8000 after you re-chip it and you'll get a pretty respectable on air sound. Just make sure to set the 8000 in the limit only mode (no compression). Our competition is still running this combination with their MOR format and sounding pretty good even in comparison to the major market stations.

--
Joe Gurney
Director of Engineering
CHTZ / CKTB
Standard Broadcasting
P.O. Box 610, St. Catharines Ontario, Canada L2R 6X7
voice: (905)688-0977 ext. 260
fax : (905)684-4800
email: jgurney@freenet.npiec.on.ca

2682. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Dough@citynet.net
Message-ID: <4iob1n$8ce@vixen.cso.uiuc.edu>
Source record: 24768

In article <4iimes$99r@vixen.cso.uiuc.edu>, 76657.2606@CompuServe.COM says...
>
>
>Check out our brand new Orban 2200 OPTIMOD-FM DIGITAL, just
>announced last week.
>Howard Mullinack
>Vice President, Orban
>
Howard,
Just wondering if the 2200 is now the best of both. The first digital Optimods did not get quite the shining reviews from the field as they did in the company literature-- namely, it took a lot more tweaking and then not getting as good a sound as the 8100. Is this new unit the best of the new technology with the simplicity of the old analog?
Dough@citynet.net

(stations I work for still happily using 8100s.)

2683. S. American Radio Network?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: p020188b@pbfreenet.seflin.lib.fl.us
Message-ID: <4iob1v$8cs@vixen.cso.uiuc.edu>
Source record: 24769

Anyone know who the South American Radio Network is that owns about 100 radio stations in the US? Think they own WBZT AM 1290 in West Palm Beach.. thanks in advance!!

Bill

--

William Brainard
p020188b@pbfreenet.seflin.lib.fl.us

2684. Re: Dragstrip Commercials "Sunday, Sunday, Sunday!"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: markp@ksgrsch.harvard.edu
Message-ID: <4iob20$8ct@vixen.cso.uiuc.edu>
Source record: 24770

In article <4iimeu$99v@vixen.cso.uiuc.edu>, swarm007@aol.com (SWarm007) wrote:
>When Dragstrip spots were discussed here a while back someone mentioned a
>parody of the screaming spots but couldn't remember who had done it. I
>think the person thought that it might have been Python. The cut is called
>"Sunday, Sunday" and is by the Conception Corporation. I forget the name
>of the LP. It is from the early 70s. I was talking about the drag strip
>spot thread with some old time staffers at WUSB and they remembered who
>had done the bit and it turned out that the the LP was still in the record
>library.
>
>
>[Moderator's Note: The only Conception Corporation LP I remember was
>called "Welcome to Conceptionland". It was a very strange concept
>album of a virtual tour through a slightly demented amusement
>park. :-). I would love to hear that again. Bill]
>
>
There were two, "A Pause in the Disaster" and "Welcome to Conceptionland". A lot of it is drug humor which has dated badly. However, there are a few great cuts like the drag racing parody and "Top 40 Education", a takeoff combining the worst of top 40 radio and high school, including an editorial from the principal warning, "any student caught without a hall pass will be shot".

Mark Parisi
Cambridge, Mass.

2685. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4iob1n$8cf@vixen.cso.uiuc.edu>
Source record: 24771

>nobody else has gone top 5
>with a record that has "Bitch" in the title in the 22 years since.

Yeah. The only one I can think of is Rod Stewart's "Ain't Love a Bitch?"
in 1979, and that peaked at #22 (the follow-up to "Da Ya Think I'm Sexy?".
.which was #1 for 4 weeks)

-Drew in Sunny Central Florida-

2686. Telefunken Opus??

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: p020188b@pbfreenet.seflin.lib.fl.us
Message-ID: <4iob21$8d0@vixen.cso.uiuc.edu>
Source record: 24772

Anyone buy a Telefunken Opus radio new? Is it still in use? What were the beginning and ending production dates for the Telefunken Opus? My uncle bought his in Farmington Ct. in 1957 and it is still going strong today in Fla. My brother bought one in a junk shop in Danielson, Ct. about 10 years ago for $35 and it is the best radio we ever had! The Bosse may be good but the old Telefunkens are better!! I recently found a Telefunken Allegro. When were they made? Thanks to all in advance... Bill

--

William Brainard
p020188b@pbfreenet.seflin.lib.fl.us

2687. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4iob1q$8ci@vixen.cso.uiuc.edu>
Source record: 24773

Paul Grosso (paulg@wco.com) wrote:
>slwork@netcom.com wrote:
>
>: Is it really true that the f-word was craftily embedded in a live
Beatles
>: recording of "Sgt. Pepper's Lonely Hearts Club Band". At one point in
the
>: song the singer counts one-two-three-f***.
>
>There is no live version of the Beatles doing Sgt. Pepper - they stopped
>doing live shows long before the release of this album.
>
> - Paul
Maybe he's thinking of "I Saw Her Standing There". Supposedly the rumor
has been passed about that one, although I don't quite see why..._I_ sure
never heard the word in it.

2688. Re: Profanity on the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4iob1q$8ck@vixen.cso.uiuc.edu>
Source record: 24774

Charles Hobbs (af660@freenet.carleton.ca) wrote:
"Julian H. Breen" (breen@ix.netcom.com) writes:
>>
>> In December of 1971 Bob Dylan released an a single titled "George
>> Jackson" which contained the lyric: "Don't take no shit from no one."
>[...]
>> At the time I was programming KYA, an AM top 40 station in San
>> Francisco, and resolved the problem by taking the offending word out
>> and reinserting it reversed. To the casual listener the song rolled
>> by with no interruption in the rhythm pattern. Dylan just seemed to
>> swallow the word, as he did with so many others.
>
>This seems to be what a lot of radio stations are doing with such
>words. One or two of the urban stations in LA do this. (I've also
>heard "backwards" talk on several cassette singles . . .)

Tell me about it. In order to play some songs, some stations take
"backmasking" to ridiculous levels. WPGC in Washington played a version
of "Everyday Thang" by Bone Thugs-N-Harmony that was altered so much it
sounded like they were rapping in a foreign language.

Usually, though, the artists and/or labels take care of it themselves.
Other ways of covering up profanity include dropping the words entirely
from the vocal track (cf. "Doin' It" by LL Cool J, or "You Oughta Know",
"Closer" etc.) or -- my favorite -- substituting funny/cool sound effects
(cf. "Freaks of the Industry" by Digital Underground, or several recent
Wu-Tang Clan singles).

BTW, I'm surprised that they didn't press a radio-clean version of "George
Jackson" in 1971, if they wanted it played!

2689. Ronald Reagan on First Am. rights of licensees

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob1t$8cp@vixen.cso.uiuc.edu>
Source record: 24775

* * *

SELF-CONTRADICTION OR ALZHEIMER'S SYMPTOM?

Below, what President Ronald Wilson Reagan said when he vetoed
a children's TV bill on 6 November 1988 (presumably, one of his
speechwriters, not Reagan, penned the copy).

Many citizens would find
Reagan's statements supporting the First Amendment rights of
broadcasters inconsistent with the Reagan/Bush antiindecency crusade
(during that time, the employers of radio stars Steve Dahl
and Howard Stern were fined by the FCC).

(begin excerpt)

While I applaud efforts to increase the amount and quality of
children's television programming, the Constitution simply does not
empower the Federal Government to oversee the programming decisions
of broadcasters in the manner provided by this bill.

(content deleted)

Conditioning license renewals upon the Federal Government's
determination as to the adequacy of a licensee's programming would
violate the First Amendment. It would inhibit broadcasters from offering
innovative programs that do not fit neatly into regulatory categories
and discourage the creation of programs that might not satisfy the
tastes of agency officials responsible for considering license
renewals.

(end excerpt)

2690. Re: The "SkyWave" WWL 870

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: ke@VOA.GOV
Message-ID: <4iob1u$8cr@vixen.cso.uiuc.edu>
Source record: 24776

> From an advertising standpoint they're too few to seriously
>consider and impossible to measure. Unless I'm selling DX equipment
>those listeners and I'm sure the target audience is correct, it's simply
>too small to do much more than tease the client with some extra
>coverage.

When one multiplies the "too few" by all in the large swath covered
by a clear-channel station at night, seems like there might be some
potential for special-interest niche programming. I suppose
this is already happening with religious and truckdrivers programs,
plus Grand Ol' Opry. But maybe more of this could happen in the
future as 50 kW AM stations lose local audience share to local
FM stations.

2691. Telefunken Opus radios?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: p020188b@pbfreenet.seflin.lib.fl.us
Message-ID: <4iob23$8d7@vixen.cso.uiuc.edu>
Source record: 24777

Anybody own a Telefunken Opus radio they bought new? Still working? My uncle bought his new in 1957 in Farmington, Ct. and it is going strong today in Florida. My brother found one in a junk shop in Willimantic, Ct. about 5 years ago and it is running like a top. Had to replace the green signal seeking light in it and that's all. Runs 7-8 hours daily! Tell me about your experiences with the old Telefunken and other post WW2 German radios. What were the production years for the Telefunken Opus? I recently came across a Telefunken Allegro and it must be later than the Opus. Thanks to all in advance. Either e-mail me or post here.

Bill

--

William Brainard
p020188b@pbfreenet.seflin.lib.fl.us

2692. WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: gdallal@world.std.com
Message-ID: <4iob2a$8df@vixen.cso.uiuc.edu>
Source record: 24778

Anyone know what happened to WBZ's plans for a homepage. For the longest time the WBZ group (TV/radio) kept advertising "Coming soon" in the www.boston.com homepage and in print ads. Now the notices are gone and no WBZ homepage has appeared. Even if it's not a concern for radio, I'm surprised that the TV station failed to come through in light of the strong presence of competitors WCVB and WHDH.

2693. Re: WZJM Cleveland

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: sjsobol@nstc.com
Message-ID: <4iob2b$8di@vixen.cso.uiuc.edu>
Source record: 24779

hotter@slip.net (Drew Haus) wrote:

>you must not forget Zapis Communications own both urban WZAK and WZJM.
>I don't think the company want the Jammin' to play the crossover
>singles that WZAK plays. They want a seperate cume from WZAK instead
>of sharing one. More revenue is the game.

I agree with you in principle. Although... technically, it's Zebra Broadcasting (run by WZAK's PD Lynn Tolliver and MD Bobby Rush) that owns WMJO/1490 and WZJM. Tolliver and Rush have been involved with Zapis Communications so long that I often say Zapis owns all three... but technically that's not true.

However, with the both of them still working for Zapis, I can definitely see some merit in your argument. But there has to be a better direction for them than what they are taking. The market is super-saturated already. Oh... to the list of six stations that play similar music in this area, you may add one I forgot. WHBC-FM 94.1 in Canton plays a lot of the same stuff, and they come in real strong here on the East Side.

--
North Shore Technologies Corporation Steve Sobol
Computer Sales and Internet Consulting E-mail sjsobol@nstc.com
Custom Programming Phone/FAX 216 605-1621/391-7221
6316 Maplewood Rd, Suite I-101 Cleveland OH 44124

2694. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Harold Hallikainen <hhallika@slonet.org>
Message-ID: <4iob0u$8a7@vixen.cso.uiuc.edu>
Source record: 24800

>
>[Moderator's Note: I have heard that using broadcast music such as
>this for either customer background music OR music on hold, is not
>permitted by ASCAP and BMI. That is why background music services
>charge so much, they are paying additional BMI/ASCAP fees for the
>use. Any other observations? Bill]
>
>
>
>
>
I think it's permissible as long as ASCAP, BMI or whoever licenses the
music is paid. I think that's why so many phone systems with synthesized
music on hold use Greensleeves, written, I understand, by King Henry
VIII, whose copyright has probably expired...

Harold

2695. Re: HUGE NY news!!!!!!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4iob11$8ab@vixen.cso.uiuc.edu>
Source record: 24801

In article <4iimeq$99p@vixen.cso.uiuc.edu>, ZBAY41A@prodigy.com (Randall Scott) wrote:

> that news is really old, but keep up the good work!! huge news is that
> after kingston, shane, and asst. music director chris nemitz leave for
> their respective stations, Z100 may be recieving a little format change
> from chancellor broadcasting!! oh well see ya Z!!

Relax...Z100 isn't going anywhere. The new PD is Tom Poleman, from similarly-formatted KRBE/Houston. A shift a bit toward mainstream may be in the cards, but not a whole blowup of the station.

2696. KABC's New PD?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Mr KFI <mrkfi@primenet.com>
Message-ID: <4iob18$8am@vixen.cso.uiuc.edu>
Source record: 24802

Anyone know who KABC's new Program Director is?

--

```
_____________________________________________
|Mr. KFI Weekdays 9 PM to Midnight on KFI AM 640|
| mrkfi@primenet.com |
| Check Out Mr. KFI's Web Page: |
| http://www.calypso.com/mrkfi |
|_____________________________________________|
```

2697. Bob Lassiter is BACK!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: shill1@luna.cas.usf.edu
Message-ID: <4iob18$8an@vixen.cso.uiuc.edu>
Source record: 24803

Incredible.... all the cool stuff happens on my days off...
OK, check it out, loyal subjects of King Lassiter... The Mad Dog is back on Newsradio 970 WFLA in Tampa!! I, for one, am absoulutely thrilled with the prospect of his return, as he is one of the MAJOR reasons I got into radio in the first place; now I get to work with him!! The only downside is that he'll be replacing Johnny Cappuccino. It's my understanding that Lassiter's show will start in two weeks, and he'll be on 7-10 PM, bumping Bruce Williams into Johnny's old slot, 10-1. I'm really going to miss Johnny though- he's a great guy to work with, a great talent, and an all around nice guy. I really hope he sticks around to do some weekend shows like he says he will. Tune in and welcome Bob back! Frog!!

Steve Hill--
USF student, Sigma Chi, and future radio personality
Newsradio 970 WFLA / 93.3 WFLZ
shill1@luna.cas.usf.edu

2698. Re: bob lassiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: jhyland@ix.netcom.com
Message-ID: <4iob19$8ao@vixen.cso.uiuc.edu>
Source record: 24804

In <4i37s5$lai@vixen.cso.uiuc.edu> jama@q-net.net (James A. Machan)
writes:
>
>
>
>Whatever happened to bob lassiter, late of WSUN in Tampa. Blown out of
>the station just before Chirstmas. Any info appreciated, thnx.

He's returning to WFLA on April 1st (no joke) in the 7-10PM slot. Gabe
Hobbs made the announcement today.

2699. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Ray Dennis <cbmbest@ix.netcom.com>
Message-ID: <4iob1b$8as@vixen.cso.uiuc.edu>
Source record: 24805

John Rethorst wrote:
>
> There was a recent thread on this topic. I don't know what the lowest
> reported power was, but my NRC Radio Log shows WSER in Elkton MD as having
> one watt of power at night.
>
> Why bother to operate? Who would pay for advertising? How far could one
> watt go (not to DXers with big antennas, but to the radio-listening
> public)?
>
> John
>
> [Moderator's Note: WMIR in Lake Geneva Wi. not only goes from 1Kw to
> 1watt, but (get this) they change patterns too!!! Bill]

WERK 990 KHZ in Muncie Indiana shows 250 day (6 towers) and 1 watt night,
separate directional pattern.

Ray Dennis

2700. WI radio stations (Internet sites)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob2a$8dh@vixen.cso.uiuc.edu>
Source record: 24806

```
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
:::::::::: T h e F i r s t A m e n d m e n t T e a c h - I n ::::::::::::
::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::::
==============================================================================
INTERNET SITES OF WI BROADCASTERS, CABLE OPERATORS
==============================================================================
RADIO STATIONS

WTMJ 620 AM Milwaukee wtmj@aol.com
WKTI 94.5 FM Milwaukee http://www.execpc.com/wkti
WCLO 1230 AM http://pages.prodigy.com/
WORT 89.9 FM Madison http://netopia.com/wort/
WLUM FM Milwaukee http://www.newrock.com
WLZR 102.9 FM Milwaukee lazer103@aol.com
WLZR 1340 AM Milwaukee lazer103@aol.com
WHAD 90.7 FM Delafield telnet to: omnifest.uwm.edu
(affiliate of the Ideas Network login as: visitor
of Wisconsin Public Radio) from the Omnifest main menu,
select RECREATION,
then select RADIO
WUWM 89.7 FM Milwaukee " " "
Milwaukee Public Radio

WYMS 88.9 FM Milwaukee " " "

WFMR 98.3 FM Menomonee Falls http://www.execpc.com/~wfmrwfmi
WFMI 106.9 FM Brookfield http://www.execpc.com/~wfmrwfmi

WSPO 1010 AM Stevens Point wspo1010@aol.com

BROADCAST TV STATIONS

WTMJ-TV VHF channel 4 wtmj@aol.com (Posted onscreen during
some newscasts. Used to
request feedback from
viewers on specific
topics.)
WISC-TV http://www.wisctv.com
WFRV-TV VHF channel 5 http://online.dct.com/WFRV
WITI VHF channel 6 Milwaukee http://www.execpc.com/witi-tv6.html
WMVS, WMVT
VHF channel 10
UHF channel 36 http://www.milwaukee.tec.wi.us.80/wmvstv

CABLE
```

Warner Cable Community Television http://www.execpc.com/warner/
Milwaukee Access Telecommunications Authority (MATA)
1610 N. 2nd Street Milwaukee WI 53212
Voice line: (414) 225-3560 http://www.execpc.com/~dsenzig/mata

OTHER

Wisconsin Public Radio
and Television http://www.vilas.uwex.edu/
WHA http://www.vilas.uwex.edu/

==========
Please send additions or corrections to The First Amendment Teach-In
at: first@omnifest.uwm.edu
==========

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2701. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4iob1e$8b1@vixen.cso.uiuc.edu>
Source record: 24807

I concur with Bill's observations. Several companies that have attempted to play my station on hold or on paging systems have been visited by BMI(they seem to be the most agressive of the licensing organizations), and ordered to pay extortionate royalties or cease their "public performance" of the radio station. By their logic playing the radio station in a closed environment such as an office, or on hold to callers, constitutes a "public performance" for which royalty payments are due.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2702. Re: Copy

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4iob0g$89i@vixen.cso.uiuc.edu>
Source record: 24808

If you'd like, I'll dig up a series I did for a neighborhood cafe years ago, the "Restaurant Minute Lady." Couldn't do the Doctor Ruth voice they'd proposed, but came up with a mad southern belle who explained that packing peanuts are a vegetable, like giblets.
Sold 'em :60's...she'd go on for almost half a minute with some insanely funny topic, then plug the restaurants's strong points; became so famous, I designed the restaurant some table-tents (placards) with a cartoon portrait of her, and a blank for sending in customers' own "Questions to the Restaurant Minute Lady"
That kept new copy ideas coming in, made diners tune to the station to hear their questions answered, and showed the client how strong the response was to their radio ads.

Stella (if it moves, it needs more ketchup) Starr

2703. Re: Looking for 14" Flat Panel LCD monitors for studios

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4iob0p$89u@vixen.cso.uiuc.edu>
Source record: 24809

Peter Bourke <pcbaus@camtech.net.au> wrote:

>I'm involved in the design and building of a radio facility in Kuala Lumpur
>which will provide up to 10 services (initially) and will be using lots of
>hard disk storage and computers for playback. The big problem is the size
>of standard technology VGA monitors in the on air studios. These are taking
>up a lot of space. I have seen some flat panel LCD monitors, but they are all
kind >of 10" size display maximum. Does anyone know of a source of larger LCD
>monitors?

Unfortunately, the technology is still not available to make usable flat panel
LCD technology possible on an economically affordable basis. Most of the
available LCD technology is now tied up in laptop production, and, from what
I've heard, laptops/notebooks will claim most of that screen production for the
forseeable future.

I know that at WAMU-FM in Washington, they chose to go *with* laptops in studio
environments where space is at a premium in their new facility (host displays
for talk shows, etc.). In some cases, with a networked PC environment, the
laptop would only display the output of a server. When I was involved with
relocating National Public Radio to new/renovated facilities, our crack
engineering staff found a bracket/window combination that allowed a DEC VAX
VT420 terminal or a VGA monitor to be mounted below the surface of a table, but
still visible to talent. This can be a big space saver in a studio, or control
room environment. If it will help, drop me a line in e-mail, and I'll try to
get the info from the NPR folks.

Best of luck,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com
Thanks,
Peter Bourke
Austereo Ltd.
pcbaus@camtech.net.au

2704. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: magnadan@aol.com
Message-ID: <4iob28$8de@vixen.cso.uiuc.edu>
Source record: 24810

Regarding WAVC in Duluth changing its call letters to KKCB, how does a station that has a "W" as the first letter in its calls get new call letters starting with a "K"?

I assume that if KDKA in Pittsburgh changed its calls, they would probably have to conform and get letters beginning with "W". WOW in Omaha would have to recieve a "K".

It seems to me that stations in Duluth would be considered east of the Mississippi and could only recieve a "W"

Maybe it isn't as big a deal as I make it. Just asking.

2705. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: gcjh1@aol.com
Message-ID: <4iob1f$8b2@vixen.cso.uiuc.edu>
Source record: 24811

Playing music on hold does require an ASCAP, BMI, and SESAC License. If you use a music service such as Digital Music Express, AEI, 3M or Muzak they are responsible for paying the ASCAP, BMI, and SESAC fees. Several sound contractors can provide digital messages on hold. They can provide the services listed above or a generic music service that doesn't require a fee.

Gary Hanna
President
Hi-TECH SOUND, Inc.
A digital Music Express Affil.

2706. Bob Lassiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: dcdoc@aol.com
Message-ID: <4iob19$8ap@vixen.cso.uiuc.edu>
Source record: 24812

Reply-To: dcdoc@aol.com (DC DOC)

I saw an announcement that was in a prodigy board that Bob Lassiter will
return to 970 WFLA on April 1 and will be on from 7 to 10 pm.
Richard E. Rogovin, D.C.
DC Doc@aol.com

2707. New England Radio Watcher 3/20

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4ioavt$88j@vixen.cso.uiuc.edu>
Source record: 24813

*After a too-short weekend in Philadelphia, I'm back, and so far the biggest news is that the lights are finally back on at the WMEX-1150 tower site along route 2 in Lexington, Mass. Since just before Christmas, the lights on the ~500-foot FM tower at the site (currently used only as a backup for WMJX 106.7) had been off. That tower is pretty much the highest point between Boston and Hanscom Air Force Base in Bedford, so I was a bit worried about what might have happened. Fortunately, the lights are now back on.

*A clarification about the status of folk station WADN 1120 Concord MA: A pair of trailers are in place at the transmitter site off Rt. 62 in South Acton, but they are NOT yet being used as studios and offices. WADN is planning to move out of its current studios in Concord's Damonmill Square complex, but has not done so yet.

*A reshuffling of the schedule at WABU-TV 68 in Boston means that Charles Adler's "Adler On Line" talk show is now radio-only on WRKO 680 from 7 to 10pm weeknights. The 8-9pm hour had previously been simulcast on TV 68. Now Adler is on TV from 4-5pm daily.

*More consolidation down in southwest Connecticut, as Commodore Broadcasting buys WSTC 1400-WKHL 96.7 Stamford. Commodore already owns WNLK 1350-WEFX 95.9 Norwalk, WRKI 95.1-WINE 940 Brookfield, and several stations in nearby Westchester County, NY.

*More information on the demise of WDIS 1170 Norfolk, MA. Reports in the local weekly indicate the station had its power cut off after failing to pay an electric bill in the neighborhood of $2,000. Owner Albert Grady is reportedly working on getting it back on.

*And that's about all I've noticed when it comes to radio hereabouts... but if you're interested in tapes of Philadelphia, Allentown-Bethlehem-Easton, Wilmington, Reading, or South Jersey radio, please contact me for a comprehensive aircheck list from this past weekend.

-=Scott Fybush - fybush@world.std.com - Waltham MA USA=-
Find past New England Radio Watchers and much much more at the Boston Radio Archives - ftp://radio.lcs.mit.edu/radio/bostonradio.html

2708. San Diego Radio Update 3.18.96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Delta-En!CCarmich@dltadsgn.attmail.com
Message-ID: <4ioavu$88l@vixen.cso.uiuc.edu>
Source record: 24814

This just in . . . .

3.18.96

**A CRUMMY HOST:
As previous reported [3.16] Joe Crummy is filling in for KFMB's Ted Leitner today through Wednesday. What I didn't know was that KMPC released Joe several "weeks" ago according to e.mail to me the past weekend.

**KiFM Ltd. Two minority partners at KiFM have filed a lawsuit to stop the proposed sale to Jefferson-Pilot. Saturday's SD Tribune reported that they were not contacted or informed on the exact nature of the sale. The Jefferson-Pilot also owns SD's top-rated country outlet, KSON A/F.

**NAB BOUND: I will be out and about in southern Nevada/southern Utah, followed by a visit to the NAB.

Chris Carmichael

2709. April Fools Day stunts

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: neil.hedley@prepstore.com
Message-ID: <4iob04$88v@vixen.cso.uiuc.edu>
Source record: 24815

Best April Fools stunt I ever heard of was pulled off beautifully in Toronto in the Mid-70's.

CHUM-AM jock Mike Cooper had been airing calls all morning from an obscene caller who just kept calling and hanging up. Later, his calls included the word "You're dead." After about 7 or 8 of these calls, Cooper remarked to his producer "What did he say? I'm dead? I'd like to see him come on down here."

Later, in the middle of reading a grocery store tag, you hear the studio door open. Cooper, one of the smoothest jocks I've ever heard, started stumbling through the tag, as if distracted. He stops reading the tag, the jingle runs out, and you can hear Coop saying "Hello? Are you supposed to be in here? Can I help you? We're trying to do a show here."

Here's a rough transcript of the rest (mostly from memory, but this is also the most treasured tape in my aircheck collection)

Male voice: You know who I am.

Cooper: (worried) You're the guy from -- from the phone?

Man: You know it.

Coop: How did you get in here?

Man: I have no problems getting where I want to go.

Coop: Well, you're gonna have to get out, 'cuz we're --
I, uh....I've seen starter pistols before, that doesn't scare me.

Man: This is it, pal.

(long silence, during which the Metro Toronto Police have sent their SWAT teams down to the station to block off the streets around the station, with a police sniper on the roof of the building across the street)

Cooper: (voice trembling in fear) That doesn't scare me.

Man: I told you, this is it.

Coop: (summoning courage) Okay, that's enough. (Chair scrapes across floor) You're gonna have to leave.

In the sounds that followed, a scuffle breaks out between Cooper and the man. A gun goes off twice. Cooper is heard screaming in agony. His

producer runs in and fights off the attacker, briefly. Then there is about 15 seconds of what was the most deafening silence in Canadian radio history, followed by Cooper's cheery "April Fool!" into a high-energy CHUM jingle.

It's been tried since, and BADLY. I've heard three other airchecks of jocks who've tried to pull it off, including one from Rob Christie, mornings at MIX 99.9 in Toronto, attempted while he worked at CHED in Edmonton. None of the pretenders have done the original any justice.

As for us? We're trying to swap places for the day with our biggest competitor. (We're #1 as a Classic Rock outlet, they're a VERY close #2 as a liner-card AC. So far, they haven't said yes OR no.)

Regards,

Neil Hedley
Mornings, KOOL-FM Kitchener

2710. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: cps@access.digex.net
Message-ID: <4iob05$891@vixen.cso.uiuc.edu>
Source record: 24816

In article <4iimeh$997@vixen.cso.uiuc.edu>, skurz@norfolk.infi.net (Steve Kurz) wrote:

> >OK Guys / Gals Does anyone have a great idea for an April Fools day
> >joke to be used "on-air"????
> >

Several years ago, WGRX (Baltimore, 100.7) had a great joke, but not April Fools Day. Over a weekend, they ran the "Livestock" special (coinciding with the anniversary of Woodstock). They made it appear to be a live show, with a great lineup (The Beatles, Rolling Stones, etc.), dubbing in the sounds of crowds, live reports by DJs at the show, etc.

Well, there actually is a small (very small) town in Maryland called Livestock. Guess what? People started showing up there, looking for the concert.

Chris

P.S. Anyone know when WGRX will tire of their "new format" and change back to Classic Rock?

--

|Check out my WWW page at http://www.access.digex.net/~cps/ for scientific |
|software for the Mac, Free Radio, Shortwave Radio, and Spy Numbers Stations |
|information. |
|Finger me (cps@access.digex.net) for my PGP Public Key |

2711. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: sasaro@cts.com
Message-ID: <4iob06$892@vixen.cso.uiuc.edu>
Source record: 24817

>OK Guys / Gals Does anyone have a great idea for an April Fools day
>joke to be used "on-air"????
>
>Lets put our heads together and come up with a beauty.

The best April Fool radio joke of all time was a couple of years ago here in San Diego. Dave Rickards of the KGB Dawn Patrol announced the Space Shuttle was going to do an emergency landing at a local airfield. Several thousand listeners fell for the gag and went to the field only to hear Dave and the rest of the show spill the beans it was an April fool joke. It went off so well it made national news. Too funny!

-Steve

2712. Board Op opening

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: TLYA02A@prodigy.com
Message-ID: <4iob07$894@vixen.cso.uiuc.edu>
Source record: 24818

WXTK FM, is looking for board operators for its News/Talk
format. the station is on Cape Cod, MA, one of
the most beautiful parts of the world- we're about 75 miles
south of Boston.

If you want the gig, please call Operations Manager
Kurt Sanborn at (508) 775-7400.

Sea Ya...

DI

2713. Introduction

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: "Robert I. Scherago" <76131.751@compuserve.com>
Message-ID: <4ioavv$88m@vixen.cso.uiuc.edu>
Source record: 24819

I've just subscribed to Airwaves, and, as suggested by the owner of the list, I'll introduce myself.

My name is Bob Scherago. I've been in the radio broadcast industry for - wow! - 36 years! After attending RCA Institutes in New York (1958-1960) and working part-time as an usher in the CBS New York studios, I worked as a radio engineer for WGLI-AM and FM in Babylon, New York. During that time I helped to move the FM station to Fresh Meadows, where it became WTFM (later WAPP, now, something else) and put WQMF on the air. I moved (in 1963) to WTIC-AM-FM-TV in Hartford, CT, then, to the Voice of America in Washington, DC, in 1978 (after a short 3-month stay at Connecticut Public Radio). At VOA, I am presently a technical program manager in Broadcast Operations. I've been a subscriber to Mr. Pfeiffer's other mail enterprise, the OTR listing, and look forward to the exchange of information and ideas on this forum as well.

I'd be interested in hearing from any RCA Institutes alums from that time, as well as other people from the stations listed who might have worked there at the same time. In the future, I'll try not to be so long-winded.

2714. Re: Questions on buying an AM station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4iob00$88o@vixen.cso.uiuc.edu>
Source record: 24820

Start with the M Street Journal's database and look for the 200 or so
silent (Z) stations listen.

2715. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: scotttay@aol.com
Message-ID: <4iob00$88p@vixen.cso.uiuc.edu>
Source record: 24821

one of my favorite ideas is to pan the station to the left (or right depending on your taste) and tell your listeners that you are sorry about the station being off balance but a police helicoptor hit your tower and it is leaning. "Our engineers are trying to fix the problem as we speak".

2716. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: jbolt@mail.awinc.com
Message-ID: <4iob02$88q@vixen.cso.uiuc.edu>
Source record: 24822

In article <4ig7nb$8dp@vixen.cso.uiuc.edu>, gbeattie@ozemail.com.au (Garry Beattie) wrote:

> OK Guys / Gals Does anyone have a great idea for an April Fools day
> joke to be used "on-air"????
>
> Lets put our heads together and come up with a beauty.
>
>
> Garry Beattie
> gbeattie@ozemail.com.au

Hey

My best on-air response EVER came from April Fools last year. We tied it into a topical news story on user pay services. The deal was that radio stations lost a TON of money in the previous year and needed a way to recoup the losses. I had the news department go on at 6 am with a story that the CRTC (Canadian Broad. Regulator) had now approved Radio stations charge people for listening to the radio. The idea was that there was equipment in place to measure the amount of time that people listened to their radio. They would be charged anywhere they listened in the entire country...no matter where they were and no matter what station they listend to. Not only that...it was retroactive to March 1st so people could expect a bill in the mail at any time. The phone lines were jammed for three straight hours. People were REALLY REALLY MAD. I used a couple of phony interviews and had prepared a few listener responses that were just unreal. I even had one guy say it was ok to charge and that he was looking forward to getting his bill. People ate it up...I'd say 1 in 5 callers were believers!!!! This was the most fun I have ever had on-air and if you think it's to far-out....think again. It was the BEST. If you want more info just call or e-mail. And if you try it out...let me know how it went.

Jeff Bolt
Production Manager/Announcer
Radio NL & The River
Kamloops, BC
jbolt@commpass.awinc.com
(604) 372-2292

2717. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: zoniecat@aol.com
Message-ID: <4iob03$88s@vixen.cso.uiuc.edu>
Source record: 24823

My favorite is the Fantasy Concert. All day long, you're 'broadcasting live' from one humongous concert featuring pretty much everybody. People could only get in by winning tickets on your radio station over the past week. (It helps to air 'winners' exclaiming how great it is to have won these special tickets and be at the event.)

Of course, nobody won tickets. The concert is just a series of live albums by anyone and everyone you can think of. The air staff really has to sell this one to make it work, and constant crowd noise, 'interviews' with 'winners' and such really help. If you've got some old artist interviews you can use, that makes it even better. You may even get a few real callers who wise up to it and play along. That's when you know it's a success. Go ahead...put them on the air, too. It's a hoot.

The plus is, your audience is getting a real treat hearing these big bands 'live.' There's still enough time to go hunt down the EPs and Maxi-Singles that have extra live stuff on them so that you can include Pearl Jam, Alanis and other current stars of your format.

Have fun!

Bob Gerhard
PD: KBAT/KQIP, Midland/Odessa, TX

2718. Re: re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4iob03$88t@vixen.cso.uiuc.edu>
Source record: 24824

Garry Beattie gbeattie@ozemail.com.au wrote:

>>Ok, Guys/ Gals Does anyone have a great idea for an April Fools day
>>joke to be used "on-air"????

>>Lets put our heads together and come up with a beauty.

I don't have anything original at the moment, but I do remember a few from Washington, D.C. radio past:

1) Back in the 70s, MOR/AC formatted WWDC AM-FM swapped staffs with R&B/Soul station WOL-AM for the one April Fools Day. Not too many listeners realized what happened on WWDC, but lots of folks knew right off the bat what happened at WOL! (Curious: could this be pulled off today? Maybe between stations that have been 'opolized under the new order?)

2) This wasn't tied specifically to April Fools Day per se, but I remember when legacy Top40 station WPGC AM-FM, under the helm of the legendary Harv Moore, did a "missing W" contest, in which a nefarious fictional character was alleged to have "stolen" the "W" in the station's call sign. Since the mysterious character had the "W", only he could "say" the station ID every hour. Listeners were asked to help find where in town the W was being "hidden". It finally ended up on a street sign in downtown D.C.

Hey, I just thought of something...how about a station that carries either Stern or Limbaugh creating a tape of their shows that played "backwards" except for jingles, spots and the news. I'll bet no one notices the difference! <grin>

Cheers,
Max

}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2719. Re: George Burns

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: dk@crl.com
Message-ID: <4iob08$896@vixen.cso.uiuc.edu>
Source record: 24825

David A. Kaye wrote the quoted material below:

" [Moderator's Note: David, how does San Francisco, a city known for its
" diverse cuisine, feel about 'Rice-A-Roni' being classified as "The
" San Francisco Treat"? Bill]

We call it the San Leandro treat, since it's made there, and is the more typical cuisine of that suburban bedroom town. Funny how an instant version of a French dish (rice pilaf) came to be associated with a city which is largely Chinese, Mexican, and Italian. Actually, truth be told, we don't think about it much.

--
(c) 1996 "Volatile" does not mean the ability to catch
David Kaye fire; it's the ability to evaporate easily

2720. Want to buy half hour weekly

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: ka_strom@ix.netcom.com
Message-ID: <4iob0a$899@vixen.cso.uiuc.edu>
Source record: 24826

Hello,

I am Kevin Strom, producer and host of American Dissident Voices, a controversial politically-oriented talk program devoted to the interests of European-Americans.

We are interested in expanding our radio network.

Since we often deal with the taboo subject of race, our stations _do_ receive static from the Politically Correct who would like to get us off the air. But the stations who believe in freedom of speech have stuck with us and reaped the reward of our VERY reliable payment record. In fact, we ALWAYS pay our airtime bills in advance.

We are currently on:

KSEY Wichita Falls TX
KGOL Houston
KMTL Little Rock
WAJF/WYAM Huntsville/Decatur AL
WTIS Tampa
WALE Providence
KXEL Waterloo IA
WRNO Worldwide New Orleans

Please feel free to contact any of these stations to confirm our payment record.

The program comes on cassette, is weekly and one half hour in length (though we might buy 5 days/wk if the price is right) and has been on the air since 1991.

We are looking for stations that have a good price/coverage area ratio.

If you have questions, please email me at ka_strom@ix.netcom.com

If you are seriously interested in selling us time, fax your coverage map, time avails, and rates to 304-653-4690.

Thanks very much,

Kevin Strom

2721. Re: Charleston SC Radio Format Change

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4iob0b$89b@vixen.cso.uiuc.edu>
Source record: 24827

Drew In Sunny Central Florida lamented thus:
>>A major format change has taken place in the Charleston SC market.
>
>
>What's happening here? A month ago, Charleston had TWO 70's stations,
>and now they don't have ANY??

Overkill, I guess. Two '70s stations would be crowding it in ANY market, let alone one the size of Charleston. Both of 'em probably got a look at the same book, realized they couldn't go on losing _this_ much money, and got out as fast as they got in, not bothering to wait for each other to blink...

2722. Re: what to teach kids radio class

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: frost@zeus.towson.edu
Message-ID: <4iob0c$89d@vixen.cso.uiuc.edu>
Source record: 24828

Tamera Postles (tpostles@outland.dtcc.edu) wrote:

: HELP!

: I just agreed (!?) to teach a Kids Kamp radio class this summer - they

Sounds like the radio production class I took in college about a year and a half ago...wihtout the exams. But I think you have everything covered. It's most important to get kids that young used to their voice and how it sounds recorded/broadcast. I'm 20 and I'm still getting used to mine...I wish someone had helped me when I was younger. Where I would run into trouble is trying to decide if I wanted to also instruct the young ones on what a tough life radio can be. (As though I have a lot of experience 8-])

Young Tim

2723. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: LAurence Taylor <70374.16@CompuServe.COM>
Message-ID: <4iob0d$89e@vixen.cso.uiuc.edu>
Source record: 24829

>> We have (...) an Optimod 8000.
>> What can be done (...) to improve the quality?

EASY! Get rid of the optimod unit, fit a wideband limiter (ok, a comprssor will do providing it has a fast attack and SLOW decay times, and fairly low gain), and make sure all the preseenters/producers know how high the studio meters can go (stick a label on them if necessary). If you want to adjust the frequency response fit a multiband graphic equaliser before the limiter.

I know this can't be followeed totally in broadcasting, but I've always thougfht the best form of audio processing is none at all! (Apart from the limiter on the TX input).

rgds
LAurence

2724. Re: Country Music That Popular In NYC/NJ Market?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4iob0g$89j@vixen.cso.uiuc.edu>
Source record: 24830

Well, perhaps Viacom will take the lead from 92.5 FM WXTU in Philadelphia and, should they choose to adopt the Country format, do so in a very mainstream manner designed to increase the appeal. I agree with the article that said to promote this in a large metropolitan area requires a mainstream approach, and, from what I can tell, WXTU is seeing a lot of success in Philadelphia. I think it could also work here in New York.

Ron

On Mar 16, 1996 05:51:20 in article <Re: Country Music That Popular In NYC/NJ Market?>, 'Tom Taylor <totaylor@delphi.com>' wrote:

>
>Yes/But: Operators who MIGHT take a chance -- like Viacom -- may feel
>that the inconsistent history of WYNY through its many format adjustments
>has dulled the market's appetite for country. Dunno that I subscribe to
that
>theory -- but you hear it a lot. Remember that before Boston got not one
but
>TWO dueling country stations, it went for Y-E-A-R-S without even one.
>That could well happen in New York, which would be a shame for the format.

>Tom Taylor/Inside Radio
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2725. about Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob0h$89l@vixen.cso.uiuc.edu>
Source record: 24831

Apparently Chicago radio star Steve Dahl (currently stationless)
penned an editorial that appeared in the 17 March 1996 _Chicago Tribune_.
Topicalleged squishing of creativity by numbercrunchers.

Chris Roth

(I haven't seen this piece, yet. Dahl's employer paid a fine
during the Reagan/Bush antiindecency crusade at the FCC. A few years
ago, I obtained the complete FCC file on the matter. It's quite large.
Includes letters from listeners. Supportive letters.)

2726. Expanded Band 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: LanceBKOST@aol.com
Message-ID: <4iob0j$89m@vixen.cso.uiuc.edu>
Source record: 24832

I finally got to hear the latest foray into the expanded band, 1640, KXBT in Vallejo. The night I heard them, (3/16) they sounded as if they had a VERY loose automation system on. (ie: Aint too proud to beg/6 seconds of silence/Love is here and now your gone). This sounds like it is in the testing phase still. Nonetheless, It still was nice to hear "the birth of a station" and to have something on the expanded band down here other than splatter from KFI and KNX both at 1670...

P.S. I caught them to and from work, within 5 1/2 hours, they played "Love is here and now you're gone" by the Supremes TWICE!! Love that rotation! :)

Lance Ballance
Overnight Clinique Counter Saleslady
KOST 103.5 FM, Los Angeles.

PPS. Met Gary Owens this morning at the Museum Of TV and Radio in Beverly Hills. Interesting since he left KFI ONE week before I got to KOST on the FM side of the building in 1989. VERY NICE MAN!!! Check out the museum, LA radio studlings!!

2727. (Fwd) NY Newspaper Account Of WAXQ Sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4iob0e$89f@vixen.cso.uiuc.edu>
Source record: 24833
Cross-posted to:
pipeline.entertainment,pipeline.watercooler,rec.radio.broadcasting,rec.radio,rec.music.info,rec.music.country.old-time,

On Mar 18, 1996 17:37:07 in <rec.music.country.western>,
'ronkr@nyc.pipeline.com (Ron Krause)' wrote:
Viacom buys WAXQ

By David Hinckley
Daily News Staff Writer

New York radio rocked and rolled again Friday, with WAXQ (104.3 FM)
gettinga new owner - meaning quite possibly a new format - and WHTZ (100.3
FM) replacing its long-time programmer Steve Kingsten.

GAF Corp. sold WAXQ to Entertainment Communications Inc. for $90 million,
the most ever for a city FM.

Entertainment Communications then announced it will trade WAXQ to Viacom
for three Seattle FM's. Viacom, whose holdings include Blockbuster Video
and MTV, thus becomes the latest two-
FM owner in New York, adding WAXQ to WLTW (106.7 FM).

While the deals must be approved by the FCC and Viacom has not announced
any plans, one major question is whether it will take WAXQ out of the
crowded modern rock field.

Since two-station owners favor formats which compliment each other - like
Emmis' WRKS and WQHT or SBS' WSKQ and WPAT-FM - WYNY orphans hope Viacom
sees country music as a nice match for Lite-FM. But there are also
advocates of classic rock, top-40 and a younger, FM- oriented talk format.
Right now it's all speculation.
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2728. Re: KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: SDXD07A@prodigy.com
Message-ID: <4iob0k$89p@vixen.cso.uiuc.edu>
Source record: 24834

Chris--
Probably got the transcontinental hop! In La Mesa, (about 50 miles Southeast of you) I have received WJDM's Radio AAHS signal (albeit very weak) 3 or 4 times already--not great, but enough to make out some of the music and a few words--sounds very similar to a shortwave broadcast that is very weak-- a lot of fading that occasionally gets loud but never for more than 7-8 seconds at a time.

JEFFREY GERSTL SDXD07A@prodigy.com

2729. Re: KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: richvige@scruznet.com
Message-ID: <4iob0m$89q@vixen.cso.uiuc.edu>
Source record: 24835

San Diego Radio Watcher! <sdradio@znet.com> wrote:

>>KXBT, Vallejo, CA testing on 1640

>Received it at 6:30 p.m., March 13, in Oceanside. The signal does
>fade in and out, but is audible.

>Also, can still get something at 1660, but nothing to confirm if it's
>the east coast making the trans-continental hop.

>Chris Carmichael
>sdradio@sd.znet.com

KXBT is pretty much full time now, covering much more of the Bay Area than it did on 1190 with 1000d. Its now running 10000 day and 1000 night. Vallejo is about 30 miles or so NE of San Francisco, and the signal is quite listenable as far south as San Jose, which is about 70 miles south of Vallejo.

2730. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4iob0n$89t@vixen.cso.uiuc.edu>
Source record: 24836

I'm curious as to the Canadian stations at 50kw rated as Class 3
stations...

> Freq Class Call City St Antenna
> 550 3 CFNB Fredericton NB DA2
> 580 3 CKY Winnipeg MB DA2
> 590 3 CJCL Toronto ON DA1
> 630 3 CHED Edmonton AB DA2
> 790 3 CFCW Camrose AB DA2
> 790 3 CIGM Sudbury ON DA2
> 910 3 CKDQ Drumheller AB DA2
> 930 3 CFBC St. John NB DA2
> 930 3 CJCA Edmonton AB DA2
> 960 3 CFAC Calgary AB DAN
> 980 3 CBV Quebec PQ DA1
> 980 3 CKNW New Westminster BC DA1
> 1260 3 CFRN Edmonton AB DAN
> 1280 3 CJMS Montreal PQ DA2
> 1310 3 CIWW Ottawa ON DA2
> 1320 3 CHMB Vancouver BC DA2
> 1410 3 CFUN Vancouver BC DA2
> 1430 3 CKYC Toronto ON DA2
> 1470 3 CJVB Vancouver BC DA2

I can't find any US or Mexican stations rated Class 3 at 50kw; aren't
Class 3 stations limited to 5 kw maximum?

Don Leonard Munthali

2731. Re: HUGE NY news!!!!!!!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: sjsobol@nstc.com
Message-ID: <4iob12$8ae@vixen.cso.uiuc.edu>
Source record: 24837

Jon Vena <jvena@shell.monmouth.com> wrote:

>Okay.... ready, kids????

>WAXQ sold today for $90 million. Vinnie Marino (MD) to head out to
>Buffalo to their modern rock outlet. (Hell... had I known it was only $90
>million, perhaps I could have made a deal.... yah.)

to who? and... forgive me, I'm not from BUffalo... *whose* modern rock
outlet?

--
North Shore Technologies Corporation Steve Sobol
Computer Sales and Internet Consulting E-mail sjsobol@nstc.com
Custom Programming Phone/FAX 216 605-1621/391-7221
6316 Maplewood Rd, Suite I-101 Cleveland OH 44124

2732. Re: Getting into the industry?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: radiojon@polaristel.net
Message-ID: <4iob13$8af@vixen.cso.uiuc.edu>
Source record: 24838

In article <4i37th$lbc@vixen.cso.uiuc.edu>, rds6t@curry.edschool.virginia.edu says...
>
>
>Matt,
>
>I'm 2 steps from where you are. I've been working at a
>student-run commercial station for 2 years (92,7 WUVA FM,
>Charlottesville, VA), and through a grad student who used to
>work at the station, I am very likely (find out tomorrow) to
>get a job with a broadcasting company in town who owns 3 radio
>stations. It's an entry-level job (board operator/part-time DJ)
>but it's a perfect way in.
>
IMHO, and after being in radio since 1981 at some major AMers in Milwaukee and Texas...I have to say that you are about ten to fifteen years late for getting into radio. I would spend some time checking out the new digital delivery formats, unless you find a good station that is

A: full service
B: not automated with one employer
C: doesn't require you to run the AM and FM at the same time.

In my rural community there is a company that owns three "stations" one FM country, one FM rock, one FM MOR. They run everything off of a computer bank with token offices in the cities of record. (One is literally a desk in a Radio Shack!)

The so-called Program Director does do a live assist shift and cuts spots. That's it. No sports guy, not even a Saturday AM call in buy-sell-trade show.

The year I left radio my morning news team got the award for the best newscast in Texas. So I know what good radio can be...and it is fun. But this highly automated, downsized crap that passes itself for radio is just not my cup of tea. I know the money problems are there, etc., etc. I guess as long as the listeners don't care, it's gonna stay that way.

So don't expect much from your radio career if you limit yourself to AM or FM broacasting. It's still the only way to drop a box in your shirt pocket and tune in the world, and you can't get on the net in your car....today.

But five years from now...watchout. Even Linda Ellerbee is broadcasting on the net now.

John Stewart
Audio Computer Information

2733. AM Radio interference

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: p020188b@pbfreenet.seflin.lib.fl.us
Message-ID: <4iob14$8ag@vixen.cso.uiuc.edu>
Source record: 24839

Whom does one report static interference on the am radio band? It sounds like a fence charger buzz used on farms to keep cattle in. It is very annoying and has been invading the am dial on and off for over a year. Talked to our city code enforcement about it and they said that we had a cheap radio. It happens to be a 45 year old Telefunken Opus and those weren't cheap!! It still works like a dream... Thanks in advance...

Bill

--

William Brainard
p020188b@pbfreenet.seflin.lib.fl.us

2734. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4iob15$8ah@vixen.cso.uiuc.edu>
Source record: 24840

In article <4i37ts$lbi@vixen.cso.uiuc.edu>, aconstantine@musicamusa.com says...

>In the US, MUSICAM(r) is our name for CCS' enhanced encoding method
>for Layer II. MUSICAM encoding allows superior sounding audio to be
>sent in a Layer II bitstream format.

Has this claim ever been tested in careful, independent subjective listening tests by organizations such as Swedish Radio, the BBC, or CRC in Canada? If so, where can I read reports of the results of such tests showing that U.S. MUSICAM has a consistently higher score than other Layer II implementations? I am not interested in any proprietary tests by CCS.

2735. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: neil@zephyr.com
Message-ID: <4iob16$8aj@vixen.cso.uiuc.edu>
Source record: 24841

In article <4ig7ne$8ds@vixen.cso.uiuc.edu>, smerdonp@melbpc.org.au (Peter Smerdon) wrote:

> . are you able to put a number on the delay for Layer III ?

Here are the delay figures for Zephyr in its various modes. We cite Layer III at both the 32 and 48kHz sampling rates.

L3-DUAL, 32kHz: 275 ms
L3-STEREO, 32kHz: 390 ms
L3-JSTEREO, 32kHz: 390 ms

L3-DUAL, 48kHz: 225 ms
L3-STEREO, 48kHz: 270 ms
L3-JSTEREO, 48kHz: 270 ms

L2-MONO, 48kHz: 160 ms
L2-MONO128, 48kHz: 220 ms
L2-DUAL, 48kHz: 220 ms
L2-JSTEREO, 48kHz: 220 ms

G.722 : 45 ms

Most people use G.722 for the return audio, regardless of whether they use Layer III or Layer II, to reduce the time of the total round trip.

> . Can you point me to published information on effects of cascading of
> similar/dissimilar coding schemes. I am trying to decide on a strategy
> to keep out of trouble at my radio station when (if?) DAB starts up -
> I think all (most) DAB schemes use MPEG Layer II. I guess if Layer II
> is top-of-the-heap re quality/lack of artifacts at the bandwidth
> required(>64k) then it would be better to avoid using other coding
> schemes in the production/delivery systems and stick with Layer II.
> How many stages of cascade would it stand before the golden-ear DAB
> listener says "Hey this is _not_ CD quality"?

This is Telos® view of cascading:

It appears that, in the near future, most broadcast audio signals will be subject to multiple encode/ decode cycles before they reach the listener. Unfortunately, there is no completed research into the effects of cascading using ®real-world® broadcast audio chain configurations.

Our view is that one should code only where the bits are unavailable or expensive ® and then use the most bits and the most powerful coding method. For ISDN at 64kbps a channel, this recommends Layer III. Layer II is currently the accepted coding scheme for applications with bit rates of

128kbps per audio channel. There is no logic, however, in concluding that because Layer II is preferred for satellite and DAB, it should be used for ISDN. Nor is it true that if you use Layer II in one part of your audio chain it is the best choice for all parts of the system.

Granted, we are a manufacturer of codecs, so this is not totally unbiased. There are, on the other hand, many stations using Layer III for ISDN contributions and Layer II on their satellite system who are very, very happy with the resulting audio.

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2736. WANTED:Old CBS Music library from the 50's/60's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: kikfm@nucleus.com
Message-ID: <4iob16$8ak@vixen.cso.uiuc.edu>
Source record: 24842

I am looking to find an old library that was used in the CBS chain back in the
early sixties and fifties.
It was a commercial library used for jingles,ads,promos etc.
Any information on the whereabout of one of these such libraries
would be most appreciated.
Contact me here at kikfm@nucleus.com
Ken Gold
CKIK-FM

2737. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: rueger@netaccess.on.ca
Message-ID: <4iob1g$8b3@vixen.cso.uiuc.edu>
Source record: 24843

wa2ise@netcom.com (Robert Casey) wrote:

>This past week, my technician (at the electronics company I work for)
>inquired about putting some music on the company's phone system "music
>on hold" system.
<snipola>
>So, I settled on an oldies station, strong
>clean signal, and (I think) an in-offensive format of music.

The question I always have when I encounter a radio station used as
music on hold:

Is it really good business to have your potential customers listening
to someone else's commercials while waiting to talk to you?
Especially when it could be your competitor's commercials?

Barry

Barry Rueger & Victoria Fenner
Bagatelle Communications & Management (905) 525-6699
107 Victoria Avenue, Hamilton, Ont. L8N 2S9 (905) 523-5345 fax
http://netaccess.on.ca/~rueger/index.html
email rueger@netaccess.on.ca

2738. Re: KZZP-Phoenix, AZ

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4iob1h$8b4@vixen.cso.uiuc.edu>
Source record: 24844

On 16 Mar 1996, Michael Hagerty <Michael_Hagerty@ktvk.com> wrote:

> Bruce Kelly(mornings at KZZP 1985-1989...now mornings at crosstown
> Rhythmic CHR KKFR(92.3-Power 92) and I talked the other day. He pointed
> out that there were really two KZZP's...the one that signed on in the
early
> 80's with Johnathon Brandmeier and Steve Goddard...and the one
> that Guy Zapolean made an industry legend in the mid-80's...without
> Johnny B, but with Goddard, Kelly, Valerie Knight, Clarke Ingram...
> Paul Talbot, KZZP's GM, was there during the early 80's incarnation.
> Any attempt to re-create naturally comes from that perspective.

These could loosely be defined as the Western Cities KZZP and the
Nationwide KZZP. Putting aside Brandmeier, the Nationwide KZZP was more
successful in the ratings.

> And, it should be noted that KZZP is taking a 90's attitude about all
> this...there was a lot of talk at the client luncheon about the KZZP
> "brand"...not call letters..."brand". This is less about re-creating
> something than it is about attaching a brand name that people associate
> with hit music to a new station that plays it.

I think this is exactly right. There is more interest in bringing back
the name of KZZP than there is in re-creating the sound of the previous
eras of KZZP, nor is there any guarantee that such a re-creation would
work in the Nineties anyway. "Branding", however, is an old concept in
terms of radio marketing strategy.

The down side of this is that you have an entirely new radio station with
the "old" call letters, which may or may not meet the expectations of the
audience. I am reminded of a Japanese manufacturer that bought the name
and started making DuMont television sets. Of course, it just wasn't the
same.

Well...it HAS to do better than KVRY <grin>

Clarke

==================================
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==================================

2739. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4iob1o$8cg@vixen.cso.uiuc.edu>
Source record: 24845

On 16 Mar 1996, Paul Grosso wrote:
> slwork@netcom.com wrote:
> : Is it really true that the f-word was craftily embedded in a live Beatles
> : recording of "Sgt. Pepper's Lonely Hearts Club Band". At one point in the
> : song the singer counts one-two-three-f***.
> There is no live version of the Beatles doing Sgt. Pepper - they stopped
> doing live shows long before the release of this album.

True, but two possibilities present themselves:
1.) The recording in question might have been an outtake from the
Sgt. Pepper sessions. Thousands of Beatles bootlegs are out there, and
it might have happened.

2.) It could be a live recording from after the Beatles broke up. I
know that Paul has performed the song live (at least in his "Flowers in
the Dirt" tour...any others?), and any of the others might have as well.

Anybody with more knowledge care to speak up?

Later....
Sam
Co-host, "Breakfast with the Beatles"
WICB-FM

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,
--They Might Be Giants | RED DWARF

2740. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4iob1r$8cl@vixen.cso.uiuc.edu>
Source record: 24846

Scott Warmuth of WUSB Stony Brook wrote:

>>Two songs that have durty cuss words in 'em that I hear on the radio all
>>of the time are "Money" by Pink Floyd (Don't give me that do goody good
>>bullsh*t) and "Who Are You" by the Who (Who the f*ck are you). I think
the
>>FCC made a ruling that dirty words are ok if you are a rich English rock
>>star.

Or a rich Texan rock star. Remember "Legs" by ZZ Top? Every time I hear
that, I marvel at how NOBODY made anything of the line "Yeah, I want
her/Sh*t, I've got to have her", including MTV, VH-1 and every AOR and Top
40 station in the country.

2741. NEED #10AWG RADIALS FOR NEW AM STATION

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: rburguet@scsn.net
Message-ID: <4iob1s$8cn@vixen.cso.uiuc.edu>
Source record: 24847

I am launching a new AM daytime 10,000 watt station in South Georgia, and need 35,000 feet of # 10 AWG drawn copper for radials. If you have any connections or suggestions PLEASE e-mail my partner at rburguet@scsn.net or call me at 912 638-5611 right away

2742. Re: Jean Shep

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: radow@netcom.com
Message-ID: <4iob1t$8cq@vixen.cso.uiuc.edu>
Source record: 24848

>>[Moderator's Note: This question comes up quote often here. Will
>>someone please write a Jean Shephard FAQ and send it to me? Please
>>send any *other* answers to this poster directly and NOT to the group.
>>The last Jean Shephard thread lasted over a month. Thanks Bill]

Jean Shepherd- FAQ

Here is a modest beginning to a Jean Shepherd FAQ.
Please feel free to contact me with any additions
or corrections.

1) Where can I obtain recordings of Shepherd?
2) What books has he written?
3) Where is he now?
4) Where can I see Shep perform (maybe)?

1) Where can I obtain recording of Shepherd?

Audio cassettes of Shep reading some of his stories are available
>from Barnes and Noble (1-800-242-6657). This set has a catalog number
of 1838614 and sells for $50. Individual tapes are $7.95.

Shepherd's Pie (seven cassettes in all)

Slice One
Red Ryder Nails The Cleveland Street Kid

Slice Two
Wanda Hickey's Night Of Golden Memories
And Other Disasters

Slice Three
Ludlow Kissel And The Dago Bomb That Struck Back
and Little Orphan Annie Or The Counterfeit Secret Circle Member

Slice Four
Leopold Doppler And The Great Orpheum Gravy Boat Riot

Slice Five
Ollie Hopnoodle's Haven Of Bliss

Slice Six
County Fair

Slice Seven
Scut Farkas And The Murderous Mariah

2) What books has he written?

His books include: In God We Trust, All Others Pay Cash;
Wanda Hickey's Night of Golden Memories And Other Disasters;
The Phantom Of The Open Hearth; A Fistful of Fig Newtons; and
A Ferarri In The Bedroom.

There is also "The America of George Ade" edited and introduced
by Jean Shepherd. Printed in hard cover by G.P. Putnam's Sons,
1961. It's mostly a collection of humorous fables- sort of what
you might expect if Aesop had Shep as a ghost writer. :-)

Shep also made at least five LP recordings that I know of:

Jean Shepherd And Other Foibles, Electra 172 (1959)
Will Failure Spoil Jean Shepherd, Electra 195 (1960)
The Declassified Jean Shepherd, Mercury SRM 1615 ( )
Jean Shepherd "Live" At The Limelight, Quote Q-4 (1964)
Jean Shepherd Reads Poems Of Robert Service, Folkways FL 9754 (1975)

3) Where is he now?

Here, once again, is the info listed in the online Ham Radio Callbook for
Jean Shepard (and it IS the same Jean Shepard who worked at WOR):

Call-Sign: K2ORS Class: ADVANCED
Real Name: JEAN P SHEPHERD Birthday: JUL 26, 1921
Mailing Address: POB 1186, SANIBEL, FL 33957
Valid From: DEC 28, 1984 To: DEC 28, 1994

Hope he remembered to renew his license!

[From: Bruce Schiller at WCBS-TV.... and ham radio operator WA2ZST]

4) Where can I see Shep perform (maybe)?

>>From: gbrook@pipeline.com (George Fiala)
>Date: Wed, 24 May 1995

Just an update on Jean Shepard. Got a call today from another Jean
Shepard fan Barry Farber who let me know that Shep will be at Princeton
University this Friday May 26th at 8PM for a "concert". Tickets can be
bought from WPRB-FM by calling (603) 258 3655.

I went to this show. It was his 30th annual show there - but my first,
although I spent I don't know how many countless nights listening to
him on the transistor under the covers.

He was fabulous, although a little rotund and not politically correct
enough for my girlfriend.

I hope he does another one this year.

***

Yours in Liberation,

Roy

--
Roy Radow * Now: radow@netcom.com * (was: roy@panix.com)

2743. Re: Dragstrip spots

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4iob20$8cv@vixen.cso.uiuc.edu>
Source record: 24849

>When Dragstrip spots were discussed here a while back someone mentioned a
>parody of the screaming spots but couldn't remember who had done it. I
>think the person thought that it might have been Python. The cut is called
>"Sunday, Sunday" and is by the Conception Corporation. I forget the name
>of the LP. It is from the early 70s. I was talking about the drag strip
>spot thread with some old time staffers at WUSB and they remembered who
>had done the bit and it turned out that the the LP was still in the record
>library.

There's a parody of them on the ACN disk of about 5 years ago.

TR

2744. D.C. Radio Watch / 20 March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4ioaq0$85a@vixen.cso.uiuc.edu>
Source record: 24930

Greetings, Airwavers! Here's the top of the radio news biz headlines from *your* Nation's Capital for this week!

Item First: Whose tab is it? -- The Washington Post's "On the Dial" (radio) column reports that the FCC has levied a $38,000 fine on alternative/modern rock station
WHFS-FM (99.1). The Post, quoting Radio & Records, says the fines are for violations dating back to the early 90s, when the station was owned by Duchossois
Broadcasting. Violations include operating a studio-transmitter link (STL) without FCC clearance; misidentifying the station's location in the ID; airing phoners without first notifying callers ahead of time; and several violations related to promotions and prizes. R&R says the allegations were brought to the attention of the FCC by
WHFS' former Sales Manaer, Patricia Ebbert. WHFS' current owner, Liberty Broadcasting, maintains the fines are the responsibility of Duchossis.

Item Second: Reunion -- The Post reports that because of a local D.C. area radio station, a Falls Church, Virginia man has been reunited with the sister he hasn't seen in decades. Jim London over at 50s-60s WBIG-FM ("Oldies 100") gave one listener last Christmas the gift of the services of the William Haig agency, an Alexandria, Va. firm that tracks down missing family members. Listener Tim Rose was recently re-united with a sister he hasn't seen since his family was divided when his father died, and his mother was unable to care for all six kids. The Post also reports Rose and his sister have since found another younger sister in Georgia. Five other siblings are still unaccounted for, but the Haig agency is reportedly continuing the search.

Item Third -- What goes around comes around -- CBS-Westinghouse o&o 70s-oldies station WARW-FM ("Arrow 94.7") this week unveiled a new flight of television commercials. The new spots proclaim the station is "Washington's Only Classic Rock", and has many little still and video clips of the stations principal artists. However, the only audio mention of "Arrow 94.7" comes at the end of the spot, aside from seeing the logo on the screen sporadically through most of the comemrcial. Interestingly, they remind one of the old spots run by the late-classic rocker in this market, WCXR-FM (105.9), which used to be owned by Westinghouse, and is now owned by Viacom (as WJZW-FM "Smooth Jazz 105.9").

Item Third -- Snip, snip, snip -- Finally, an update from Wes Johnson, morning man at 70s station "Xtra-104" (WXTR-FM / WXVR-FM), on his recent appearance on NBC's "Unsolved Mysteries" last Friday:

FROM: INTERNET:WildWesXTR@aol.com

>>Actually Max, I was mostly left on the cutting room floor! All my lines were cut, and >>all you see me do is walk down a path and get yanked away from a

ghost by my >>"wife". Then it cuts to the real guy and you never see me again. >>I was walking funny, because that's the way the guy walks, and sticking my belly >>out like nobody's business. I was only on for about 30 seconds at the most. >>Quite anti-climactic!

Oh, well, Wes, that, as they say, is show business! Better luck next time!

That's our report from Washington, Airwavers! More next week:

Cheers,
}+{ Max Cacas
}+{ Freelance Broadcast Journalist * Washington, D.C.
}+{ INTERNET: MaxNewsroom@cis.compuserve.com

2745. Washington Post Article - FRB

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: frbspd@crl.com
Message-ID: <4ioavs$88e@vixen.cso.uiuc.edu>
Source record: 24931

Battle of the Bandwidth in Berkeley 25-Watt
Guerrilla Takes

Washington Post

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Battle of the Bandwidth in Berkeley 25-Watt Guerrilla Takes On Established Order, Which Wants to Unplug `Free Radio'. The Washington Post, March 15, 1996, FINAL Edition By: John Boudreau, Special to The Washington Post Section: A SECTION, p. A03 Story Type: News National Line Count: 103 Word Count: 1139

BERKELEY, Calif. - "This is Free Radio Berkeley, 104.1 on your FM dial," the baritone voice announced. Stephen Dunifer, self-described anarchist and founder of the 24-hour-a-day, illegal station, was on the air again. "This is Acting Globally, Revolting Locally."

He may lack the polished delivery of a commercial radio jockey, but the U.S. government hears him clearly all the same. The Federal Communications Commission wants to silence Dunifer and scores of other guerrilla radio stations operating around the country without licenses.

Airwave squatters have been sounding off in places such as Iowa, Miami, New York City and Richmond. None of the stations is particularly powerful, but the impulse they represent -- people wanting to communicate without the filter of corporate mass media -- seems to be growing. In many ways it represents a low-tech version of the free-spirited computer communication of the Internet.

"The FCC's regulatory structure only allows people with money to have a voice," Dunifer said. "Why do the airwaves have to be a concession stand for corporate America?"

Media expert Ben Bagdikian, former dean of the University of California's journalism school, calls such radio stations a grass-roots rebellion against the increased domination of the airwaves by media conglomerates. "We have just about lost community-oriented broadcasting," Bagdikian said. "We're going

to see ever more unlicensed stations, Free Radio Berkeleys, all over the country. I've been told we have hundreds of them."

Dunifer, who will fight the FCC's attempt to boot him off the air at an April 12 hearing in U.S. District Court in Oakland, said home-grown radio stations are the leaflets of the electronic age. He said the government should provide room for low-watt community radio stations such as Free Radio Berkeley, which has only an eight-mile range.

The government, however, views Dunifer as a threat to the established broadcasting order. The FCC fined Dunifer $10,000 (no, he hasn't paid) and hauled him into court for operating his tiny 25-watt FM station without a license, interfering with the signals of legitimate stations and, in general, risking chaos on the airwaves.

The case of Free Radio Berkeley would normally be nothing more than light static for the FCC, which has had no trouble booting renegade radio stations off the air in the past. The commission banned new micro stations, which operate at less than 100 watts, in 1978. Ten years later, the government won a case against Radio New York International, a pirate station broadcasting from a boat off Long Island. A year later, officials shut down an unlicensed station operated by a Cuban American group in Miami. Likewise, a Venice, Calif., micro radio station was forced off the air in the early 1990s. And last summer, the FCC confiscated homemade equipment of Black Liberation Radio in Richmond.

But last year U.S. District Judge Claudia Wilken in Oakland refused to issue a preliminary injunction to stop Free Radio Berkeley. Instead, she questioned the constitutionality of the FCC's regulations as they applied to micro radio stations. The FCC, hoping to bypass a trial, is now seeking a permanent injunction against Dunifer.

"We're very concerned," said David Doon, an investigator in the FCC's Bay Area office. "The more stations that come on, the more problems we'll have. There's a finite spectrum. A lot of people complain of interference."

In the past three years, Doon asserted, there has been a tenfold increase in unlicensed broadcasters in the Bay Area, though that figure is impossible to

prove, given the small-scale, unregulated nature of the micro radio stations. (Other local micro stations include Radio Libre and San Francisco Liberation Radio.) Officials worry that stray signals from micro radio stations could interfere with aviation, police or fire radio bands.

"In the long run, it has the potential for real danger. These unauthorized servers will destroy the ability of people to get clear radio signals," said Jack Goodman, vice president and policy counsel for the National Association of Broadcasters in Washington, which filed a legal brief in support of the FCC's case against Dunifer.

"No one has a constitutional right to broadcast," he said. "The Supreme Court has rejected that (argument) over and over again."

The airwaves in countries that sanction micro radio stations, such as Canada, aren't jam-packed like they are in the United States, which has 11,000 AM and FM stations, Goodman said.

What appear to be open slots on the spectrum actually accommodate the shortcomings of inexpensive receiver designs, said Fred Krock, radio engineering supervisor at KQED-FM, the Bay Area's main public radio station. Wedging more stations onto the broadcast band would require sophisticated, and expensive, new receivers that most consumers wouldn't want to buy.

"There's a place in this world for Mr. Dunifer," said Krock, whose powerful station broadcasts at 110,000 watts. "They just haven't sentenced him to it yet. We're not looking at a situation of free speech. What we're looking at is anarchy."

Dunifer calls airwave rebels like himself the vanguard of a 1990s free speech movement and maintains that regulating the airwaves is unconstitutional. Unlike publishing a newspaper, or creating a World Wide Web site on the Internet, operating a legal radio station requires a government license.

Dunifer supports himself by assembling and shipping backpack-sized radio kits around the globe -- to Haiti, Mexico, the Philippines. The kits enable people to broadcast for as little as $1,000 plus the monthly power bill -- without a license, of course.

An FCC license costs about $3,000. With legal and consulting fees, the price tag to get on the air legally can be $100,000 -- assuming there is a frequency available for use.

Like other underground micro radio stations, three-year-old Free Radio Berkeley began as a clandestine operation. Dunifer and his friends would climb into the Berkeley hills at night, unpack their equipment and begin beaming their signal out.

He's gone slightly more establishment now, broadcasting from a "collective" of anarchistic-minded people in Oakland. His station airs a variety of programs from a communist talk show to "The Radical News Hour" -- with hosts broadcasting in the nude on Saturdays. Music ranges from African chants to industrial thrash.

Easy listening it is not.

But for Dunifer, a lanky, 44-year-old self-educated engineer who looks like Rip Van Winkle with his long mane and beard, that is not the point.

"It threatens the status quo," Dunifer said of his station. "It threatens the relationships of power in this country. What we call democracy in this country is a consensus among the elite. They want people disempowered, alienated from each other. If people can't communicate, they can't organize. And if they can't organize, they can't fight back."

CAPTIONS: Free Radio Berkeley founder Stephen Dunifer, already fined $10,000 by the Federal Communications Commission for operating an unlicensed station, has a court date in April.

NAMED PERSONS: DUNIFER, STEPHEN ORGANIZATION NAME: FREE RADIO BERKELEY; FEDERAL COMMUNICATIONS COMMISSION

DESCRIPTORS: Radio; Communication regulation and law; Fines; Free speech; Lawsuits

2746. FWD: NCI to sell Las Vegas radio stations.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: mjain@ix.netcom.com
Message-ID: <4ioavs$88g@vixen.cso.uiuc.edu>
Source record: 24932

COLUMBUS, Ohio, March 15 (UPI) -- Nationwide Communications Inc. will sell two radio stations in Las Vegas, the nation's 48th largest radio market, company officials announced Friday.

NCI said the American Radio Systems Corp. of Boston had entered into a contract to acquire KLUC-FM and KXNO-AM for $11 million. The sale was subject to Federal Communications Commission approval.

``Our company's current strategy is to own and operate stations in the nation's top 25 radio markets,'' said NCI President Steve Berger, adding Las Vegas did not fit that profile.

NCI earlier this month announced it intended to buy KMJZ-FM and KSGS- AM in Minneapolis and KFSD-FM in San Diego. Minneapolis is the nation's 16th largest radio market and San Diego is the 15th largest.

American Radio owns or operates 15 FM and nine AM stations in Boston; Baltimore; Hartford, Conn.; West Palm Beach, Fla.; Rochester, N.Y.; Dayton, Ohio; and Austin, Tex.

NCI, a subsidiary of the Columbus, Ohio-Headquartered Nationwide Mutual Insurance Co., now owns or operates 12 radio stations in seven states. The NCI stations are in nine markets: Dallas, Houston, Baltimore, Las Vegas, Cleveland, Seattle, Phoenix, Orlando, and Columbus.

--

For our announcement about news from UPI and AP, see our announcement in clari.net.announce, or see our web page (http://www.clari.net).

2747. Technics turntable help

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: wallyaudio@aol.com
Message-ID: <4iob26$8db@vixen.cso.uiuc.edu>
Source record: 24933

Reply-To: wallyaudio@aol.com (WALLYAUDIO)

I am looking for either a Technics EPA-B500 tone arm or an SME 3009/S2 or S/3 tone arm to mount with the Technics SH-15B3 base for their SP-15 turntable. I have a large number of 78 RPM discs I need to transfer to DAT and want a good arm for the project. I would also consider purchase of a complete SP-15/Base/Arm combination if that's what you have to offer. I'll pay a fair but reasonable price.

Also, I'm looking for a Gates/Harris Executive audio console. Prefer one in good condition and unmodified if availible. Again, I'll pay a fair but reasonable price. I know, they are UGLY, but there's still a certain charm to 'em.

Items are for personal use.

Wally Wawro
WFAA-TV
Dallas, TX
wallyaudio@aol.com
radio broadcasting

2748. Re: George Burns

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: lous@crl.com
Message-ID: <4iob09$898@vixen.cso.uiuc.edu>
Source record: 24934

E. Christianson (geno57@ix.netcom.com) wrote:

: Turns out, it ended up going around 30 takes. But *not* because of
: George Burns -- he was the only actor who knew all his lines, and got
: everything right, every time.

Another story that was told to me by one of the participants:

Back in the late 70's George Burns offered to cut a fundraising promo for the then tiny KCRW Santa Monica. Needless to say the station personnel were thrilled and spent hours putting together a script. The production director took it over to Mr. Burns' office, along with a cassette machine to record the track.

George glanced at the provided script, remarked that it was duller than ditchwater and told the guy to start the tape. 60 seconds later he'd ad-libbed a funny, interesting spot that just happened to hit every point mentioned in the original script.

Lou Schneider
lous@crl.com

2749. Re: KALC-FM/KIMN-FM Denver Bought

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4iob0a$89a@vixen.cso.uiuc.edu>
Source record: 24935

How will the Chancellor takeover affect the future of KIMN-FM? IMHO,
this is one of the finest examples of the 70's Oldies format in existence,
and I'd hate to see them "mess" with it.

-Drew in Sunny Central Florida-

2750. Re: Copy

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: kkdm@kkdm.com
Message-ID: <4iob0e$89g@vixen.cso.uiuc.edu>
Source record: 24936

In article <4ig7n6$8db@vixen.cso.uiuc.edu>, TLYA02A@prodigy.com says...
>
>
>
>
> If you have any clever scripts, opening lines, or concepts for
> restaurants and service stations, I'd be grateful if you E mailed
> me with them. I'll trade you some of my copy if you'd like.

Restaurants...Vend O Burger comes to mind! Clever lines like "available where ever you find quality fertilizers", "...mom loves Vend O Burger too, because leftovers double as coaters and door stops", and the disclaimer says -- in part -- "...banned in 28 states!"

2751. Help(Digital Audio Broadcasting)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: kjs6134@soback.kornet.nm.kr
Message-ID: <4iob0h$89k@vixen.cso.uiuc.edu>
Source record: 24937

>From Satellite Business Group, Korea Telecom

We are searching for DAB(Digital Audio Broadcasting) equopments.
We need transmitter and receiver via Koreasat.
Koreasat began sevices from this month.
Please send me those information.
Bye.

2752. AM Expanded Band

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: Ray Ross <102404.3223@CompuServe.COM>
Message-ID: <4iob0j$89n@vixen.cso.uiuc.edu>
Source record: 24938

Does anyone know the status of the AM Expanded Band? My station was on the original selection list. I understand that the FCC was going to rerun the corrected computer program this month. Any word? What are the odds of being selected again?

--
Ray Ross

2753. KXBT heard in Northeast

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: "Carmine M. Iannace" <iannace@bu.edu>
Message-ID: <4iob0k$89o@vixen.cso.uiuc.edu>
Source record: 24939

Tuned in 1640 kHz KXBT Vallejo, CA Saturday night approximately 8:30pm.
Signal was marginal but R&B (soul) music heard. Deep fading.
Receiver location: Windham, New York (Greene County). Receiver: R-390
Antenna: 160 meter dipole at 50 ft

2754. 15 YEAR PRO LOOKING FOR MORNINGS!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: hilley@postoffice.ptd.net
Message-ID: <4iob0m$89r@vixen.cso.uiuc.edu>
Source record: 24940

Kevin Hilley, currently producing successful morning show at Kool 99.3 in Harrisburg, PA, as well as doing Sports on same AND pulling overnights wants to get back to his OWN morning gig. I do great phones, voices and listeners KNOW they have a friend in me. Put some FUN back in your mornings! I'll travel anywhere for the right price and especially welcome inquiries from Oldies, 70's, adult CHR's, and AC's. If you're looking for someone to read liner cards, please don't waste my time or yours. Stop by my web page for a picture and quick audio blurb.---
http://home.ptd.net/~hilley/index.htm
E-mail me and I'll get a great tape out to you! Let's talk...

2755. Re: FCC operators license info needed

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4iob1b$8aq@vixen.cso.uiuc.edu>
Source record: 24941

<<Humm, mine, issued Jan 2, 1985, carries no such prohibition.>>

Last I heard, January 2, 1985, was *before* 12/31/85, not after.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2756. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: dk@crl.com
Message-ID: <4iob1b$8ar@vixen.cso.uiuc.edu>
Source record: 24942

Kevin Tekel wrote the quoted material below:

" 1 watt on AM in daytime could go about a mile or two. During the
" night with not much interference it could go a lot farther [....]

I once worked for a station with 5000 watts daytime, damped down to 200 at sunset, then down to 43 at night. The 43 watts came from a TIS transmitter hanging on the side of the 5kw rig. The 200 watts came from the 5kw with lots of resistors. The 43 xmtr could be heard better than the emasculated 5kw job running 200, probably because of plate versus grid modulation methods. Anyhow, once during daytime the 5kw rig shut down and we had to switch to the 43 watt. Most listeners didn't notice a difference. At night, however, the 43 wasn't enough to overcome the co-channel noise soup.

--
(c) 1996 "Speak out. You've got to speak out
David Kaye against the madness." - Steven Stills

2757. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4iob0n$89s@vixen.cso.uiuc.edu>
Source record: 24943

In article <4iimel$99f@vixen.cso.uiuc.edu>, dk@crl.com (David A. Kaye) wrote:

> John Rethorst wrote the quoted material below:
>
> " 690 2 CBU Vancouver BC DA1
>
> Don't forget XETRA, Tijuana BC, Mexico, 50kw fulltime, DA1 (I think)

Right. Actually it may be 77K daytime, my sources aren't clear on it.
>
> " 800 2 CKLW Windsor ON DA2
>
> Also XEROK, which I think (but don't know) may be in Nuevo Laredo.

Right, in Ciudad Juarez per my source - may be the same place.
>
> " 870 2C KAIM Honolulu HI DA1
>
> Are *any* Hawaiian stations licensed for more than 10kw? Unless this has
> changed in recent years, I don't believe so.

Both net databases I'm looking at show it as 50 day and night. Does seem
like a lot of power for the islands.
>
> " 1080 1B KRLD Dallas TX DAN
>
> I believe KWJJ in Portland is 50kw DA1.

I show it as 50 day, 10 night.
>
> " 1090 1B KAAY Little Rock AR DAN
>
> Also XEPRS, Rosarito (near Tijuana), BC Mexico is 50kw DA1.

Right - it is 50. I show the antenna as DAN.

Thanks for the updates!
>
John R.

2758. Re: Looking for 14" Flat Panel LCD monitors for studios

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: tber_rmf@bci.krakow.pl
Message-ID: <4iob0p$89v@vixen.cso.uiuc.edu>
Source record: 24944

Peter Bourke <pcbaus@camtech.net.au> wrote:
>I'm involved in the design and building of a radio facility in Kuala Lumpur
>which will provide up to 10 services (initially) and will be using lots of
>hard disk storage and computers for playback. The big problem is the size
>of standard technology VGA monitors in the on air studios. These are taking
>up a lot of space.
>I have seen some flat panel LCD monitors, but they are all kind of 10" size
>display maximum. Does anyone know of a source of larger LCD monitors?

I have attend INTER BEE Exhibition in Tokyo last autumn and I have
seen 15" CANNON display. It was very bright and have almost 180
degrees of visibility. Guy on the stand called it FERRO-LCD. I do not
remember exact model name. But the price was crazy - about $5000.

Tom Berezowski
RMF FM Radio
Poland

Tom Berezowski
RMF FM Radio
Cracow,POLAND
tber_rmf@bci.krakow.pl

2759. Re: FM All News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: dk@crl.com
Message-ID: <4iob0q$8a0@vixen.cso.uiuc.edu>
Source record: 24945

D.M. "Quozl" Falk wrote the quoted material below:

" Here in Eureka, CA, we get an FM relay of KGO 810-AM San Francisco. The
" FM relay is listed as KGOE 105.5 FM...

>From what I have been able to piece together from the situation, the guy who owns the C. Crane Company (DX antennas, radios, etc, by mail order) saw that KGO pulled a higher audience share at night, 250 miles away than any Eureka/Arcata/Fortuna station did. Also, during the Ferndale quake a couple years ago, KGO was a more useful source of news than any area station, and in fact had sent a reporter up to Eureka to cover it.

I understand that KGOE pays KGO a carriage fee, gets ISDN delivery of KGO's signal, and apparently can cover some spots with their own local spots. Not a bad deal at all.

--
(c) 1996 "Canola" oil is a made-up word meaning "Canadian
David Kaye oil" -- it's really rapeseed oil

2760. SALES: Is there a Future for free standing AM's?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: wpsp@ix.netcom.com
Message-ID: <4iob0r$8a1@vixen.cso.uiuc.edu>
Source record: 24946

I pose this question to anyone is there a future for free standing AM's
and is a prudent investment in the world of FM & AM wallstreet Corp.
Combos? How would you sell it? Larry B. wpsp@ix.netcom.com

2761. Great moments from the history of radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: croth@omnifest.uwm.edu
Message-ID: <4iob0s$8a3@vixen.cso.uiuc.edu>
Source record: 24947

Below, excerpts from _THE PEOPLE'S ALMANAC #2_. The chapter titled SOME STATIC IN RADIO HISTORY begins on page 730.

(begin excerpt)

1922

Feb. Secretary of Commerce Herbert Hoover

(content deleted)

said "it is inconceivable that we should allow so great a possibility for service to be drowned in advertising chatter."

1931

Jan. 4 Father Charles Coughlin, a radio commentator since 1928, asked his listeners whether CBS should be permitted to muzzle him after that network had demanded advance copies of his increasingly political, sometimes anti-Semitic "sermons." Although more than a millino pro-Coughlin letters inundated his studio at the Shrine of the Little Flower at Royal Oak, Mich., CBS executives pulled the priest's plug anyway. Coughlin set up his own network, and in 1934 a national poll named him the second most popular man in the U.S.--topped only by President Roosevelt. By 1940, however, he had drifted so far to the right that his program was forced off the air by his ecclesiastical superiors. He continued to expound his political views from the pulpit until his retirement in 1966.

(content deleted)
1946

Oct. 28 Through the letters column of the Chicago _Tribune_, Lee De Forest upbraided the members of the National Association of Broadcasters: "What have you gentlemen done with my child?"--and then went on to bemoan the proliferation of commercials.

1947

May _Counterattack: The Newsletter of Facts on Communism_ began publication. From this eventually came _Red Channels_, a handy guide designed to keep radio sponsors posted on the latest "Commies" infiltrating the industry. Many performers, writers, and directors thus suspected of left-wing leanings were blacklisted for years; others so branded were drummed out of the business for good.

(end excerpt)

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and Irving Wallace.

2762. Hawaii C.P. and AM update

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: BROCKRADIO@aol.com
Message-ID: <4iob0t$8a4@vixen.cso.uiuc.edu>
Source record: 24948

Get out your radio logs, and note these changes in Hawaii Radio:

AM on Oahu
990 KIKI still dark (Was oldies, lost antenna site.)

1130 KLEI still dark (Was Big Band. Dark for over 10 years. Lost antenna site)

1170 KOHO still dark, was Japanese. Lost antenna site. Expected to return in six months as Radio Ahs, on the tower shared by KHNR-650, and KJPN-940.

1540 KISA now dark. Was Filipino, sold last month for $200,000, and taken off the air.

AM on Maui
1570 KUAU still dark. Wasn't on for very long.

FM C.P.'s comming to Oahu
99.5 KORL due on April 1st. Co-owned by KDEO-FM. Will be brokered to "World-FM" as a Japanese Tourist Station. U.S. CHR, Japan CHR, Tourist advertising.

104.3 KPBL due on this Summer. Co-owned with KRTR-FM. Jerry Clifton is involved, so you speculate on the format.

105.9 to be on in 1997. Format to be Hawaiian.

Bear in mind that before 1984, the FM Broadcast band in Hawaii ended at 97.9 Mhz.These new C.P.'s represent the slow opening of the band. Before 1984, 98 to 108 Mhz was used for inter-island telephone relays. Now that was DX.
Brock Whaley
P.D. KPOI-FM
Honolulu

2763. Operations Manager Needed

Newsgroup: rec.radio.broadcasting
Date: 1996-03-20 00:00:00 UTC
From: erikas@ix.netcom.com
Message-ID: <4iob0t$8a5@vixen.cso.uiuc.edu>
Source record: 24949

Our Operations Manager has crossed the street to KZZP.

Need someone to oversee KZON/KOY/KYOT/KISP.

Computer knowledge extremely helpful.

Contact: Chris Ebbott/Group P.D.
The Phoenix Radio Stations
840 N. Central Ave.
Phoenix, AZ 85004
(602) 229-1015

2764. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: k8zgw@hamnet.org
Message-ID: <4iquml$207@vixen.cso.uiuc.edu>
Source record: 24700

As quoted from <4iimen$99i@vixen.cso.uiuc.edu> by wa2ise@netcom.com (Robert Casey):

+---------------
|
|
| This past week, my technician (at the electronics company I work for)
| inquired about putting some music on the company's phone system "music
| on hold" system. I had a "piece of junk" old AM\FM 1970's vintage
| portable AC/battery radio in my office. Took it to the storage room
| where the phone switching equipment (AT&T Merlin?) is mounted, next to
| the Sun computer workstation network wiring hub. Too much computer
| RFI, coupled with being in one of those company "glass box" kind of
| office buildings, meant I couldn't get ANY stations back there. But
| could get several stations when using the radio next to my desk (which
| is next to a window, lovely view of the parking lot). The phone system
| has an input RJ11 jack for the music signal for the "music on hold", and
| there was an interface box that converts from single ended RCA jack to
| balanced RJ11 phone level audio. Initially, I used an extra pair of
| phone wires running along side my desk phone's lines to pipe the audio
| from the radio (next to the window) to this interface jack next to the
| phone system. Too much crosstalk to my phone line, so I moved the
| interface to my desk, and now convert the radio's audio to phone line
| levels and then pipe it to the phone system equipment in the back room,
| no more crosstalk.
| Then I took the steps to be sure that the music as head by someone
| placed on hold would sound decent. I used my desk phone and dialed
| thru the outside world and ran over to the operator's position and
| put myself on hold, and I adjusted the level to get clean sounding
| music at a listenable and compatable level of sound. I suspect most
| companies skip this step, as I've heard lots of distorted music on hold.
|
| Last, but certianly not least: selecting which station to have heard
| by someone on hold. Sorry rap fans, I don't think management would
| want rap music (I didn't eighter!). AM reception is not good enough,
| FM got several stations decently. I don't think I could get away with
| Howard Stern on hold! :-) Not that I'd do it. Modern music may be
| too new for some of our customers (25 to 55 years) and I couldn't get
| any classical stations. So, I settled on an oldies station, strong
| clean signal, and (I think) an in-offensive format of music. You know,
| the kind of oldies station that play the usual playlist of 800 songs.
|
| The big boss's out of town, wonder if he'll notice when he gets back. :-)
|
| [Moderator's Note: I have heard that using broadcast music such as

| this for either customer background music OR music on hold, is not
| permitted by ASCAP and BMI. That is why background music services
| charge so much, they are paying additional BMI/ASCAP fees for the
| use. Any other observations? Bill]
|
| As a small telephone interconnect, we often put in music on hold for
our customers. The first thing I tell the customer is that it is "not
legal" to use the radio for your music source because of ASCAP/BMI.
You could get an ASCAP/BMI license but the cost is around $300.00 per
year. (this figure is just "rumor", it could be less, or more)
Another option is to use "Talk Radio", because they play no music, you
should be safe from ASCAP/BMI. Would you/could you have " Rush on hold"

Yet another option, a custom "on hold program" (which I will be glad to
sell you :-}) which uses non copyrighted music.

Remember, its not how the music gets to the MOH or who plays the music
but the fact that it is "regestered" with ASCAP/BMI that makes it "illegal"
|
|The best, IMHO, is to use C.D.'s of old classical music that is not
copyrighted. You can find some great "no name" C.D.'s at Best Buys or your
local record store for around $6 or $8 and have no ASCAP/BMI worries.

Remember, you only "need" about 8 minutes of program for most MOH apps,
because if the customer is on hold for more then about 4 minutes at a time
something is bad wrong. (I know thats not good grammer, but makes the point.)

I hope this helps someone.

|

--

Don Ritchie K8ZGW Internet: k8zgw@hamnet.org

Cleveland Hamnet BBS (216) 942-6382

2765. 1996 IBS National Convention

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Jeff Tellis <jtellis@mhv.net>
Message-ID: <4iqumn$209@vixen.cso.uiuc.edu>
Source record: 24701

The IBS National Convention for school and college radio
stations is scheduled for the weekend of April 26-28, 1996,
at the Hotel Pennsylvania in New York City.

There'll be sessions for everyone at the station, including
station managers, program directors, music directors,
news directors, sports directors, promotions directors,
chief engineers, faculty advisors, and on-air staff.

It all happens in midtown Manhattan, across from Madison
Square Garden and near all of the clubs and other places
you want to go while youre in New York.

For more details, registration and hotel reservation info,
visit the IBS Convention web site at:

http://www.isn.net/~bizz/IBSConvo.html

Questions? Email to IBSHQ@aol.com

IBS is a nationwide, nonprofit association of school and college
radio stations providing information and support since 1940.

2766. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: af660@FreeNet.Carleton.CA
Message-ID: <4iqumo$20a@vixen.cso.uiuc.edu>
Source record: 24702

>
> Or a rich Texan rock star. Remember "Legs" by ZZ Top? Every time I hear
> that, I marvel at how NOBODY made anything of the line "Yeah, I want
> her/Sh*t, I've got to have her", including MTV, VH-1 and every AOR and Top
> 40 station in the country.
>

Was it real clear what they were saying? Maybe they might have thought thtat
the word in question was "shoot" . . .

2767. Re: AM Radio interference

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: thomas.g.booth@den.mmc.com
Message-ID: <4iqumo$20b@vixen.cso.uiuc.edu>
Source record: 24703

In article <4iob14$8ag@vixen.cso.uiuc.edu>,
p020188b@pbfreenet.seflin.lib.fl.us (William Brainard) wrote:

> Whom does one report static interference on the am radio band? It sounds
> like a fence charger buzz used on farms to keep cattle in. It is very
> annoying and has been invading the am dial on and off for over a year.
> Talked to our city code enforcement about it and they said that we had a
> cheap radio. It happens to be a 45 year old Telefunken Opus and those
> weren't cheap!! It still works like a dream... Thanks in advance...

> Bill

Well, the people to complain to would be the FCC, as the locals usually
don't get involved.

However, before going the FCC route, you ought to do a little detective
work yourself. Take a portable radio, and see if it can detect the
interference; if the interference can be detected, try roaming around
inside your house w/ the portable to see if the interference is coming from
a particular indoor electrical/electronic source (computer monitor, digital
clock display on an appliance, garage door opener, light dimmers, etc.).
If you do find the noise source in your house, try powering down that
source whilst listening to the Telefunken to verify that the interference
does indeed disappear. Solutions to a "home based" noise problem will vary
from simply turning off the offending source to outright replacement of the
offender, so it'd be difficult at this time to suggest a particular fix.

If you've exonerated everything in your house, the next thing to do would
be to wander around your yard & immediate neighborhood w/ the portable to
see if the problem is due to something amiss in the local power
distribution grid (e.g., a bad insulator on a pole). If it looks like
that's the problem, you could contact your power co. about it. If your
walkabout suggests the noise
is originating from a neighbor's house, you'll have to decide what
subsequent action to take depending on your relationship w/ that particular
neighbor...

Oh, one thing to keep in mind w/ respect to the FCC crowd is whether the
interference is strong enough to step on local stations or if the noise is
detracting from your ability to DX a station like KRLD, WBBM, etc. - they
may be less inclined to help if it's only impacting stations outside your
local area.

Good luck -

TGB

\\ The opinions expressed herein are my own. //

2768. Re: AM Radio interference

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4iqump$20c@vixen.cso.uiuc.edu>
Source record: 24704

If attempting to clear the interference at the source proves to be a dead end, there is a gadget on the market that reportedly is highly effective in minimizing interference on the receiving end. It is an add-on box called the ANC-4 noise canceller and it's connected between your antenna and the receiver. It workss on the principle of picking up a sample of the noise on a small built-in (or external) whip antenna. This noise sample is then amplified, variably phase-shifted and mixed 180 degrees out of phase with the incoming signal, effecting a cancellation of the noise. Unfortunately, I don't have any further info on this product at this time; perhaps someone else will be able to provide same after reading this.

I mention this product as a result of having read some very positive things about it from users such as BCB and SW DXers. If I find out who makes it, I'll post the info here later.

-Bill K.

2769. Re: AM Radio interference

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4iqumq$20d@vixen.cso.uiuc.edu>
Source record: 24705

Many power utilities have personel and equipment for tracking down and cleaning up sources of interference. Pa Power and Light has been bery responsive in the Central PA area.

2770. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Sam.Agin@zippo.com
Message-ID: <4iqumr$20e@vixen.cso.uiuc.edu>
Source record: 24706

In article <4idkss$9hf@vixen.cso.uiuc.edu>, steve@zephyr.com says...
>
>
>So far as we know, the Zephyr can interwork fully with CCS products in
>both mono and stereo LII and in G.722. Also, with Comrex LII and G.722
>products, and most others.
>
>Again, emphatically, we support and encourage interconnectivity.
>

So do we at MUSICAM USA. Indeed, all of our CDQPrima models shipped in the past month, have four pre-programmed 'Quick Configurations' for the Telos Zephyr at 56/64 kb/s and 112/128 kb/s Layer II. There are also 'Quick Configurations for 56 and 64 kb/s G.722.

If you own a CDQPrima, any model, and would like us to download the Zephyr configurations into your codec, respond to me via e-mail and we will arange a download.

Sam Agin
Product Specialist
MUSICAM USA

2771. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4iqun0$20j@vixen.cso.uiuc.edu>
Source record: 24707

Those of us who own many Class IV (Class C) AM's in our portfolio (four in my case) are considering a run at the FCC to increase the power from 1,000 watts to 2,500 or 5,000 watts. Our engineers tell us that it is feasible given the NRSC rules, more selective radions and the fact that we have admitted we are not trying to "preserve" those channels for new entrants.

The arguments are simple. The stations were designed to cover local markets. Their power was increased from 100 to 250 to 500 to 1,000 watts over the years as the AM band grew progressively more noisy and the markets grew past the geographic boundries of the power allowed.

Now, those of us trying to cover Las Vegas and Oklahoma City with those stations can make the same arguments again. And the real question is who cares? My bet is that we ask for 5Kw and we get 2.5 or 5 days and 2.5 nights.

2772. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4iqun1$20k@vixen.cso.uiuc.edu>
Source record: 24708

talk1370@aol.com (Talk1370) writes:

> But let's face it...these days, with the rising amount of
>interference coming from sources as diverse as arcing street-
>lamps, PCs and home appliance electrical noise, a station running
>less than about 5,000 watts at any time of the day has no hope
>of adequately covering a decent-size metro with a listenable
>signal. The 500 and even 1000 watt signals just can't do it any
>more.

True in general, Bob, but not always. Just ask my friend Bob Bittner,
who owns WJIB 740 Cambridge MA, 250 watts day, 5 watts night, ND.
For Boston listeners, WJIB sits between 50kw giants WRKO 680 and
WEEI 850 on the dial, and within Rt. 128 (the main ring road around
Boston), I'd venture to say few listeners can hear much difference
between the 680/850 signals and the 740 signal. Sounds incredible,
but it's true. At night, the 5 watts still get out within about
an 8-mile radius. I live 5 or so miles from WJIB, and it blocks out
co-channel CBL Toronto for me at night. Within that 8 mile
radius, Bob can reach probably half a million listeners, easily.

Given a choice between 50kw, highly-directional WNRB 1510 Boston and
Bob's little 250 watt station, I'd pick WJIB any dalight hour of
the day.

There are a lot of very marginal AM signals out there, but there are
many factors beside sheer power.

[One note: Bob does have problems with skywave from CBL on winter nights,
so from December till April, he signs off at 11pm and back on at 6am.]

-=Scott Fybush - fybush@world.std.com - Waltham MA USA=-

2773. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4iqun2$20l@vixen.cso.uiuc.edu>
Source record: 24709

talk1370@aol.com (Talk1370) wrote:

>As far as flea-power night operations...
> They are probably more marketing strategies (to say you're
>full-time) than anything else. ..
> But let's face it...these days, with the rising amount of
>interference coming from sources as diverse as arcing street-
>lamps, PCs and home appliance electrical noise,....

I have gotten into many an argument over my impression of city grade coverage vs to old 25 mv/M or the "new" 5 mv/m limits. I have always believed than something around 100 mv/m is more realistic in this day and age. I have tried to accomplish this goal with the stations I have built. If all stations raised power equally....oh well no point in daydreaming.

Rob

2774. TV/FM-News #130

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: woldt@fub46.zedat.fu-berlin.de
Message-ID: <4iqun3$20m@vixen.cso.uiuc.edu>
Source record: 24710

UKW-TV-Arbeitskreis der AGDX e.V.

Clippings of news items from our members' journal REFLEXION
compiled by Uli DK2GO @ HB9EAS.CHE.EU
Edition 130

** VHF/FM News ** (all QRGs in MHz)

* BELGIUM
BRTN Radio Donna at Schoten on 89.00 now using 20 kW, RTBF-2
Frequence Wallonie at Wavre on 101.10 / 50 kW. (FMBB, R. Brand)

* FRANCE
New stations in the Mulhouse area: Europe 1 on 94.80, RTL on 107.10,
RTL 2 on 91.20 MHz (ex R. Porte Sud) and Emission Habsheim on 98.10.
(C. Bruelhart, DK2GO)

* GERMANY

* Baden-Wuerttemberg:
New transmitters: S2 Stuttgart-Degerloch 105.70 / 75 kW (ex 87.90 / 1 kW),
S4 Frankenradio in Bad Mergentheim on 105.50 / 10 kW (ex 100.50 / 5 W).
Planned: S4 Kurpfalzradio in Buchen-Wallduern 107.50 MHz / 25 kW. (K. Hahn)

* Bavaria:
Antenne Bayern in Hochries on 107.70 now with 50 kW (ex 10 kW).

* Berlin:
New station: "Newstalk 93,6" on 93.60 MHz with a low-profile talk px.
Power changes: KISS-FM 98.80 / 3 kW, RTL 104.60 / 8 kW,
Klassik-Radio 101.30 / 5 kW. (DC7ER,MABB)

* Brandenburg:
ORB Fritz auf 100.10 MHz is to be moved from Angermuende (3 kW) to Casekow
(50 kW) during March. (DG2NUH)

Berliner Rundfunk 91,4 now transmitting also via Cottbus 102.20 / 3 kW and
Casekow 100.90 / 1 kW. BB-Radio on air in Pinnow on 104.30 / 100 kW,
Inforadio in Calau on 104.40 / 60 kW. (DC7ER, DC7TL, MABB)

* Hesse:
hr 1 new at Heidelstein/Rhoen on 104.80 / 50 kW (ex FFH Vogelsberg).
FFH Eschwege (104.60) has been closed.

* Mecklenburg-Vorpommern:
DLF is on air in Garz on 104.00 / 10 kW. (DG2NUH)

Ostseewelle on air at Heringsdorf on 103.30 / 2 kW, Antenne MV at
Heringsdorf on 105.40 / 10 kW and at Garz on 105.10 MHz / 50 kW.

* Northrhine-Westphalia:
New transmitters for local stations: Radio RST Tecklenburg 104.00 / 1 kW.
Antenne Niederrhein at Kleve on 90.10 / 0.2 kW.

* Sachsen:
DLF on air in Dresden on 93.20 / 1 kW. (DLR)

* Schleswig-Holstein:
NDR 5 N-Joy Radio new at Heide on 94.90 / 0.5 kW, NDR 4 new at
Luebeck on 95.90 / 0.1 kW. (NDR u.a.)

New network NORA (NordOstseeRAdio) started transmissions on 1-1-96:
Sylt 89.10 / 1, Luebeck 91.50 / 1, Kiel 97.00 / 0.1, Lauenburg 97.40 / 0.5
and Kaltenkirchen 101.10 MHz / 20 kW.
Planned for 1996: Flensburg 88.50 / 0.16, Bungsberg 106.20 / 0.25,
Schleswig 92.40 / 1, Garding 94.10 / 0.5, Helgoland 101.60 / 0.5,
Neumuenster 88.90 / 0.5, Rendsburg 93.60 / 0.5, Itzehoe 104.90 / 1 kW.(ULR)

* SWITZERLAND
At the new Chasseral site DRS 1 (103.00) und RSI 1 (107.30) are on air
with 20 kW. On the Saentis, RSR 1 is new on 99.90 / 44 kW, RSI 1 will
follow on 107.80. (C. Bruelhart)

Posted by
****
* Michael Woldt * Internet: woldt@zedat.fu-berlin.de *
* (UKW/TV-Arbeits- * Fido : Michael Woldt @ 2:2410/205.16 *
* kreis) * *
* D C 7 T L * Packet-Radio: DC7TL @ DB0GR *
****

2775. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4iqun5$20n@vixen.cso.uiuc.edu>
Source record: 24711

He could be thinking of the "one two three four" count which is done in staccato fashion in the reprise, just before "a Day in the Life."

2776. Re: Profanity on the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Lou Kolb <loukolb@postoffice.ptd.net>
Message-ID: <4iqun5$20p@vixen.cso.uiuc.edu>
Source record: 24712

I can recall WFIL in Philadelphia was so conservative, they made their own version of Paul Simon's Kodachrome. They snipped the phraze, "crap I learned," and replaced it with the phraze, "girls I knew," from the next verse. I don't remember anyone else doing this, and the first time I heard it, it really knocked me for a loop.

2777. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: wave7th@aloha.net
Message-ID: <4iqun7$20r@vixen.cso.uiuc.edu>
Source record: 24713

In article <4idktn$9i6@vixen.cso.uiuc.edu>, slwork@netcom.com (Steve Work) wrote:

> El Ray de Disco (rds6t@curry.edschool.virginia.edu) wrote:
>

>
> There's obviously a difference in "levels" of profanity. It doesn't
> matter if the "f-word" is used but how many times is used. Lots of
> stations play "Who Are You" with the f-word only once in the song. But
> these same stations are not going to play tracks from NWA's "EFIL4ZAGGIN"
> where every second or third word uttered is the f-word. It's very true
> that indecency rules are enforced on a complaint basis.
>
> In fact, has the above NWA record (or any part of it) EVER been played on
> the air? Other than a highly sanitized version on one track which was
> put together. Was this the first or only album ever to reach #1 on the
> charts without airplay?

In May 1991 I came to Hawaii to work for Radio Free Hawaii (KDEO-FM), a commercial station with music controlled by a listener ballot system to this day. It was just prior to start-up for the new format and the PD was concerned because NWA's "Fuck the Police" had made the initial playlist and he didn't know how he could play it. Having never heard the song I volunteered to get out the blade and reverse a few "fucks" (the station had only the bare essential equipment at that time). Well there are somewhere around 150 or so "fucks" in that track (I lost count) and that's how I spent my first working day in paradise. They carted it up, called it "FCC the Police" and played it for months until the cart broke. I think they later recreated it using a Harmonizer. I have never voluntarily listened to an NWA song again.

2778. Re: Promoting a book via radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: glr@ripco.com
Message-ID: <4iqun7$20t@vixen.cso.uiuc.edu>
Source record: 24714

drmaier@wam.umd.edu (Louis Maier) wrote:

>My father recently had a book published. The publisher is a small
>university press (Ide House) and has done next to nothing to promote
>the book. My father has been doing personal appearances and readings
>with a good deal of success, as he usually sells several books (e.g.
>in his last appearance, he sold 16 books in a audience of 25 people)
>and is often invited by audience members to give presentations to
>other groups. However, when it comes to radio and TV, he has had
>difficulties getting interviews. So far, he has managed to get
>interviews at a couple stations in our local (Washington DC) market,
>a 30 minute interview on WGTS FM's program Generations, and a 30
>minute interview on Cable TV 21 (the Montgomery County Channel).
>I assume that these interviews went well, since members of the
>productions crews asked about getting copies of the books.

>In attempting to arrange radio interviews, several questions come to
>mind:

I've had good luck advertising in Radio & TV Interview Report
Magazine, they are near the Philadelphia area... since I started
my own show 3 years ago... I haven't done to much promo on other
stations... but totalled about 250 interviews...

Radio & TV Interview report runs about $300 for a 1/2 pg ad...
I don't have their number handy...

Links, Downloadable Programs, Catalog, Real Audio & More on Web
Full Disclosure [Live] -- Privacy, Surveillance, Technology!
(Over 153 weeks on the Air!)
The Net Connection -- Listen in Real Audio on the Web!
http://pages.ripco.com:8080/~glr/glr.html

2779. radio promo collecting?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: japhy@ix.netcom.com
Message-ID: <4iqun8$20u@vixen.cso.uiuc.edu>
Source record: 24715

Hi.

I hope this isn't an inappropriate forum, but I was wondering if any of you folks out there are aware of a site/group/club that supports collectors of radio promotional items.

I had collected for years, but fell out of the loop for awhile. Any direction would be greatly appreciated!

Feel free to mail japhy@ix.netcom.com

Thanks!

2780. Re: NEED #10AWG RADIALS FOR NEW AM STATION

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4iqun8$20v@vixen.cso.uiuc.edu>
Source record: 24716

rburguet@scsn.net (Richard Burguet) wrote:

>I am launching a new AM daytime 10,000 watt station in South Georgia,
>and need 35,000 feet of # 10 AWG drawn copper for radials. If you
>have any connections or suggestions PLEASE e-mail my partner at
>rburguet@scsn.net or call me at 912 638-5611 right away

Easy - contact any nearby electrical wholesaler. One that
services major electrical contractors. They will give you a
competative quote. You can get the wire in "small putups"
which are suitable for small tractors and can be handled by
one person, or you can get put ups of around 25,000 feet per
reel. Requires a "Cat" to handle. The 25,000 foot putups
cost somewhat less. It all depends of what you will be using
to install the ground system.

Rob

2781. Re: Radio Organist Rosa Rio?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4iquna$210@vixen.cso.uiuc.edu>
Source record: 24717

On 20 Mar 1996, p020188b@pbfreenet.seflin.lib.fl.us (William Brainard) wrote:

> Does anybody remember the radio organist Rosa Rio? I believe she was
> staff organist for NBC radio in the 1940's. I recall in a radio show
she
> appeared in with Dick Bertel on WTIC AM 1080 radio in Hartford 10-15
> years ago and she played some of the themes from radio soaps on a
> Hammond organ which she lovingly called a "plug-in". Anyone ever hear
> of that term?? Thanks to all in advance! Bill

Rosa Rio is (or was) performing silent movie organ soundtracks for a company called Video Yesteryear in Sandy Hook CT. I presume this has to be the same Rosa Rio. Perhaps she can be reached through them.

Clarke

==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2782. Subject: Radio Organist Rosa Rio?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: "Robert I. Scherago" <76131.751@compuserve.com>
Message-ID: <4iqunb$211@vixen.cso.uiuc.edu>
Source record: 24718

William Brainard inquired:

>Does anybody remember the radio organist Rosa Rio? I believe she was
>staff organist for NBC radio in the 1940's. I recall in a radio show she
>appeared in with Dick Bertel on WTIC AM 1080 radio in Hartford 10-15
>years ago and she played some of the themes from radio soaps on a Hammond
>organ which she lovingly called a "plug-in". Anyone ever hear of that
>term?? Thanks to all in advance! Bill
>William Brainard
>p020188b@pbfreenet.seflin.lib.fl.us

This brought back memories; I was an engineer for WTIC, and went with Dick Bertel to Rosa Rio's home in southern Connecticut to record the interview and some of her music. We then brought the tape back to the station and added excerpts from some of the old radio shows for which she provided the music. I remember her as a gracious lady. It was especially meaningful for me, since I had grown up on old-time radio and remembered hearing her music and her credits for years.

Incidentally, Dick Bertel is now Chief Producer at the Voice of America in Washington, and I'm also at VOA, working as a technical project manager!!!

Bob Scherago

2783. Keymarket/River City

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Dean Kresge <Kresged@postoffice.ptd.net>
Message-ID: <4iqunc$213@vixen.cso.uiuc.edu>
Source record: 24719

Can anyone tell me how to find out how many Radio Station Keymarket or River City owns. FCC Home page doesn't seem to give me that kind of data. Has anyone ever had a runin with either of these companies????

2784. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4iqunh$21c@vixen.cso.uiuc.edu>
Source record: 24720

MagnaDan (magnadan@aol.com) wrote:
: Regarding WAVC in Duluth changing its call letters to KKCB, how does a
: station that has a "W" as the first letter in its calls get new call
: letters starting with a "K"?

: I assume that if KDKA in Pittsburgh changed its calls, they would probably
: have to conform and get letters beginning with "W". WOW in Omaha would
: have to recieve a "K".

Minnesota is in some kind of strange Twilight Zone, what with the
Mississippi running through* the state, not just along a border. There
are plenty of mismatched designations in the state, including both W & K
call letters in the Twin Cities (WBOB most recently, even though it's
studios are in Minneapolis, i.e. west of the river-- but then what about
KCFE, which is also located west of the river?) and St. Cloud, where
the river runs just west of that city but through the middle of it's
'metro' area. Compounding the confusion in the Cities is the fact that
many stations share the same tower, which is located east of the river.

Egads!

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

2785. Re: SALES: Is there a Future for free standing AM's?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Fred Weinberg <fred@ktrt.com>
Message-ID: <4iqunc$215@vixen.cso.uiuc.edu>
Source record: 24721

We do it every day and I'm buying as many stand-alone AM's as my bankers will let me. True, we're networking some of them and clustering some of them geographically, but if you think Infinity is going to serve Muskogee Oklahoma (or Tulsa, for that matter) as well and as cost effectively as my staff, you are smoking something.

We sell radio the old fashioned way. We make 20 calls a day and we sell radio before we sell our stations. We NEVER badmouth other radio stations and we try and solve our customers' problems as opposed to dropping a rate card on the table and saying take it or leave it.

Finally, we deliver results. We have a filet of audience that buys things and doesn't need the credit department to pay for them.

Yes, the big boys are going to get the buys made by 23 year old media buyers who can barely read an arbitron book much less realize that most of it is nonsense, but any mom and pop merchant (and there are over 21,000 of them in Tulsa) can be sold radio with the right approach. And most of them can't afford $120 morning drive spots.

2786. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4iquni$21d@vixen.cso.uiuc.edu>
Source record: 24722

I can't speak for WBZ, since they are not currently a client of mine, but I do have friends there, and my best guess is that with a new owner (CBS) rigorously evaluating all current expenditures and with several staff changes and a PD having left, their priority right now is something other than a home-page. Given how promotion-minded WBZ has been in the past, I'm sure they'll get to it at some point, but right now I think everyone is waiting to see who the decision-makers will be as the new CBS leadership goals evolve. donna halper/halper & assoc.

2787. Re: S. American Radio Network?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: andrewr@gate.net
Message-ID: <4iqune$217@vixen.cso.uiuc.edu>
Source record: 24723

p020188b@pbfreenet.seflin.lib.fl.us (William Brainard) wrote:
>Anyone know who the South American Radio Network is that owns about 100
>radio stations in the US? Think they own WBZT AM 1290 in West Palm
>Beach.. thanks in advance!!

WBZT is owned by American Radio Systems, which also owns WIRK-FM and
WKGR-FM in West Palm Beach, plus stations in other markets in the US.

Andy in Jacksonville

2788. FCC Terminology

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Dan Strassberg <0003372209@mcimail.com>
Message-ID: <4iqunf$219@vixen.cso.uiuc.edu>
Source record: 24724

I saw your post in Airwaves Online. Let me try to help. In answer to your basic question--does the info in the database tell you in which direction the station broadcasts? The answer is, for most people, it does not. You need to know quite a bit about the design of directional arrays and the location of other stations on the frequency to even guess successfully about the nature of a station's directional pattern given the information in the database. If you have the information about the location of other stations and you know which stations have been on the frequency the longest, you can probably guess at the shape of the pattern just as successfully without the database info as with it.

What you need is a book of directional patterns. The National Radio Club has just announced the publication of a new edition of its Night Pattern Book (publication number NPB). Like all NRC publications, it is available at a very reasonable price (US$16.95 for NRC members in the US and Canada, US$22.95 for others in the US and Canada). You can order a copy from Ken Chatterton, NRC Publications, PO Box 164, Mannsville NY 13661.

As to degrees, the database uses the term to mean two quite different things. When it talks about orientation, it is referring to degrees of the compass, which divide a circle into 360 degrees. Zero degrees is true North, 180 is due South, 90 is due East and 270 is due West. When the database talks about spacing or tower height in degrees, it refers to electrical degrees, a unit of length. To determine how much distance one electrical degree equals, you divide the station's wavelength by 360. To determine the station's wavelength in meters, divide 300 by its frequency in MHz. A station operating on 1000 kHz (1 MHz) has a wavelength of 300m. To convert meters to feet, multiply by 3.28. Thus the wavelength at 1000 kHz is 984 ft. To determine the spacing between towers or the height of the towers, multiply a distance equal to one electrical degree by the spacing or height in degrees that you see in the database.

AM station antenna heights vary. Generally, stations on lower frequencies must have taller towers to achieve reasonable efficiencies. However, because AM groundwave propagation is more efficient at lower frequencies, if everything else is equal ("everything" in this case being the electrical height of the towers, the number of conductors, and the electrical length of the ground system, the soil conductivity--a very important factor, and the directional pattern), a station operating at a lower frequency will have much better daytime (groundwave)

coverage than another station operating at a higher frequency. A very rough rule of thumb is that if you double the frequency, you need 20 times the power to get the same coverage.

Ground conductivity has a dramatic effect on AM propagation. The best natural conductor of medium-wave signals is salt water, which has a conductivity of 5000 millimhos/m. In Kansas, the Dakotas, Eastern Montana, Saskatchewan, and Alberta, the soil conductivity in many places is 40 mmho/m. The largest area coverage of any AM station in the US belongs not to a 50 kW station but to KFYR in Bismark ND with 5 kW on 550 kHz. KFYR has the benefit of a low frequency and excellent ground conductivity. In other parts of the country (the area around Atlanta, and Litchfield County in northwestern CT are two I happen to know about), the conductivity is as low as 0.5 mmho/m, just a little more than 1/100 as high.

Another factor affecting coverage is antenna height. By keeping the discussion of antenna heights in degrees, you can normalize for the effects of frequency. The most efficient AM antennas are somewhat taller than 1/2 wavelength (180 degrees). The most common height is 1/4 wavelength (90 degrees). Reasonable efficiency is achieved down to roughly 1/6 wavelength (60 degrees).

The 50 kW station you cited had towers of 135.5 degrees, midway between 1/4 and 1/2 wavelength, and had an rms field of 2355 mV/m, where rms means root-mean square. This number is the unattenuated field at 1 km. What that means is, if the ground were perfectly conductive and you took field-strength measurements around the compass at a distance of 1 km from the electrical center of the antenna, and you took the square root of the average of the squares of the measured field strengths, the result would equal 2355 mV/m. The reason that you have to take a bunch of measurements around the compass is that the station is directional. The effective field strength in some directions is quite low and in other directions is equivalent to a power much higher than the actual 50 kW antenna-input power.

Class I stations are required to have more efficient antennas than Class II or III stations, which in turn are required to have more efficient antennas than Class IV stations. The minimum unattenuated rms fields at 1 km with 1 kW for the various station classes are: Class I 362 mV/m, Class II and III 282 mV/m, Class IV 242 mV/m. Since the station you cited operates with 50 kW, to make comparisons with the field strengths just above, which are for 1 kW, you must divide by the square root of the power ratio, in this case 7.07 (the square root of 50). The cited station has an rms field of 333 mV/m/kw, which is consistent with its antenna height. I have found some stations in the database for which the normalization to 1 kW is already reflected in the numbers. So be

careful. If the numbers don't sound right, try multiplying by the square root of the power ratio and compare the result with the figures for other stations with the same power and roughly the same antenna height.

A way of slightly increasing a station's antenna efficiency is to top-load the towers. This station (like most AM stations) does not use top-loaded towers. You can tell from the top-loaded(0) notation. If the towers were top loaded, the listing would read top-loaded(1). Top loading is sometimes accomplished by placing what looks like an upside-down top hat on top of the towers. It can also be done by using a portion of the guy wires that support the tower. Implementing the guy-wire approach to top loading (used by two Boston-area stations that I know of--WRCA 1330 and WNTN 1550) looks to be quite inexpensive and I don't understand why more stations haven't used it.

Well, I hope that helps to answer your questions. It sounds as if you are not an engineer or an engineering student. Hence I don't know if you really care about this stuff. I find it interesting, though.

2789. Re: Technics turntable help

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4iqunf$21a@vixen.cso.uiuc.edu>
Source record: 24725

In article <4iob26$8db@vixen.cso.uiuc.edu>, wallyaudio@aol.com
(WALLYAUDIO) wrote:

> Reply-To: wallyaudio@aol.com (WALLYAUDIO)
>
> I am looking for either a Technics EPA-B500 tone arm or an SME 3009/S2 or
> S/3 tone arm. . .

Someone on rec.audio.marketplace has an SME tone arm for sale.

John R.

2790. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: stud@winternet.com
Message-ID: <4iqunh$21b@vixen.cso.uiuc.edu>
Source record: 24726

magnadan@aol.com (MagnaDan) writes:

>Regarding WAVC in Duluth changing its call letters to KKCB, how does a
>station that has a "W" as the first letter in its calls get new call
>letters starting with a "K"?

>I assume that if KDKA in Pittsburgh changed its calls, they would probably
>have to conform and get letters beginning with "W". WOW in Omaha would
>have to recieve a "K".

>It seems to me that stations in Duluth would be considered east of the
>Mississippi and could only recieve a "W"

>Maybe it isn't as big a deal as I make it. Just asking.

In Minnesota, stations can have either W or K... the line that divides
K-land and W-land kinda twists around... In Minneapolis, about 1/2 the
stations are K's and about 1/2 are W's.. To the best of my knowledge,
they can all run 100K as if they were on the west of the Mississippi

Mark

--
Mark Steiger stud@winternet.com http://www.winternet.com/~stud
Key Fingerprint = 9F DE FD 90 CB 4C DF 9A C5 4A 41 63 3C 6E 33 83
HAL 9000: "Dave, put those Windows disks down...Dave...DAVE!"
Finger me for my PGP key and other fun stuff..

2791. ADMINISTRIVIA: Real Name Policy (repost)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4iqum8$1vm@vixen.cso.uiuc.edu>
Source record: 24780

[Moderator's Note: This is a repost of the results of a straw poll conducted on this group, about a year ago, regarding the use of 'real names' on the rec.radio.broadcasting newsgroup, and its companion digests such as AIRWAVES and AIRWAVES-SELECT. It is posted for your information and understanding of this policy. Bill]

Hello All:

Well this has certainly been an interesting poll.

I received 70 replies to the request for input on the subject of requiring 'authentic' or 'real' names on AIRWAVES/rec.radio.broadcasting by the cutoff time, and several after that time.

The idea stems from conversations I have had with Barry Mishkind about his belief that requiring real names on the FIDO broadcast echo has raised the signal-to-noise ratio substantially on that forum, without any perceptible negative effect. Since we are, primarily a professionally oriented forum of adults, it seemed like a good idea to encourage, and even require a poster to sign a real name to her/his name t their post.

So I posed the question to the group to see what all of you felt. The results are kind of interesting in that what was originally a binary choice question, has turned out to shed quite a bit of light on the ideas of this group.
The Votes

If you just count the votes, you have a landslide in favor of real names that Nixon would have been proud of!. Like 59 Yes votes to 11 no votes. However those ballots dont tell the whole story. It was in the stuff written AFTER the vote that told <begin Paul Harvey Mode> "The Rest Of The Story" <exit Paul Harvey mode>.

THE YES VOTERS' ISSUES:

1) Higher brain-balone ratio as posters would be required to identify themselves and their posts.
2) Having some kind of handle on who they are corresponding with.
3) Having a real name attached to a post adds maturity and professionalism to the discourse.
4) Handles are the domain of children and game players which have little if any place on a quasi-professional forum.
5) Rumor control would be improved as those posting such would be forced to identify themselves.

========= HOWEVER ========

Despite the smaller numbers, there was also substantial and moving input from the NO voters too.

1) Denial of access based, not on content, but on a perception of what constitutes a 'real' name.
2) Some misunderstandings on matters of 'air names' being considered as valid as birth names for those posters who choose to only be known by their air names for various reasons.
3) Concern over repercussions against those who post advance or 'sensitive' information and the impact of that possibility on the quality of information the group will see.
4) Concerns over increasing restrictions on postings and where it will lead/end.

So, it is not just a cut and dried matter as the raw votes would suggest. So after looking at a variety of very good reasons why and why not, I concluded that the following would come as close to pleasing most readers who have replied.

1) Since we are all adults here, and this is a fairly professional forum, we can safely, I believe, call a halt to 'handles' as the sole name on a post. By Handle I speak of non-realistic nick-names as one might find on CB or IRC (RockMeister, RadioGod, ad-nauseum). Virtually all of the yes voters saw this as the real issue. If you have an account with a "handle' type name attached to it, dont fret. Just sign your name at the bottom.

2) 'Real name' is defined as a) Your real, legal name - or - b) Your current on-air name (or name you are known as in the business). If you do want to use your air-name, it would be appreciated if you also include the station/network too, so people know which 'Chris Cannon' we are talking to :-) <latter is NOT required, though>.

3) Situations which are unusual, or which require an anonymity will not be locked out. It should be brought to my attention in the article. Example: If posting information under your real or air name would endanger your job or standing, tell me about that and Ill be sure you are covered.

4) Any poster seeking work in the biz, or looking for T&R's from talent in the group must have a real name, postal address, and preferably (but not required) a voice phone to post here. This is an attempt to keep scams from proliferating while not restricting good, valid information.

5) Any poster who has a commercial affiliation, and starts (or contributes to) a thread involving their type of products, they MUST identify themselves and their company. Even if they are not directly promoting their wares in that particular post, and even if they are not officially speaking for their company. With the increasing level of commercialism on the net, I would like to make sure that those with a commercial axe to grind do so in the open. I will not kill a post simply because it is

made by a person with a commercial affiliation, but you *must* make it clear that such is the case.

It is also good to remember that a real name will make your post more credible and will increase the chances that you will receive credible replies. Many on this group have told me that they wont even read, or reply, to posts with 'handles' as the sole means of identification.

A few voters suggested banning all AOL posts. While AOL is the biggest offender of handles (by allowing multiple screen-names per account) I cannot see banning all of AOL. Many good users use AOL and I wont join the anti-AOL crusade at this point. However I sure wish they would stop offering multiple logins on one account.

Also, I am not going to be bothered following up on or checking up on the validity of names, unless there is a problem with a poster posting libelous, or fraudulent material on this forum. The move toward real(istic) names is merely an attempt to control the silliness that some handles bring with them.

I certainly hope we can all live with these policies. I tried to take into account, the various reasons people had for their opinions, rather than just counting raw votes. Everything done here is in the interest of maintaining an intelligent, respectful, informative and fun newsgroup/list for those who work in, have worked in or take a personal interest in the great field of radio broadcasting.

Unlike many Net Moderators, I actually care about the users of this forum. While lines have to be drawn someplace, I try hard to remain responsive to the needs of the posters and readers. As I have said numerous times, we have the greatest, most knowledgeable, friendliest group of radio-heads assembled anywhere. Lots of posters have written to say that they get more information, and more timely information from this forum than from traditional trade pubs. Many old friendships have been re-united via this group, many new ones have been formed.

I often receive mail thanking me for this product. While I do a good little bit of work keeping the noise down to a minimum, and I appreciate the kind words, let it be known far and wide that I am responsible only for what you *dont* see here. What you *do* see in the pages of AIRWAVES and r.r.b is to be credited to * YOU * the people who ask the questions and post the answers. I am honored to be among such great minds.

My personal mail box is always open for anyone who wishes to write. I answer ALL mail (some might take longer than others) so feel encouraged to write. <wdp@airwaves.com>.

Sincerely

William Pfeiffer
Moderator rec.radio.broadcasting/AIRWAVES

2792. Re: WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: dbalalos@postbox.acs.ohio-state.edu
Message-ID: <4iqune$218@vixen.cso.uiuc.edu>
Source record: 24781

In article <4iob2c$8dj@vixen.cso.uiuc.edu> Brian Sack <bsack@mindspring.com> writes:

>WSTR here is running promos announcing that "at 7 a.m. tomorrow, Star-94
>will own another radio station" or something to that effect. I believe
>they're Jefferson-Pilot. Did JP buy another Atlanta station recently?

Interestingly enough, there is a WSTR-TV, Star 64 in Cincinnati, OH. How can
two stations in separate cities have the same call letters? Or has the FCC
relaxed its criteria for this too?

Dan

2793. Help wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: gene_heskett@wvlink.mpl.com
Message-ID: <4iquml$206@vixen.cso.uiuc.edu>
Source record: 24782
Cross-posted to: sci.engr.television.broadcast,rec.radio.broadcasting,alt.tv.jobs

Help wanted:

Television transmitter operator

This position is an ideal position for an older operator/engineer type who is now finding it a bit hard to find work due to his age. To me, thats an advantage if with that age comes a few years experience with an old GE low band vhf transmitter. Are you reasonably sober? Does the phrase "TF-3A" mean anything to you? If both answers are yes, then I need you to:

Come to Wild, Wonderfull West Virginia. Watch the deer and turkeys play out your window, or ours. Hear the music of an occasional coyote in the evenings.

The duration of this job could last from now till we pull the plug on the last NTSC transmission, which at the current state of progress, might never happen! Most assuredly another 8-10 years. Our transmitter has never been remote controlled, and has very little prospects of ever being remoted. It is fairly stable, but not enough that I'd feel good leaving it alone for days at a time.

We are of course, an "EOE" company, and have an insurance package thats about par for the times. We maintain and fuel a 4WD pickup, currently an 89 Ford 150 series, so that you won't have to beat your vehicle up when the road goes bad with the weather. In the last 2 days of my running that 1/2 mile of road, I've counted deer in quantities of 10 or so twice, and wild turkeys, one yesterday, then tonight about 20 in one group about roosting time. Several nice beards were noted in that group!

Our city of license is Weston WV. The transmitter is 3 miles north on state hiway 19, and I-79 going north-south runs right by our doors. Our studios are located in Bridgeport, at the 119 mile marker of I-79, just get off and follow your nose to the bottom of a 250 foot tower thats visible from the exits.

If you think this might be an old, comfortable shoe to settle into, give me a message at the email address in the sig below, or a resume to:

Gene Heskett, CE
WDTV
P.O. Box 480
Bridgeport WV, 26330

Or a phone call, your quarter, to 304-623-5555, afternoons to enhance the chance I'll be at that number.

```
/* Gene Heskett | These opinions are NOT to be */
/* CE @ WDTV Weston/Clarksburg WV | confused with the official */
/* <gene_heskett@wvlink.mpl.com> | WDTV managment views */
#include <std.disclaimer>
```

2794. Re: Expanded Band 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4iqums$20f@vixen.cso.uiuc.edu>
Source record: 24783

In a previous article, Lance Ballance mentioned the lack of musical variety found of KXBT's tests. They were playing CD's in their entirety--and very few of those, but they were JUST TESTING!!! Their full-time operation started on March 19, with satellite-delivered soul oldies after 7 P.M. PDT. This should prove to be more pleasing, eh?

--
Rick Lewis
ricklew@aztec.asu.edu

2795. Re: KXBT, Vallejo, CA testing on 1640

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: gds@best.com
Message-ID: <4iqums$20g@vixen.cso.uiuc.edu>
Source record: 24784

In article <4iob0m$89q@vixen.cso.uiuc.edu>,
Richard Vige <richvige@scruznet.com> wrote:
>KXBT is pretty much full time now, covering much more of the Bay Area
>than it did on 1190 with 1000d. Its now running 10000 day and 1000
>night. Vallejo is about 30 miles or so NE of San Francisco, and the
>signal is quite listenable as far south as San Jose, which is about 70
>miles south of Vallejo.

Hmmm. I get better reception on 1190 than on 1640 in downtown Palo
Alto and Mountain View, both closer to Vallejo than San Jose.

2796. Re: Looking for 14" Flat Panel LCD monitors for studios

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: brat@interlog.com
Message-ID: <4iqumu$20h@vixen.cso.uiuc.edu>
Source record: 24785

In article <4iob0p$89v@vixen.cso.uiuc.edu>, tber_rmf@bci.krakow.pl (Tomasz Berezowski) wrote:
>
>Peter Bourke <pcbaus@camtech.net.au> wrote:
>>...
>>I have seen some flat panel LCD monitors, but they are all kind of 10" size
>>display maximum. Does anyone know of a source of larger LCD monitors?
>
>I have attend INTER BEE Exhibition in Tokyo last autumn and I have
>seen 15" CANNON display. It was very bright and have almost 180
>degrees of visibility. Guy on the stand called it FERRO-LCD. I do not
>remember exact model name. But the price was crazy - about $5000.

The April issue of PC Computing has a review--well, a sneak preview, anyway--
of the latest offerings from Sony.
The MultiSync LCD300 (13" display area is equivalent to what you get
on a 15" CRT) is $5,999 and the smaller LCD200 is $3,999. As the preview says,
these prices are "without the computer."

Bernie

2797. Love Song hosts???

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: David.Allan@pandabbs.com
Message-ID: <4iqumv$20i@vixen.cso.uiuc.edu>
Source record: 24786

Are there any love song hosts out there? If so....
I would like to hear from you...Maybe we can swap a few ideas, etc.

D

- -
Dave in Boston (FIDO: 1:330/204)
... "42? 7 and a half million years and all you can come up with is 42?!"
--
|Fidonet: David Allan 1:330/204
|Internet: David.Allan@pandabbs.com
| Web URL: http://www.pandabbs.com
| Standard disclaimer: The views of this user are strictly their own.
| PandA's Den BBS FidoNet < > internet gateway - email info@pandabbs.com

2798. Stand Alone AM's "THE PEOPLES STATIONS"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: wpsp@ix.netcom.com
Message-ID: <4iqumb$1vr@vixen.cso.uiuc.edu>
Source record: 24787

In the world of wall street FM's and AM's combos. Is there hope for the stand alone AM's anymore? How would you sell it? I ask because I feel that like all of life itself everything has become to big for it's own good. No one wants a home town station like in the old days of radio. Even NBC sounded like it was being broadcast out of your back yard. Is there hope? or will all radio stations belong to the big boys!

2799. Free Appearances (No "talent" fee)???

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: webster@rock107.microserve.com
Message-ID: <4iqumc$1vs@vixen.cso.uiuc.edu>
Source record: 24788

Hi folks...

Anyone doing a street patrol thing where the van and someone from the station go out to some heavy traffic area...whether a mall, an intersection... somewhere...to shake hands and kiss babies? I'm talking about assigned weekly deals...not necessarily broadcasting, which means not during the regular scheduled airshift.

Typically (is there a typically?), are these things staffed by full-time on-air folks? Morning shows...PM drive guy? Or do they go to DangerBoy and such...interns...?

We're going to be doing these things and I was just wondering how much complaining I might feel justified to do? ;^)>

But seriously folks...any ideas to make these things more than just a regular old "Hi, how are ya? Here's a sticker!" Tickets and stuff, naturally but anything anyone out there is doing in a stop-and-go half hour deal that gives us a little bang for the buck?

Thanks!

John Webster

2800. Canadian Broadcast Directory

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4iqumd$1vt@vixen.cso.uiuc.edu>
Source record: 24789

The Southern Ontario Radio News and Broadcast Engineering page has now
been greatly expaned to included ALL broadcasters in Canada (Both Radio
and TV stations) that have a presence on the web. Enjoy!
--

Southern Ontario Radio News &
Broadcast Engineering homepage:
HTTP://www.interlog.com/~jmckay

2801. Country in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: wrichard@amanda.dorsai.org
Message-ID: <4iqume$1vv@vixen.cso.uiuc.edu>
Source record: 24790

Broadcasters have been trying to play country music on the radio here in NYC for more than 40 years. WNBC (now WFAN) ran part of the Grand Ole Opry on Sat. nights. Martin Block played the top 5 country hits each Saturday morning on WABC. A guy named Don Larkin did a 2 hour daily program, "Hometown Frolic," on WAAT Newark (This call sign is in use again, but the actual station of that time now is WWDJ, Hackensack.)
WWDJ tried it full time, and it didn't "take."
WHN tried it full time. So did WTHE, Mineola (10 KW at the time.)
Ditto WKHK, and of course, the late lamented WYNY.

The reasons the stations didn't stick with it varied from "no signal" to "no ratings," to "not enough money."

When Scott Carpenter and I did the morning show on WYNY (1989,) we pulled in a fair arbitron rating. It wasn't enough. Westwood, then the owner, fiddled and fiddled, "improved" and "streamlined" the station right into the ground. Jim Kerr couldn't save them. Dan Daniel couldn't save them. They weren't happy to make a few million over costs, so they sold.

The country audience in NY and surroundings is a marvelous group. It's loyal, dedicated, and relatively undemanding. The people come out for "events," and shows. They shop at sponsors' businesses. They go to great lengths to keep the music playing.

It's a damned crime they have to.

I am a native New Yorker. I have lived here all my life. I, too, love the music, and regret it's always been a fight to keep it on the air.

Wes Richards
New York, NY
wrichard@dorsai.org

2802. Sales: Digital Fact or Fiction?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: wpsp@ix.netcom.com
Message-ID: <4iqumg$200@vixen.cso.uiuc.edu>
Source record: 24791

Why hasn't they implemented Digital Audio Broadcasting is it Feasible
or is it the typical FCC BS? What will Digital do to the prices of
AM's? will they skyrocket or will FM's have to reduce prices?

2803. PHOENIX RADIOWATCHERS 3/20

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4iqum9$1vn@vixen.cso.uiuc.edu>
Source record: 24792

A few things cluttering up the notebook since last time:
Country KNIX(102.5) has cut Carolyn Coffee loose...
she'd been part of the John and Bobby morning show.
They will continue.
Talk KFYI(910) has flipped Dr. Laura Schlesinger and Ken
Hamblin's syndicated shows....Dr. Laura moves to 6PM...Hamblin to
9PM. 'FYI says a lot of Hamblin fans
wanted the show on later so they wouldn't have to choose between him
and Suns basketball on KTAR(620).
The "Hot Tub Radio Party" has found its third home
in as many months in the Valley of the Sun. Talk KXAM
(1310) has decided to leave the transmitter on 24 hours(they had been
signing off at midnight)..."Hot Tub" fills graveyard(and no doubt sets
morning talker and former
conservative Republican Congressman Sam Steiger's
teeth on edge). The station was at all-news KOPA(1440) until it
flipped to a simulcast of sister Classic Rock KSLX(100.7)...then
moved to Wickenburg New Age FM KBSZ(94.1)for a whopping 6 days.
And, from Charlie Van Dyke's Arizona Republic
radio column...Phoenix's own Trendata is preparing to
expand...if you don't know about them....they measure
radio listening by monitoring "leakage" from the antennas of passing
cars. It only works with FM...it doesn't give you
demographics...it doesn't give you time spent listening..but it does,
with the right sample size...give you what people are really listening
to instead of what they write down a week later when Arbitron is
asking for the diary back.
Van Dyke printed Trendata's list of Top 10 FM stations
for February...

#1. KKFR(92.3-CHR)
#2. KMLE(107.9-Country)
#3. KNIX(102.5-Country)
#4. KOOL(94.5-Oldies)
#5. KSLX(100.7-Classic Rock)
#6. KDKB(93.3-AOR)
#7. KUPD(97.9-AOR)
#8. KEDJ/KHOT Simulcast(106.3/100.3-Alternative)
#9. KZON(101.5-Alternative)
#10.KESZ(99.9-Adult Contemporary)

Trendata's Top Ten FM Morning Shows for February:

#1. Tim & Willy (KMLE 107.9)
#2. Bruce Kelly & Maggie Brock(KKFR 92.3)

#3. John & Bobby(KNIX 102.5)
#4. Tim & Mark(KDKB 93.3)
#5. Howard Stern(KEDJ/KHOT 106.3/100.3)
#6. Beth & Bill(KESZ 99.9)
#7. Dave Pratt(KUPD 97.9)
#8. Tony Evans(KSLX 100.7)
#9. Danny Davis(KOOL 94.5)
#10.Shawn Burke(KHTC 96.9)

2804. PHOENIX: SEBASTIAN LEAVES KSLX

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4iqum9$1vp@vixen.cso.uiuc.edu>
Source record: 24793

Citicasters(soon to be Jacor) Classic Rock KSLX(100.7) PD
John Sebastian has handed in his resignation, effective April 5 .
Sebastian will return to Los Angeles(where he has programmed KHJ and
KTWV) as PD of Chancellor Country KZLA. This has prompted rumors of
a format switch for KZLA, possibly to Classic Rock.
Sebastian says the station will
remain Country..but take a different approach....and says
the challenge of working in a format he's never done
is part of what attracts him to the job.
KZLA ranked 21st in the just-released Winter '96 Phase 2
Arbitrends...Sebastian says it should and can be a
top 10 performer.
Sebastian revived KSLX two years ago, dragging
a station and format that most in the market had pronounced
dead out of a 2.2 and up to a 5.1 in three books. It has since
settled into the high 3's.

2805. looking for FM allocation, application assistance

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4iquma$1vq@vixen.cso.uiuc.edu>
Source record: 24794

Our Vermont-based broadcasting company, Hometown Broadcasting, Inc., is
seeking advice on how to proceed in our efforts to get a new FM
allotment in vermont. what are the estimated costs of: 1. detailed
frequency search 2. application and enginnerring studies for amendment to
FCC table of allocations 3. length of time and estimated (ballpark) application and legal
and engineering fees
to try to obtain C>P> any advice would be appreciated.
jim condon, wkdr@together.net

2806. Dahl's manifesto

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: WNUANews@aol.com
Message-ID: <4iqumh$201@vixen.cso.uiuc.edu>
Source record: 24795

Date: Sunday, March 17, 1996
Source: By Steve Dahl (steve@dahl.com)
Section: PERSPECTIVE
Copyright Chicago Tribune

CORPORATE AIRWAVES RADIO DAZE

I am an unemployed disc jockey.
There are a mess of details that I won't get into, but the bottom line is my boss wanted me to become a dumping ground for sports radio, keeping it short and sweet. But the show needed more of me and fewer interviews with jocks.
I like being me. Not everyone likes it when I'm me. That is the essence of radio.
Even at the height of my career, only nine out of 100 people liked me (or listened to me just to hate me). Recently it was closer to three or four out of a hundred. But even those people, listening for only 15 minutes a day, is enough to make a radio station extremely profitable.
The problem today is that profits, and not creativity, rule the business. That is an exceptional liability in a medium that ultimately relies on the intimacy between broadcaster and listener. It shouldn't be as impersonal as TV, as formulaic, but that is what it's becoming.
I was brought here in 1978 to shake things up a little bit, as I had done in Detroit. I had one of the top rated shows in Detroit, mainly by talking about my life on an FM rock 'n' roll station.
At the time, that was considered revolutionary. A manager in Detroit once had discouraged me from sharing anything with the audience besides the music. He instructed me not even to mention the time of day to listeners because "it bums them out."
When I first came to Chicago and got a job at WDAI-FM, people were checking my forehead for the sign of the devil. Radio here was stilted and boring. Sodium pentothal. Funny stories about animals, every day, for 10 years. The most popular rock station was automated. The Baby Boomers didn't have a voice.
Like my audience in Detroit, they were just waiting for somebody to speak to them.
I did what I did, speaking as 15 different characters, even though they told me not to. The owners got scared, fired me on Christmas Eve and proceeded to go disco.
When I got to WLUP, by comparison a small company, the first thing I did was start making fun of disco. The ratings started to climb. Everybody was happy.
The station, which attracted some of the most creative and iconoclastic people I've ever worked with in radio, was willing to take risks on the air and reaped the financial rewards. Its success had nothing to do with a

formula. There wasn't one.
Nothing lasts forever. In 1980, the station fired me for what it said were assaults on community standards. I spent the next decade refining my own style at three large stations. The more I acted like myself, the more successful I became.
Then I was told to reinvent myself, though I didn't do the reinventing. I got into sports radio at WMVP-AM. That didn't go so well. Too many sports highlights.
After all the changes and compromises, I don't really hate radio. But I'm scared for its future, and mine.
There are no risk takers anymore. I know, I'm so sentimental it sickens me.
But imagine baseball never having Bill Veeck. Or worse, never having another Bill Veeck. No Harry Caray, and no disco demolition.
That's what we've got now, with a handful of broadcasting corporations controlling virtually every important radio outlet.
Don't get me wrong. There are a couple of companies that actually still seem to care about the business of radio broadcasting (especially the ones I'm negotiating with). But most radio broadcasters don't really care about quality if it doesn't meet their bottom-line needs.
The same thing is happening to television, cable, newspapers and periodicals, the information superhighway and the movie industry. Let's hope you'll hear me talking about it. On the radio.

Steve Dahl has been a deejay for 26 years and is on the World Wide Web at http: www.dahl.com

2807. KALC-FM/KIMN-FM Denver Bought

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: GZJR86A@prodigy.com
Message-ID: <4iqumh$202@vixen.cso.uiuc.edu>
Source record: 24796

Drew,

Someone was spreading rumors that they were going to flip formats of KIMN to country, which to me, seems unlikely, since KIMN has been doing well in the ratings, and has an exclusive format in the market. There is also talk that KTCL (93.3 from Fort Collins) may be switching to country as well. It's anyone's guess.

When we were all debating with regard to the 99.5 frequency (now KKHK - The Hawk), many were saying that nobody would try and go up against KYGO, seeing that Jefferson-Pilot will do anything to maintain their #1 position.

Anyway, as of 12:04pm today (3/20) both stations are still running on format. So, I guess we'll see.

Chris Reed
Denver, Colorado

2808. WFAN in New York...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: bleahy@herbie.unl.edu
Message-ID: <4iqumi$203@vixen.cso.uiuc.edu>
Source record: 24797

I am a college student from New York studying at the University
of Nebraska. I listened to WFAN all summer long and miss it very
much. Can anyone fill me in on some highlights and interesting
stories (etc.) that has been happening on the FAN since the summer?
I'd appreciate anything from there. They also don't have a web page,
do they?

Thanks in advance,
Brian Leahy

e-Mail: bleahy@herbie.unl.edu

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_\|/_
(o o)
-----------------oOO (_) OOo-------------------
| Brian Leahy |

2809. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4iqumj$204@vixen.cso.uiuc.edu>
Source record: 24798

Re: 50kw day/night MW stations in N. America

> " 690 2 CBU Vancouver BC DA1

690 XETRA Rosarita, BC, Mexico DA2

is seventy-five thousand, five hundred screaming watts from seven towers in the San Antonio section in Rosarita. The station is the most powerful station geared for English audience in North America. [before I get flamed, please re-read the previous . . .]

I believe XETRA "Xtra Sports 690" changes pattern at night.

On the Hawaii stations:

I remember KAIM at 50kw when I lived there [1989 - 1993] In fact, the AMer actually broadcasts from another island next to Oahu. There is another 50kw on the Big Island. Perhaps some of our Aloha-DXers could fill in the blanks.

Chris

2810. Re: Ronald Reagan on First Am. rights of licensees

Newsgroup: rec.radio.broadcasting
Date: 1996-03-21 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4iqumk$205@vixen.cso.uiuc.edu>
Source record: 24799

In <4iob1t$8cp@vixen.cso.uiuc.edu> croth@omnifest.uwm.edu (Chris Roth) writes:

>
>
>Many citizens would find Reagan's statements supporting the First
>Amendment rights of broadcasters inconsistent with the Reagan/Bush
>antiindecency crusade (during that time, the employers of radio stars
>Steve Dahl and Howard Stern were fined by the FCC).
>
Actually, Chris, the key phrase here is " ... the Constitution simply does not empower the Federal Government to oversee the programming decisions of broadcasters *in the manner provided by this bill*".
>
That particular bill attempted to *force* stations to carry a certain percentage of childrens' programming. This is considerably different from telling stations they can't say "fuck" or "cocksucker", or to give a blow-by-blow description of a sex act, during hours when children are likely to be listening. ('Scuze my French. <G>)

-- Gene Davis Christianson, Ops. Mgr.
Interstate Radio Network / Chicago

2811. Greaseman & Hartford market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: shadowcat5@aol.com
Message-ID: <4itgji$md9@vixen.cso.uiuc.edu>
Source record: 24650

Reply-To: shadowcat5@aol.com (Shadowcat5)

Has anyone heard any rumors that the Greaseman is being syndicated to the Hartford market?

Also, where can I find the Greaseman FAQ? It used to be posted fairly regularly to this group, but I haven't seen it in a while.

Thanks.

Shadowcat5

2812. The Greaseman no longer on K-ROCK

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: tome5503@ait.fredonia.edu
Message-ID: <4itgjj$mda@vixen.cso.uiuc.edu>
Source record: 24651

If anyone is aware of the modern rock "revolution" taking over New York City then you probably know the following; K-ROCK (WXRK-FM) has receintly switched its format to alternative/modern rock. They still have Stern on in the morning, but they dropped the Greaseman at night.

The reason I'm telling all of you this is because I'm a huge Greaseman fan and I'm pissed! I'm going to start writing letters to K-ROCK to chew them out for this horrible act and I would like any fellow Greaseman fans on the list to do the same. There is strength in numbers and I think we can actually make a difference. Between K-ROCK's nighttime ratings plummeting and a large number of letters in support of the Greaseman's show, K-ROCK should see the point; ditching the Grease was a bad move!

I don't think we'll be able to get the Grease back on the air on K-ROCK, but we'll be making a statement about current radio broadcasting. I consider myself the future of radio broadcasting and I'm sickened by what I'm seeing! Shows like the Greaseman show are considered by many (and myself) to be the last traces of "real radio." Back when a show was good because of its content, not how loud and vulgar a disc jockey can be! I fear the future of radio broadcasting if the cancelation of the Grease on K-ROCK is any sign of the times.

I have included K-ROCK's address below. If anyone does not want to write their own letter, I would be glad to e-mail you a copy of mine. Thanks for the help, I have faith in all of you.

-Mike Tomei
Communications Major at SUNY Fredonia
tome5503@ait.fredonia.edu

WXRK-FM (K-ROCK)
600 Madison Ave.
New York, NY 10022
(212)935-5170

2813. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: rspencer@netcom.com
Message-ID: <4itgjl$mdc@vixen.cso.uiuc.edu>
Source record: 24652

Isn't KLAC 570 Los Angeles 50KW day/night also?

2814. International Radio Network

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Cristi Stoica <chryss@mail.cccis.ro>
Message-ID: <4itgjl$mdd@vixen.cso.uiuc.edu>
Source record: 24653

I have been working as a program director/management staff for one of the biggest radio network from Europe with about one hundred affiliate radio stations called Contact Radio. Now I have a complete team and the necessary experience for starting another radio network with an improved management and marketing plan as well as actualized ideas about broadcasting.

If you are interested in doing business with us, let me know and I will provide you with further details. In basic terms you may choose between two possibilities. The first one is a partnership as a limited liability joint-venture and the second one is a non financial collaboration.

I look forward to hearing from you soon and I send you best wishes from Romania.

Sincerely yours,

Cristi STOICA
Executive Manager

2815. K X B T -- 1640 KHz Vallejo, California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: DUANE WADSWORTH <dwadsworth@wadsworth-pacific.com>
Message-ID: <4itgjo$mdh@vixen.cso.uiuc.edu>
Source record: 24654

I talked with Alan McCarthy in KXBT's engineering department yesterday. He told me that they were having technical difficulties and were only putting out 1Kw, not the daytime power of 10Kw as authorized. A power spike took out part of the Xmtr and the AM stereo equipment. Both should be okay today. They are putting a good signal into Palo Alto this morning.

Alan said he'd appreciate hearing any DX reports on 1640 reception from around the country. Please post here.

****
* From: Duane Wadsworth, Palo Alto, California USA *
* INTERNET: dwadsworth@mcimail.com *
* FAX: (415) 493-3597 Voice: (415) 321-3619 *
* Web Homepage: http://www.wadsworth-pacific.com *
****

2816. Re: bob lassiter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4itgjq$mdi@vixen.cso.uiuc.edu>
Source record: 24655

jama@q-net.net (James A. Machan) wrote:

>Whatever happened to bob lassiter, late of WSUN in Tampa. Blown out of
>the station just before Chirstmas. Any info appreciated, thnx.

Word is Bob will return to WFLA to take over nights (my old shift)
starting the first of April. Good luck Bob maybe you've learned
something after all this time! Even if he hasn't he will with Gabe
Hobbs who's one of the best OP's in Talk Radio.

Jay Marvin
WLS
jmarvin@well.com

2817. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Rich Roszel <74157.346@CompuServe.COM>
Message-ID: <4itgjn$mde@vixen.cso.uiuc.edu>
Source record: 24656

Having seen comments from Telos and Musicam (formerly CCS) about the interconnectivity of the Zephyr with the CDQ-1000 or CDQ-Prima, and having spoken with both companies, I would like to point out that while you can easily connect the two using G.722 or Layer II, the sampling rate used by the Zephyr for Layer II is 48k -- not 24k; therefore, the audio frequency response you get will be 8.2k as opposed to 10k. I do understand that there is one configuration on the Zephyr which will support the higher frequency response, but I was not able to achieve this in my own limited tests. For my particular application (which would use the two "B" channels of the ISDN circuit independently) the 10k bandwidth is not supported.

I applaud both companies for their attempts to get these two great codecs talking to one another. Unfortunately, they're not completely "there" yet.

Just my humble opinion,

Rich Roszel

--
Rich Roszel 770-534-0529 ext 215 (office)
Producer/Engineer 770-536-7226 (fax)
Broadcast Division 74157,346@compuserve.com (E-mail)
Christian Financial Concepts

2818. Re: Stand Alone AM's "THE PEOPLES STATIONS"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: lkaplan@servtech.com
Message-ID: <4itgjq$mdj@vixen.cso.uiuc.edu>
Source record: 24657

Larry Bornacelli wrote:
>In the world of wall street FM's and AM's combos. Is there hope for the
>stand alone AM's anymore?
>(snip)
>No one wants a home town station like in the old days of radio.

Not necessarily true ... I've been keeping an eye on our local AM stations for years. The one that has done the best, ratings-wise (WSYR - consistently beats a lot of the FM stations even, I think), is the one that has local drive-time segments, and runs a variety of syndicated talk shows (talk/sports/financial/???) the rest of the time. The local segments are _good_ -- excellent on-air persons, constant traffic updates (upstate NY is prone to nasty weather in the winter!), events, local news, things along those lines.

Does WBZ (Boston) count as a "home town station"? I may be mistaken, but I believe they are 100% local origination (except for network news). I assume that --- based on what it must cost to run the station -- if they weren't doing well, there would be changes in a hurry.

I don't think that either of these stations has changed their formats in quite a while -- maybe people _like_ consistency, instead of "latest and greatest this week". According to my dad, the latter was what killed the late great WCAU-AM in Philadelphia (he was a long-time listener) -- supposedly they brought in psychologists and other "experts" to determine what users _really_ wanted, and kept changing things until nobody called their talk shows any more.

-Len

2819. Re: SALES: Is there a Future for free standing AM's?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4itgjq$mdk@vixen.cso.uiuc.edu>
Source record: 24658

I'd ask one (and only one) set of related questions...
1)Is the station attracting a substantial audience?
2)Is that audience desirable or salable to advertisers?
3)Is the station format-dominant (or at least close-
ly competitive) in its market?
If the answer to all three questions is "yes," you have
a viable property whether or not it's got an AM or FM duopoly
partner. If you're looking for a struggling or dark station to
buy and hope to make big bucks on a turnaround, you had bet-
ter have a wide-open format niche in the market to plug, and
a good signal pattern both day and night to cover the market,
PLUS a considerable amount of cash to spend on staff hiring
and initial station marketing and promotion...or else you're
toast.
9 years ago when I was thinking about getting back into radio
and wasn't sure whether I wanted to be an owner or simply go
back to an air staff position, I looked at some small to medium
market stations in my part of the country. The ones that were
both available and affordable, even then, looked like overpriced
and distressed properties. The ones that were worth anything
at all were drawing the BIG $$$. Today I'm a talk show host. I
may not be my own boss, but I'm not in Chapter XI either...
Bob Smith, middays WXXI-AM 1370 Rochester NY

2820. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jcrose@dplay.com
Message-ID: <4itgjn$mdf@vixen.cso.uiuc.edu>
Source record: 24659

In article <4ig7nc$8dr@vixen.cso.uiuc.edu>, nrj@cdx.net (Rob M.) wrote:

[responding to:]
|: >So far as we know, the Zephyr can interwork fully with CCS products in
|: >both mono and stereo LII and in G.722. Also, with Comrex LII and G.722
|: > products, and most others.

[with]
|: But there are still a lot of un upgraded Zephyrs in the
|: field which makes the incompatability statement still
|: partially true.

Only if a broadcaster chooses _not_ to take advantage of Telos' generous free upgrade offer. When they announced the LII addition, they also said any user could send their Zephyr back to the factory for an absolutely free mother-board replacement.

Jeepers, claiming a system is incompatible because the owner didn't bother upgrading it is like saying your office fax system doesn't work because some people still have Group II machines.

There is still a lot of incompatibility in the ISDN world, when various manufacturers have decided to either:
a) add their own 'tweaks' to the bitstream and make it incompatible
b) deliberately encrypt their signal so your correspondents had to buy _their_ brand of equipment or subscribe to their network.

That's why the AudioBahn advises testing the setup before any important transmission between different brands of codec.

But if a unit _is_ MPEG compliant, it's compatible.

-----------------Jay Rose's Digital Playroom--------------------
Clio/Emmy Winning Sound Design for Broadcast, Multimedia
617/277-0041 fax/232-8869
www.tiac.net/users/jcrose

2821. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4itgjt$mdl@vixen.cso.uiuc.edu>
Source record: 24660

FY>True in general, Bob, but not always. Just ask my friend Bob
Bittner,
FY>who owns WJIB 740 Cambridge MA, 250 watts day, 5 watts night, ND.
FY>For Boston listeners, WJIB sits between 50kw giants WRKO 680 and
FY>WEEI 850 on the dial, and within Rt. 128 (the main ring road around
FY>Boston), I'd venture to say few listeners can hear much difference
FY>between the 680/850 signals and the 740 signal. Sounds incredible,
FY>but it's true. At night, the 5 watts still get out within about
FY>an 8-mile radius. I live 5 or so miles from WJIB, and it blocks out
FY>co-channel CBL Toronto for me at night. Within that 8 mile
FY>radius, Bob can reach probably half a million listeners, easily.

Scott,
Assuming the tower is still in North Cambridge near the shopping
mall, the station had one of the best 250 watt signals I've ever heard.
I'd say it could be competitive with most of the stations in Boston. I
first knew it as WHXR, then WCAS (under Kaiser/Globe) and now WJIB. It
had a self-supporting tower next to a building that housed a frequency
measuring service.

When I was with Kaiser/Globe the station was a daytimer.

Rich

2822. Re: KABC's New PD?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4itgjn$mdg@vixen.cso.uiuc.edu>
Source record: 24661

Mr KFI <mrkfi@primenet.com> wrote:

>Anyone know who KABC's new Program Director is?

What happened to the old one?

Jay Marvin

jmarvin@well.com

2823. Re: Low-powered AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: dk@crl.com
Message-ID: <4itgju$mdm@vixen.cso.uiuc.edu>
Source record: 24662

Fred Weinberg wrote the quoted material below:

" The arguments are simple. The stations were designed to cover local
" markets. Their power was increased from 100 to 250 to 500 to 1,000
" watts over the years as the AM band grew progressively more noisy and
" the markets grew past the geographic boundries of the power allowed.

The answer is just as simple, too. You noticed that the increase from 250 to 1000 watts didn't cut down the interference problem. Why would raising the power to 2500 or 5000 watts be any different? Class IV stations were designed to serve only a local community. They are spaced close together already.

In the SF Bay Area I can think of many examples of stations located super-close together. The 1450 channel is a good example with 3 stations within 130 miles of each other (SF, Ukiah, and Yuba City). From what I remember seeing in allocations on those 6 channels, there would be no way to increase power and not make it far worse than it already is. The 1230 and 1240 channels are similarly crowded - AND they're adjacent.

--
(c) 1996 It is impossible to drive from one end of
David Kaye San Diego to the other without leaving town

2824. M Street Journal

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4itgjv$mdn@vixen.cso.uiuc.edu>
Source record: 24663

Can someone e-mail M Street Journals WWW address?

2825. FM all news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Mitchell Lebe <mml@cnct.com>
Message-ID: <4itgk0$mdo@vixen.cso.uiuc.edu>
Source record: 24664

There were all news stations on the FM dial in the mid-70's as part of NBC Radio's News and Information Service. I am particulary referring to WNWS-FM, New York which later became WYNY. Before that it was WNBC-FM and WRCA-FM at 97.1. There were no talk shows on WNWS, just news both from the network and local. But the Dallas station my indeed be the only FM all newser at the present time.

2826. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4itgk7$mdu@vixen.cso.uiuc.edu>
Source record: 24665

In a previous article, pvtjoker2@aol.com (PvtJoker2) says:

>Scott Warmuth of WUSB wrote:
>>>I think the FCC made a ruling that dirty words
are ok if you are a rich English rock
>>>star.
>
>Or a rich Texan rock star. Remember "Legs" by ZZ Top? Every time I hear
>that, I marvel at how NOBODY made anything of the line "Yeah, I want
>her/Sh*t, I've got to have her", including MTV, VH-1 and every AOR and Top
>40 station in the country.
>
Promo guys are remarkably creative with this stuff....some PD,
somewhere(probably the one who bought that Prince was really
saying "funk" in "Erotic City"), was probably told that the
line was "sure I gotta have her".
There's a wonderful story...can't remember exactly where I read
it...but back in '69, the London records promo guy supposedly got
"Honky Tonk Women" by the Rolling Stones on KFRC, San Francisco's
playlist by convincing then-PD Paul Drew that Jagger was singing
"Played a divorcee in New York City"....instead of "Laid a divorcee..."
Hey, bad vinyl...low-tech cartridges & speakers....
And let's never rule out the possibility that the PD's didn't
buy it, but wanted to play the records in question and figured they
could fool the GM, who couldn't understand what those guys were
singing anyway.

2827. Re: Profanity on the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: "Robert I. Scherago" <76131.751@compuserve.com>
Message-ID: <4itgka$me2@vixen.cso.uiuc.edu>
Source record: 24666

Lou Kolb <loukolb@postoffice.ptd.net> wrote:

>I can recall WFIL in Philadelphia was so conservative, they made
>their own version of Paul Simon's Kodachrome. They snipped
>the phraze, "crap I learned," and replaced it with the phraze,
>"girls I knew," from the next verse. I don't remember
>anyone else doing this, and the first time I heard it,
>it really knocked me for a loop.

We did the same thing at WTIC in Hartford, CT, in the 60's.
But to play some of this "new music" at all was a
breakthrough. Before then, even instrumental
versions of "Temptation" were verbotten... someone
might hear it and know the lyrics and be offended.

2828. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4itgka$me3@vixen.cso.uiuc.edu>
Source record: 24667

(On alleged Beatles' use of the "f" word in a song);
That story has had a lot of different versions...but it probably started with the one! two! three! FOUR! countdown at the start of the early Beatles single "I Saw Her Standing There." A lot of kids (especially) THOUGHT they heard that last "four" as the big F when it first played on their tinny transistor radios (and on a bad radio even now, it kind of sounds like that). But it isn't...
Bob Smith, middays WXXI-AM 1370 Rochester NY

2829. S. American Radio Network?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4itgkc$me5@vixen.cso.uiuc.edu>
Source record: 24668

P0>Anyone know who the South American Radio Network is that owns about
100
P0>radio stations in the US? Think they own WBZT AM 1290 in West Palm
P0>Beach.. thanks in advance!!

Bill,
Whoever they are, they must have bought them all over the last few months. Until recently there was a cap on the number of stations anyone could own. It was nowhere near 100. The other issue is one of foreign ownership. There's no way a foreign company could own 100% of a station.

I think you may be thinking of the Paxson stations in Florida. "Bud" Paxson is an American with large holdings in Florida.

Rich

2830. Re: FM translator. What's it worth?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Jim Pappas <76121.114@CompuServe.COM>
Message-ID: <4itgkf$me6@vixen.cso.uiuc.edu>
Source record: 24669

>>1 watt output<<??? Does it even reach the ground?<g> I hope you're mistaken. Our translators put out anywhere from 10 to 250 watts. If it can fill their needs, you can probably value it at about $3,000...Ask em' how much they'd pay for it if they had the money...You might get an even better valuation that way. Or, better yet, get a hold of a good broadcast engineer in your area. Sometimes they can be a little cranky, but they're general quite helpful.<g>

Good luck!!!

JP

2831. Return of TUBBY TUNES

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Sparky John Morehouse <sjmorehouse@envirolink.org>
Message-ID: <4itgkg$me7@vixen.cso.uiuc.edu>
Source record: 24670

Reply-To: sjmorehouse@envirolink.org

Tubby Tunes, will be returning to KZYX / KZYZ starting in April 1996.

Long John will be playing the Fat Music style of tunes on Saturday, 1:oo PM

on Mendocino County Public Radio...afternoon Country Boogie on the coast!

Tune in, or write about availablity of tapes.

For more info: SASE to Tubby Tunes, Po Box 825 Geyserville, Ca 95441

FROM: Sparky J. Morehouse, in the California Wine Country
HAM: KE6VGA
REPLY: sjmorehouse@environet.org - Please Support YOUR Local Public Radio!

2832. VoxPro? Anyone using it?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jj@kissfm.com
Message-ID: <4itgkh$me8@vixen.cso.uiuc.edu>
Source record: 24671

Hi All

We,ve just added VoxPro to our studio.

Anyone in the group using it? Looking for feedback, FAQ's, opinions,
shortcuts and things to watch-out for.

J.J. Wright
KISS 108 Boston

2833. Re: re: 104.3 FM, WAXQ in NY Now Owned By Viacom

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Jon Vena <jvena@shell.monmouth.com>
Message-ID: <4itgkh$me9@vixen.cso.uiuc.edu>
Source record: 24672

With everyone asking whether or not Q104.3 (WAXQ) will be changing formats or not, I offer these facts:

1) They billed $10.5 million last year, and were swapped in a deal involving 6 stations and $90 million in cash. That is a bit steep for a 10 million dollar station, isn't it?

2) They have begun using the term "alternative music" in a positioning statement. They didn't dare use the word "alternative" until K-Rock came to town.

3) They refuse to co-promote shows that includes bands getting big airplay from Z-100 (Ministry, for example).

TRUST ME!!!! WAXQ will change by August at the latest. Then, Z-100 and K-Rock will battle until death..... And who has the most to gain by this??? WNEW, my station on the Jersey Shore, and whichever of the stations that move to a contemporary country mix format...

``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~``~~
Jon Vena ! "Shodows of the morning light...
jvena@shell.monmouth.com ! shadows of the evening sun...
Promotions, WHTG FM 106.3 ! until the shadows and the lights
"Modern Rock at the Jersey Shor ! were one..." - Jane's Addiction

---
Melrose Quotes Of The Week: (Aired March 11, 1996)

"Kimberly, where is the couch? I mean, the potted plant is a wonderful disguise, but it's kind of tough to watch a ballgame from..." - MICHAEL (to Kimberly)

"Last week, I dressed up in clothes I don't even remember buying, called myself Betsy, and ordered hundreds of dollars worth of Tupperware..." - KIMBERLY (to Dr. Peter Burns)

2834. Buffalo/Toronto Radio Watch(3/21)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: ag064@freenet.toronto.on.ca
Message-ID: <4itgj5$mcq@vixen.cso.uiuc.edu>
Source record: 24727

Reply-To: ag064@freenet.toronto.on.ca (Carl K. Gorney)

If you're wondering why I'm operating from a different system,it's because my primary system(the Buffalo Free-Net)switched last week to a Web-based interface,which-as a result-fouled up my ability to post watches, among other things. So,this will be my home for now.(You can still reach me on BFN,BTW.) Now,on to business:

*WECK(1230;adult standards)has started its search for a new AM driver to replace Tim White,who started at crosstown WMJQ(102.5,hot AC;Q 102)March 6 handling its Q After Dark show(7pm-midnight),including placing an ad in the March 10 Buffalo News. A number of Buffalo radio vets are said to be in the running,including Dave May(ex-WBEN),former FM 101 The Planet AM driver Jon Summers(who now does fill-in work at sister station WJYE(96.1,AC)as well as announcing duties for WKBW-TV(ch.7),including its morning show AM Buffalo), and Don Allen Jr.(rotating weekday overnight duties on WYRK/106.5). However,no decision has been made yet.
Also,now that WBLK(93.7)has new owners(Palm Beach Broadcasting,which American Radio Systems has a financial stake in),look for 'BLK to get an equipment upgrade and repairs to its on-air studio.
One more thing:Is something major coming down the pike in the near future with at least one of the ARS stations locally? Stay tuned....

*CKEY(101.1,CHR/dance;FM 101 The Planet)has applied to the CRTC to make a couple of changes to its license,according to an application filed with the CRTC March 15. Under the application:1.the effective radiated power would increase from 8.67kW to 19.7kW,and 2.it would add an FM transmitter in St.Catharines,Ont.at 101.1 FM with an ERP of 150 watts.(The CRTC adds that the transmitter would be a co-channel,synchronous repeater of CKEY-FM.). 'KEY's licensee,CJRN 710 Inc.,says these changes will improve reception of the station throughout its coverage area,primarily in St.Catharines. (http://theplanetfm.com/rock)

*Up in Toronto:CFTR(680,all-news;680 News)dropped their 20-minute,3 times an hour newscasts on March 4,moving to 2 30-minute newscasts an hour-which puts it inline with its sister station in Vancouver,CKWX(News 1130). Now that 1 less cast/hour is on,some staff may be cut.(However,the weekend news anchors were doing 30 minute casts anyway,even under the old 20-minute cycle.) (http://www.canoe.ca/680News/home.html ;680 can be heard live w/Streamworks)

*Stateside:
-Shawn Scott,ex-MD and PM driver at WFLY(Fly 92)in Albany,has jumped to crosstown WKLI(K-Lite 101)for afternoons. Back at Fly 92,weekender Brian Cody moves to nights.
-In Rochester,WPXY(97.9,CHR;98 PXY)middayer/MD Jo Jo is on the mend from from an emergency appendectomy. And the Phlash has been sighted:Phlash Phelps

is now handling 10pm-2am,replacing J.J.Rice. Phelps arrives from WSSX in Charleston,S.C.
-In Utica,WSKS(Kiss 102)named Steve Lawrence as its APD/MD,and Justin Peters moves into PM drive-moving J.D.Redman to nights.
(http://www.borg.com/~kiss102)

*Dr.Maims,ex-WKSE AM driver(who last worked at Fresno's KTHT and was put on the beach when KTHT was sold),is back in business. He'll be doing wakeup duty at KDON(102.5,CHR)in Salinas beginning March 25,teaming up with MD/news personality Jennifer Wilde.

*George Beck,who worked as a musician,band leader & broadcaster,died Monday(3/18)after a brief illness at Millard Fillmore Hospital He was 61. The Fredonia State grad also worked as a concert promoter,bringing a number of jazz artists to town. For many years Beck was a news co-anchor at WHLD in Niagara Falls(actually,its studios are on Grand Island)as well as hosting jazz shows on radio,first at WUSJ(1340,Lockport,now WLVL;USJ stands for the city's newspaper,the Union-Sun & Journal)and then hosted "Jazz Nightly" for WEBR(970;now WNED). He was named as PD for Niagara Frontier Cable(now Adelphia-Niagara)in 1981,and named PD of WJJL(1440,Niagara Falls) in 1986,as well as hosting a public affairs show for Adelphia.

TTYL...

(c)1996

--
C.K.G. (((((*))))) "There are no right or wrong answers,just sane
| and insane ones."
|X| -Duckman("A Room with a Bellevue")
|X|

2835. Boston's Lost 45's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: "Bruce Slutsky, Van Houten Library, 201-596-8498"
Message-ID: <4itgj5$mcr@vixen.cso.uiuc.edu>
Source record: 24728

I'm interested in trading for current airchecks of the Lost 45s heard
on WBMX in Boston. I'm willing to offer current New York City airchecks.
I have a big archival list as well.

Bruce Slutsky
slutsky@tesla.njit.edu

2836. Braodcasting yearbook

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: KCRA <sanetech@mail.nwlink.com>
Message-ID: <4itgj5$mcs@vixen.cso.uiuc.edu>
Source record: 24729

Is any one know, where can i get a broadcasting Year book.
I found one in library but, it is back issue in 1988.
can I go to FCC home page and look at this? how?

I'm very happpy, if someone can help me.

Thank you, Thank you

[Moderator's Note: The B'cast and Cable Yearbook, though
comprehensive, is VERY expensive. I suggest the M-Street
guide. At about $45.00 it is almost 1/4 the cost, is smaller in size
and has almost everything (radio wise) that the yearbook has.
However, you can access the FCC station database free at
http://radio.aiss.uiuc.edu/~rrb/fccdb.html Bill]

2837. Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Dan Strassberg <0003372209@mcimail.com>
Message-ID: <4itgj6$mct@vixen.cso.uiuc.edu>
Source record: 24730

This is in response to a post by Fred Weinberg

Fred: I don't own radio stations like you, so I'm sure you will ridicule me for not knowing whereof I speak. but I'm quite sure I have my technical facts straight. As an owner of Class IV AMs, you should remember how badly the increase from 250W to 1 kW worked out. The only _real_ reason that station owners could have been happy about it is that the dummies who buy time for large ad agencies think more power is better. So if revenues for Class IVs went up after the last power increase, that must be the reason. Yes, interference from sources like triac lamp dimmers and switching power supplies in PCs is on the increase. But I question whether the coverage lost to interference from co-channel stations (at night, anyway) makes up for the greater ability of a higher power station to override man-made noise.

When everyone on the channel gets higher power in the same proportion, nighttime interference from co-channel stations goes up faster than the signal from your station. So you don't gain coverage, you lose it. Think about what happens in skywave propagation. The path from an interfering station to your listener is a long one--longer than the point-to-point distance on the earth's surface. The signal has to travel up to the ionosphere and back down. The path is through the atmosphere, which is not an almost-perfect conductor like salt water. The atmosphere really isn't a very good conductor at all. So the signal is attenuated, and the attenuation is more than proportional to the path length. Increase the station power and the skywave signal that returns to earth increases faster than the square root of the station power.

The only exceptions might be stations on 1490 within the nighttime secondary coverage of KSTP and WTOP. If those Class IVs had more power, they would probably lose less coverage to adjacent channel interference from the Class I stations.

At midday, the situation is a little different. Currently, the primary service of Class IVs is limited to 1 mV/m. Since only in a few sparsely populated areas of the west do Class IVs provide service beyond the 1 mV/m contour, higher power will mean that useful service is provided to a higher-intensity contour. You get 5 kW, you get protection to the 2.24 mV/m contour. But as you approach sundown, the skywave signals start to come in and you lose coverage.

I guess maybe power is cheap in Oklahoma and Nevada, so you won't mind paying five times as much for the power needed to serve a smaller area. I have to think that you have appreciable stock holdings in a company that makes AM transmitters. What do 5 kW AM transmitters cost these days? I'd guess around $40k. Multiply that by, what, 1500 Class IVs in the US and Canada (a larger number if we bring Mexico in). Somebody stands to gross over $50 million on your proposal. But it isn't the owners of the Class IVs.

2838. Club Contests... need help!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: TCCL46A@prodigy.com
Message-ID: <4itgj7$mcu@vixen.cso.uiuc.edu>
Source record: 24731

I'm new to the club scene and we've been doing boring trivia to give away stuff from the station (KTOM/Salinas). I need fun, exciting ideas for contests. Last night, we had a couple come up, we blind-folded the girl, asked 5 more guys to come up and had them all bend over, along with her boyfriend. She had to identify her boyfriend by checking out their back-sides.

I need more ideas like this! Post them here or e-mail me. Thanks!

-Joyce

2839. Connecticut Radio Guys List

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: bobabbate@aol.com
Message-ID: <4itgja$mcv@vixen.cso.uiuc.edu>
Source record: 24732

Reply-To: bobabbate@aol.com (BobAbbate)

Greetings. I'm compiling a list of people involved in the radio business here in Connecticut. I'd be happy to share this list with you once it is completed.
You can help by e-mailing me the e-mail address of anyone that you know who is:
a. involved in the radio business, and
b. in Connecticut.
Radio stations, consultants, AEs, GSMs, DJs, PDs, MDs, LSMs, and yes, even GMs. Please let me know their (your) name, company, position, and e-mail address.
Thanks for your help.
bobabbate@aol.com
WRKI (I-95FM) Connecticut

2840. Re: Country in NYC

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Andrea Wiener <adoowopp@cris.com>
Message-ID: <4itgja$md0@vixen.cso.uiuc.edu>
Source record: 24733

Wes --

let's hope that with the WAXQ sale, the new owners decide to, as it has been rumoured, take it country. WE NEED A COUNTRY STATION IN NEW YORK!!!

Andrea in NYC

2841. Re: DAILY DIGEST

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: trapper <trapper@talon.net>
Message-ID: <4itgjb$md1@vixen.cso.uiuc.edu>
Source record: 24734

> > NEWS RELEASE
> >
> >--
> >
> >FCC BUDGET OF $222,538,000 PROPOSED FOR
> >FISCAL YEAR 1997.

HA HA HA HA HA HA HA HA HA HA
oh, please...you're killing me.

K.Browne

-TRAPPER-

The rung of a ladder was never meant to rest upon,
but only to hold one foot long enough to put
the other somewhat higher.
-Thomas Huxley

2842. Nice to see your name

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Mitchell Lebe <mml@cnct.com>
Message-ID: <4itgk1$mdp@vixen.cso.uiuc.edu>
Source record: 24735

Jim,
I was happy to read your posting. I was a WMCA listener back when and was the "Teenage DJ" on WINS in the late 50's. I followed your career to ABC and then to Seattle. Lost track of you after that.

I'm presently anchoring the news on WCBS Newsradio 88.

Glad you are well.

Take care.

2843. OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: nafana@peganet.com
Message-ID: <4itgk2$mdr@vixen.cso.uiuc.edu>
Source record: 24736

With the thousands of rock songs released over the past 40 years- why does every "Oldies" station I hear repeat the same ones over and over and over? While there are countless hits from the 60s & 70s that I have not heard even once?

2844. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: af660@FreeNet.Carleton.CA
Message-ID: <4itgk2$mds@vixen.cso.uiuc.edu>
Source record: 24737

Charles Hobbs (af660@FreeNet.Carleton.CA) writes:
>>
>> Or a rich Texan rock star. Remember "Legs" by ZZ Top? Every time I hear
>> that, I marvel at how NOBODY made anything of the line "Yeah, I want
>> her/Sh*t, I've got to have her", including MTV, VH-1 and every AOR and Top
>> 40 station in the country.
>>
>
>
> Was it real clear what they were saying? Maybe they might have thought thtat
> the word in question was "shoot" . . .
>

Well, I heard this song tonight on the 70's rock outlet here in LA
(KCBS-93.1), and the word in question, was, let's say the "industrial strength"
version of "shoot" . . .

Of course, this same sation plays Pink Floyd's "Money", with the
"goody good bulls***" line in it, uncensored . . .

2845. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: rorban@slip.net
Message-ID: <4itgk3$mdt@vixen.cso.uiuc.edu>
Source record: 24738

In article <4iob1n$8ce@vixen.cso.uiuc.edu>, Dough@citynet.net6 says...
>
>
>In article <4iimes$99r@vixen.cso.uiuc.edu>, 76657.2606@CompuServe.COM says...
>>
>>
>>Check out our brand new Orban 2200 OPTIMOD-FM DIGITAL, just
>>announced last week.
>>Howard Mullinack
>>Vice President, Orban
>>
> Howard,
> Just wondering if the 2200 is now the best of both. The first
digital
>Optimods did not get quite the shining reviews from the field as they did in
>the company literature-- namely, it took a lot more tweaking and then not
>getting as good a sound as the 8100. Is this new unit the best of the new
>technology with the simplicity of the old analog?

The 2200 uses a lot of 8200 technology -- the protect and two-band structures on the 2200 are essentially the same as their 8200 counterparts. What's different is that the 2200's two-band structure has a 12dB/octave shelving bass EQ available, and also has a program-adaptive high-frequency enhancer. The latter has not been available on any Optimod so far. The 2200's two-band sound is thus potentially a bit different than anything available from the 8200 (if you use the 2200's LF EQ and HF enhancement).

We still consider the 8200's five-band structure to be Orban's flagship sound, and it's one that the 2200 doesn't have the DSP "horsepower" to produce. IMHO, the 2200 is a very impressive $3800 processor, but the 8200 is still Orban's high-end FM product.

BYW, the 8200 is the best-selling FM processor (in terms of units per year) in Orban's history, so from that point of view I must consider it _more_ successful than the 8100.

2846. Re: re: 104.3 FM, WAXQ in NY Now Owned By Viacom

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4itgki$meb@vixen.cso.uiuc.edu>
Source record: 24739

Max,

I never thought of Viacom actually picking up the WYNY calls, BUT, now
that you mention it, wow - THAT would have a bit of impact.

Thanks for your comments,

Ron

On Mar 20, 1996 07:11:03 in article <Re: re: 104.3 FM, WAXQ in NY Now Owned
By Viacom>, 'Max Cacas <76476.2472@compuserve.com>' wrote:

>
>
>ronkr@pipeline.com (Ron Krause) wrote:
>
>>According to Records and Radio Online, on Friday, Entercom purchased
104.3
>>FM, WAXQ in NY and promptly swapped it to Viacom for their Seatle radio
>>stations. Viacom is now the official owner of WAXQ. No word yet as to a
>>possible format change, but, I guess we'll soon know whether or not the
>>stories of its going to COUNTRY are true or not!
>
>This would be a pretty good bet to take. Bill Figenshu and Viacom have a
lot
>of
>experience in country (i.e., WMZQ AM-FM in Washington), and they have a
lot of
>folks they can tap to make a country station a success in an urban
>environment.
>In my humble opinion, NY has far too many "alternative/modern rock"
stations
>for
>any of them to be truly successful, and of the lot, a format flip for WAXQ

>would
>be no big loss. On the other hand, the previous audience estimates showed
the
>country audience to be fairly significant...the late WYNY showed the best
>numbers of any country station in the nation...enough that it would be a
niche
>that a group like Viacom would be foolish not to try to fill.
>
>Matter of fact...what do you want to bet Viacom isn't looking for a way to

>pick
>up the WYNY calls?
>
>Cheers,
>Max
>
>}+{ Max Cacas
>}+{ Freelance Broadcast Journalist * Washington, D.C.
>}+{ INTERNET: MaxNewsroom@cis.compuserve.com
>
>
>
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

2847. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: dk@crl.com
Message-ID: <4itgkj$mec@vixen.cso.uiuc.edu>
Source record: 24740

Donna Halper wrote the quoted material below:

" I can't speak for WBZ, since they are not currently a client of mine,
" but I do have friends there, and my best guess is that with a new owner
" (CBS) rigorously evaluating all current expenditures and [....]

WBZ doesn't have a different owner. CBS didn't buy Westinghouse;
Westinghouse bought CBS. Group W is much tighter with a dollar than CBS
ever was, so any evaluation of expenditures had been done ages ago.

--
(c) 1996 Coalinga California was originally Coaling Station
David Kaye "A" of the Southern Pacific railroad

2848. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4itgkk$med@vixen.cso.uiuc.edu>
Source record: 24741

Ran across a homepage for WBZ-TV (Channel 4) the other day;
it's got links to the Yahoo TV area and to the Boston radio/TV dial
home page, as well as various other industry lists...can't recall
the URL offhand but it's there. (Most of the CBS/Westinghouse TV
O&Os seem to have homepages these days, including KDKA TV and
AM, KPIX TV/FM, etc. and probably they all will soon. CBS was the
first to have a network home page and it's pretty sophisticated.)
Now a question for Scott Fybush, who often posts the Boston
area radio news...will WBZ-AM join its sister station with a web
presence soon, or has it done so already?
Bob Smith, middays WXXI-AM 1370 Rochester NY

2849. Equal Time

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4itgje$md5@vixen.cso.uiuc.edu>
Source record: 24742

>I've been out of broadcasting for 15 years and haven't kept up
>with the de-regulation of the FCC. Is the Equal Time provision
>still in effect?
>My interest was re-ignited by the treatment of Alan Keyes in
>the Republican debate debacle in Atlanta.
>
>The Game Warden
>
Yes, but it only is applicable to offering commercial time to all
candidates if commercial time is made available to one candidate, OR,
if someone wishes to respond to an identified editorial.

A debate doesn't qualify since it is classified as a public affairs
presentation.

2850. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4itgk9$me1@vixen.cso.uiuc.edu>
Source record: 24743

In a previous article, paulg@wco.com (Paul Grosso) says:

>
>slwork@netcom.com wrote:
>
>: Is it really true that the f-word was craftily embedded in a live Beatles
>: recording of "Sgt. Pepper's Lonely Hearts Club Band". At one point in the
>: song the singer counts one-two-three-f***.
>
>There is no live version of the Beatles doing Sgt. Pepper - they stopped
>doing live shows long before the release of this album.
>
> - Paul
>

McCartney's "four"s have always sounded like that...and fueled speculation...both on the Sgt Pepper reprise that segues into "A Day In The Life"...and on the earlier "I Saw Her Standing There." There is a neat little trick buried in the track-out grooves of the British pressings of Sgt. Pepper(on vinyl)...maybe 15 seconds after the long final chord of "A Day In The Life" trails out, there's about :03 of gibberish...music and voice....played backward, it screws up your stylus...and sounds like the boys singing "he will f--- you like a superman". If I'm not mistaken, the track is on CD's issued in America...but there's no easy way to play it backward.

###

[Moderator's Note: You can record it on a wav (or similar) file on your hard drive, and easily reverse it. Bill]

2851. Demo Tape

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jbecker@exis.net
Message-ID: <4itgjd$md2@vixen.cso.uiuc.edu>
Source record: 24744

I'm getting ready to distribute a new demo tape. Since it's been awhile I was wondering on what is now considered the acceptable format and content of a good tape. Any ideas and suggestions would be greatly appreciated. Thanks!.
--
Jim

2852. Dragstrip Commercials "Sunday, Sunday, Sunday!"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Tim Underhill <tunderhi@wp.bsu.edu>
Message-ID: <4itgjd$md3@vixen.cso.uiuc.edu>
Source record: 24745

I remember hearing a parody of those
commercials when I lived in Grand
Rapids, Michigan.
It may have been Kevin Mathews
sometime in 1985 or 1986.
It was called "Cats on Linoleum" and
was very funny with the screaming
announcer and plenty of reverb.

Tim Underhill - Electronic Media
Coordinator
University Relations
Ball State University
Muncie, Indiana 47306
------ __o
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-----(*)/ (*)
E-mail tunderhi@wp.bsu.edu
Voice (317) 285-1560
FAX (317) 285-5442
http://bsuvc.bsu.edu/~00tjunderhil/index.
html

2853. DXing with SRF-42 AM Stereo Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: Danny Draffen <ddraffen@huber.com>
Message-ID: <4itgje$md4@vixen.cso.uiuc.edu>
Source record: 24746

I read some of the Airwaves articles regarding the SRF-42 AM Stereo Walkman and went and bought one. I am very pleased with the sound quality and overall performance of this inexpensive, compact unit. AM stereo sounds very close in quality with FM stereo. It sounds far better than my Sony radio headset which has AM mono and apparently an audio bandwidth of only a couple of kilohertz.

I recently erected a 30 foot antenna mast with antenna tuner and ground radial system in my backyard for AM/Shortwave DXing. I used Radio Shack's higher grade RG8 52-ohm coax for my antenna lead in. I experimented with magnetically coupling the antenna signal from the coax into my SRF-42. I ended up wrapping 36 turns of (insulated) #16 gauge wire around a short piece of 2" PVC pipe and terminated the coil into a chassis mount (PL-259) RF connector to which I connect my coax. When I placed my SRF-42 near the coil it turned into a hot potato! It was around 9:00 PM here in Huntsville, Alabama and I was receiving WJDM, on 1660khz, loud and clear - as if it were a nearby station. At one point I was receiving a faint R&B type music just below WJDM - I like to think it was the new station over in California - but not sure as I could not identify it. Another station, apparently on 1680khz, comes in occasionally, but no success in identifying it.

In this configuration, the SRF-42 is outperforming my Realistic DX-440, especially in receiving WJDM. Incidently, when I remove the SRF-42 from the field of the coupling coil, WJDM goes away completely! When coupled to the antenna, the SRF-42 does not exhibit the overloading characteristic that the DX-440 does to strong AM stations in the area.

Can anyone shed some light as to what new stations are coming up on the expanded AM band and what the time frame will be?

2854. Re: Looking for 14" Flat Panel LCD monitors for studios

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: kenorton@ixc.net
Message-ID: <4itgjg$md6@vixen.cso.uiuc.edu>
Source record: 24747

>>I'm involved in the design and building of a radio facility in Kuala Lumpur
>>which will provide up to 10 services (initially) and will be using lots of
>>hard disk storage and computers for playback. The big problem is the size
>>of standard technology VGA monitors in the on air studios. These are taking
>>up a lot of space. I have seen some flat panel LCD monitors, but they are all
>kind >of 10" size display maximum. Does anyone know of a source of larger LCD
>>monitors?

I recently found some flat panel displays from IBM. They even make them
available with touch-screen technology.

Be prepared to pay through the schnozz though. They are less expensive
than the $5000 ones listed in an earlier post, but still not cheap.

I agree with another post that mentioned putting laptops in the studios.
It is the most cost effective solution if you do not want CRTs in there.
However, I have found that the electrical noise caused by the notebook
is about as bad as the CRT. (Keep them away from RE-20s).

Ken Norton
Broadcast Electronics.

2855. What's the frequency Kenneth?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: field@bedford.progress.com
Message-ID: <4itgjg$md7@vixen.cso.uiuc.edu>
Source record: 24748

I was listening to my Sangean ATS-800 the other night (3/19). And the display showed 900 kHz and the station I was hearing was CJAD AM 800 Montreal. What's up with that?

-Mark

2856. Re: Grant Vs. Dershowitz

Newsgroup: rec.radio.broadcasting
Date: 1996-03-22 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4itgjg$md8@vixen.cso.uiuc.edu>
Source record: 24749

talk1370@aol.com (Talk1370) wrote:

>Reply-To: talk1370@aol.com (Talk1370)

> WABC has dropped Alan Dershowitz' show because he criticized another
>WABC host, the controversial and much-reviled Bob Grant, calling Grant a
>racist. Dershowitz is not the world's greatest talk show host, in fact his
>air performance is marginal at best and he's riding on his
>reputation...but this wasn't a wise move in a market where Grant's
>r WABC PD Phil Boyce claimed Grant was more important to the station
>than Dershowitz, so he had to go. So much for the idea of talk radio as a
>forum for exchange of ideas. Grant's comments on the air about blacks and
>hispanics, which have been so frequently quoted here that they need not
>
Oh come on Bob Dershowitz's radio show sucked he's a publicity pig and
the sooner guys like him and Cumo, North ect get out of talk radio
we'll all be alot better off. Bob Grant, agree with him or not, is a
great talk show host. Dershowitz is a hack. BTW Dershowitz never
minded being on Grant's show as a guest. Figures doesn't it.

Jay
jmarvin@well.com

2857. Sale in Syracuse

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ivrkg$6i9@vixen.cso.uiuc.edu>
Source record: 24600

Reply-To: talk1370@aol.com (Talk1370)

WHEN AM/FM in Syracuse has been sold by Park Broadcasting
to the Cox Broadcasting organization. Price is said to be about
$4.5 million for the pair. It's part of Park's cash-out of its broad-
cast properties, and it's Cox's first presence in the upstate NY
area. (This may also be Cox's smallest market.)
WHEN (AM) was once, in the 1970s, the dominant station in the
market, especially in 18-49 and 25-54 demos. It was a pioneer of
the personality adult contemporary format which seems to domin-
ate the FM band in so many markets today (but the 70s were a time
we were still mostly AM listeners). It also had, as a major drawing
card, the first 24-hour newsroom in the market, and a wall full of
news awards. Having been a part of that news operation during its
heyday in 1973-74, I remember it well and fondly. It was a GREAT
station then, with a major market sound that would have rivalled
stations in much bigger cities for energy and quality.
Trouble with WHEN was, unlike many of the killer heritage AMs
of the past, in the 80s it didn't make a successful transition to per-
sonality talk, except in morning drive (the rest of the day it sounded
the same in 1990 as in 1975, even the same music). So it missed
the height of the talk radio craze, and the bottom completely fell
out after veteran morning personality Phil Markert was retired
(apparently for cost reasons) in 1993, killing what had been the
station's last really solid daypart. Meanwhile arch-rival WSYR
grabbed the news-talk franchise in Central NY for itself, and holds
on to it today.
WHEN-AM now flounders badly with a sports-dominated and
syndication-heavy air sound, a shadow of the dominant station it
once was (and still could have been if it had moved to talk in the
late 1980s and stayed local). It has arguably the best signal cover-
age of any AM in the market, but it'll take a big investment in pro-
motion and air talent to make it even remotely as important a sta-
tion as it once was.
The FM side began as classical WONO over 30 years ago, was
purchased by Roy Park in the 70s and has been through a number of
format changes since (it's been commercial light classics, rock,
country, elevator music, and who knows what's next?). It's got a
strong signal and good coverage, but has never been a major factor
in the market.
No word on what Cox will do with the stations format-wise, or
who will run them (current management or someone new). They
like to do a lot of research before pulling the trigger on any change.
In one way, it's the completion of a circle...since Cox's research

honcho Jim Ashbery was WHEN's PD at the height of the station's success in the 70s, and undoubtedly he'll have a lot to say about where the stations go from here. Hope they find a way to make it once again, what it once was...a great personality station and community service.

Bob Smith, middays WXXI-AM 1370 Rochester NY

2858. Re: Demo Tape

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4ivrki$6ia@vixen.cso.uiuc.edu>
Source record: 24601

In <4itgjd$md2@vixen.cso.uiuc.edu> jbecker@exis.net (Jim H. Becker) writes:
>
>I'm getting ready to distribute a new demo tape. Since it's been
>awhile I was wondering on what is now considered the acceptable format
>and content of a good tape. Any ideas and suggestions would be greatly
>appreciated. Thanks!.
>--
>Jim
>
Hi Jim,

When I listen to a tape, I hope to hear a sample hour or so (telescoped) of a show. Obviously, the first break or two must really grab me! So open with your strongest stuff. I won't listen to any tape longer than 30 seconds, if it doesn't grab me by the ears.

Five minutes, max., on one side of a cassette ... flip side may contain a few minutes worth of production. I suggest different styles -- different reads -- one easy and conversational, a hard sell, one medium, perhaps a character voice or two (if you're good at those). Show off your editing skills. In fact, flaunt all your best qualities.

Make the whole package -- tape, resume, cover letter -- look really good. (Have cassette labels designed and printed, if necessary.) Nothing makes me wonder about an applicant, like a sloppily hand-written cassette label. I take that back -- I've gotten a couple of sloppily hand-scrawled resumes!

Anything else you need answered, I'm at your service.

Good luck in your search.

-- Gene Dvais Christianson
PD/OM
Interstate Radio Network / Chicago

2859. Tapecaster

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: rubduck@intellinet.com
Message-ID: <4ivrki$6ib@vixen.cso.uiuc.edu>
Source record: 24602
Cross-posted to: rec.radio.noncomm,rec.radio.broadcasting

I am looking for a Tapecaster dealer or parts house. I am currently helping a School NonComm station out with some repairs and I have a Tepecaster cart machine with shorted motor windings. Does anyone know where I can obtain parts.

Thanks
Ruben Duckworth

2860. UK station seeks US station

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Pete Sipple <pete@essexfm.demon.co.uk>
Message-ID: <4ivrkj$6ic@vixen.cso.uiuc.edu>
Source record: 24603

Reply-To: pete@essexfm.demon.co.uk

Breeze is a UK commercial classic hits station about 30 miles out of London.

We're currently looking at the idea of having a tie to a station in the States, partly as a programming plus, but primarily for an exchange of ideas, news / gossip - probably on a weekly basis.

It would work both ways - if your station wants anything from the UK - we can probably oblige.

If there's any stations out there that are interested in the idea, perhaps you could email me?

email: breeze@netforce.net
WWW: http://www.breeze.netforce.net

The station we're looking for should ideally be of the same format (Classic Hits, and have a web presence, so that we can point to each other's sites.

Best wishes from the UK,

Pete

Pete Sipple,
Essex Radio plc Engineering

2861. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: gdallal@world.std.com
Message-ID: <4ivrkj$6id@vixen.cso.uiuc.edu>
Source record: 24604

Talk1370 (talk1370@aol.com) wrote:
: Ran across a homepage for WBZ-TV (Channel 4) the other day;
: it's got links to the Yahoo TV area and to the Boston radio/TV dial
: home page, as well as various other industry lists...can't recall
: the URL offhand but it's there.

If it was there (on a test basis?) it's gone now.
I just ran an Alta Vista search and the pages I found, with one
exception, had hot links to GBH, GBX(!), CVB, and HDH, but no BZ.
The one exception had BZ labeled 'New' but when I tried to go there, I
was told that the item was not found.

[Moderator's Note: I am surprised that Scott Fybush hasn't chimed in
on this one. Bill]

2862. Re: Dahl's manifesto

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: deitz@bright.net
Message-ID: <4ivrjo$6hb@vixen.cso.uiuc.edu>
Source record: 24605

Kudos to Steve Dahl for his recent article and honesty on radio and the place of ALL radio personalities in the business during a time when a great medium and a provocative business is on the verge of losing it's real identity. The future of great radio and our place in it should be a concern to both veterans and newbies just getting their feet wet. Thanks, Steve.

Corey Deitz
WLTF-FM, Cleveland
WLTF-FM Homepage http://www.radio-online.com/radioearth/wlft/index.htm
radioEARTH (tm) http://www.radio-online.com/radioearth/index.htm

2863. Re: WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Chris Oaks <wkxa@brutus.bright.net>
Message-ID: <4ivrkl$6if@vixen.cso.uiuc.edu>
Source record: 24606

<dbalalos@postbox.acs.ohio-state.edu> writes:
Brian Sack <bsack@mindspring.com> writes:
>
> >WSTR here is running promos announcing that "at 7 a.m. tomorrow, Star-94
> >will own another radio station" or something to that effect. I believe
> >they're Jefferson-Pilot. Did JP buy another Atlanta station recently?
>
> Interestingly enough, there is a WSTR-TV, Star 64 in Cincinnati, OH. How
can
> two stations in separate cities have the same call letters? Or has the FCC
> relaxed its criteria for this too?
>
> Dan
>

You're talking TV vs. Radio. No two radio or TV stations can use the
same calls, but WSTR-FM and WSTR-TV are different. There's also a WONE-FM
in Akron, OH and WONE-AM in Dayton, OH.

- Chris

2864. Re: Club Contests...need help

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Rob Schuller <shools@tiac.net>
Message-ID: <4ivrjn$6h9@vixen.cso.uiuc.edu>
Source record: 24607

> I'm new to the club scene and we've been doing boring trivia to give away
> stuff from the station (KTOM/Salinas). I need fun, exciting ideas for
> contests. Last night, we had a couple come up, we blind-folded the girl,
> asked 5 more guys to come up and had them all bend over, along with her
> boyfriend. She had to identify her boyfriend by checking out their back-
> sides.
>
> I need more ideas like this! Post them here or e-mail me. Thanks!
>

A great way to get people to a club and involved inthe promotion is to
offer a really hot grand prize.

Tie in with a local travel wholesaler, tour operator, airline, cruise
company or travel agent and throw a suitcase party.

Listeners show up with suitcase in hand..ready at the given moment to
hit the road for a free vacation. You can have one winner or multiple
trip recipients. They could have qualified on the air or you can trust
your stations pull and have people regester at the door.

The destination sets the tone for the party.
Spring Break trips? Beach Party! European Excursion? Octoberfest
Bash! Hawaiian Vaction? Luau! (sp)

Use your station giveways as door prizes or runner up gifts.

Use the travel opportunity to generate revenue and a promotion.

It's a hot promotion that's great for use during a ratings period.

Have fun!

Rob Schuller
Creative Services Director
WHJY/WHJJ Providence

2865. Re: Club Contests... need help!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: crusso97@aol.com
Message-ID: <4ivrjo$6ha@vixen.cso.uiuc.edu>
Source record: 24608

Hi Joyce !
They Guy That owns The Station I work At Used to own KTOM. His Name is Charlie Banta. Remember Him ?
Anyway , I do Clubs a couplw nites a week & have Ideas you Can use. Old Standards Like Bra Races, Where you Line a Few Ladies up & Give The Prize to the one that pulls her Bra outta her sleeve First. (Short sleeves optional).
Then Theres The Drag Races . You Get 5 or so Guys Lines up For a Race Across the Dance Floor & Tell Them The First guy To the Finish line wins ! Then You Tell them to Drop Their pants around their Ankles & Run without Hopping to the Finish line ! Watch em' fall & Rip Their Pants ! That's all For Now Carl Russo 97Rock WGRF
fm Buffalo

2866. Boston Radio Watch 03-22-96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4ivrjk$6h5@vixen.cso.uiuc.edu>
Source record: 24609

[The last two weeks have been very quiet and uneventful in the #10
market so please forgive me if I seem to be reaching a little
in this latest Boston Radio Watch installment....:-)]

* Arbitrends for December/January/February....

Here's a look at the Winter's rolling averages for the 12+ demo :

Call/Freq Fall '95 D-J-F(Rolling Format
Avgs.)
1. WBZ AM 1030 8.1 8.1 News/Talk/Sports/Bruins/Umass
2. WRKO-AM 6.3 6.5 All-Talk/Rush/Celtics
3. WJMN 94.5FM 6.9 6.1 CHurban/Rhythmic "Jamn 94-5"
4. WXKS 107.9FM 5.3 5.9 CHR/Top40 - "KISS 108"
5. WMJX 106.7FM 5.0 5.6 AC -'Magic 106.7'
6. WBCN 104.1FM 4.7 5.2 Modern Rock/Stern/Patriots
7. WODS 103.3FM 4.6 5.0 All-Oldies - 'Oldies 103'
8. WCRB 102.5FM 4.6 4.4 Classical
9. WBMX 98.5FM 4.2 4.2 Hot AC - 'Mix 98.5'
10.WZLX 100.7FM 4.1 4.0 CR -'Boston's Classic Rock'

* Boston-based American Radio Systems makes deals...

Boston-based American Radio Systems(owner of WRKO-AM 680, WEEI AM 850,
WBMX 98.5FM and WEGQ 93.7FM) spent $192.5 million in three separate
merger deals over the past week. And the word out of the ARS' corporate
offices at 116 Huntington Ave. is that the company is not even close
to being done dealing/merging...:

Deal # 1 : On March 14,1996, ARS acquired 2 Las Vegas stations,
KLUC-FM and KXNO-AM, from Nationwide Communications for an aggregate
purchase price of $11,000,000.

Deal #2 : On March 15,1996 ARS agreed to merge with another
Boston-based radio group, Marlin Broadcasting,Inc. This deal is a big
one from a standpoint that it takes ARS into large-size markets. So far,
with an exception of Boston, it's been strictly medium-size market
operator. [ARS currently owns stations in in Boston, Baltimore, Hartford,
Austin, Buffalo, West Palm Beach, Rochester and Dayton].

This deal was originally was announced back in late November '95
and then fell apart a month later. This time around the conditions
were just right for Marlin. For $66.5 million ARS gets to enter into #5
market, Philadelphia's Classical WFLN-FM, and #6 market, Detroit's
Classical WQRS-FM. As part of this merger, Marlin's president
Howard "Woody" Tanger gets to buy back Marlin's Miami station,
Classical WTMI-FM for $18 million.

Deal #3 : On March 21,1996. ARS merges with San Francisco-based Henry Broadcasting. In the $115 million deal, ARS adds Henry's 9 stations in 4 new markets : Portland,OR(KUFO-FM and KBBT-AM), Sacramento(KYMX-FM and KCTC-AM), Fresno(KSKS-FM, KKDJ-FM and KMJ-AM) and Omaha(KGOR-FM and KFAB-AM).

Under this agreement, Henry Broadcasting Chairman and CEO, Charlton Buckley, becomes a substantial shareholder of ARS : he will receive shares of American Radio common stock worth about $64 million.

* Neighborhood groups seeking to put roadblocks into stations' summer concert plans....:

In the blue corner : Boston's two major FM stations -- AP WFNX 101.7FM, and All-Oldies WODS 103.3FM -- ready and able to present/promote their respective free weekend night concert series to the tens of thousands of their loyal listeners at the Hatch Shell this summer...In the red corner : the challenger(s), Beacon Hill Civic Association and Back Bay Neighborhood Association, managed and trained by City Councilor Richard Iannella, who represents both neighborhoods. The neighborhood groups are all up in arms about potential noise, traffic and general disruption to the neighborhood these night-time concerts are going to their historical part of the city.

Neighborhood groups are still living with horrors of the infamous Green Day concert on September 9,1994 when a crowd of 70,000(mostly drunk teenagers/college kids) began rioting at the Hatch Shell.(yours truly also happened to be caught in a massive traffic jam on Storrow Drive and witnessed some of the madness that took place on that unforgetable Friday night :-) The end total was : over 50 people injured(1 very seriously) and over 100 arrests(mostly for disorderly conduct and assaulting State Police officers). As the result, the Metropolitan District Commission made a promise to the residents of Back Bay and Beacon Hill that it would never allow another free rock'n'roll concert to go on at the Hatch Shell after sunset ...Well, like most political promises they're meant to be broken...:-)This year, WFNX which sponsored the notorious Green Day fiasco back in '94 was allowed by MDC to switch its concerts at the Hatch Shell from afternoons to evenings....

Councilor Iannella vows to do anything politically possible to reduce the number of station-sponsored concerts in his district. He's also threatening potential court action against MDC for using public property(the Hatch Shell) for commercial purposes...

In addition, back in mid-February All-Oldies WODS 103.3FM announced that its 8-year old City Hall Plaza concert series is moving from downtown to the Hatch Shell on the Charles this summer. WODS' GM Bob Pates had indicated that the switch was made accommodate more fans/listeners. WODS has already booked 6 Saturday nights at the Hatch. The first concert featuring Little Richard is set for June 1st. A crowd of at 100,000 is easily to be expected.

Now, add to the mix Boston's Mayor Menino who claims that he hasnt missed a single City Hall Plaza show in recent memory and feels betrayed by WODS' move to the river venue. Menino says that he has already lined up another radio station(rumored to be all-70s WEGQ "Eagle93-7") to sponsor a few 70s/oldies free shows at the Plaza this summer. Although, no official word yet.

Meanwhile, the bad boys of Boston radio Modern Rocker WBCN 104.1FM, which by the way just celebrated its 28th birthday on March 15th, is sticking its nose into this mess as well. Eventhough, WBCN hasnt yet announced any acts for its Hatch Shell series, the New Rock's 3 popular weekday jocks(Charles Laquidarra, Bradlee Jay and Mark Parenteau) all have taken their on-air turns to knock the elite Back Bay/Beacon Hill groups. 'BCN's view is simple : Dont live in the city if you dont want to deal with urban headaches(traffic, noise, lack of parking, etc...)....

Among other major Hatch Shell concert traditions to be seen and heard this spring/summer : the EarthDay Concert sponsored by WBOS 92.9FM on Saturday, April 27th; all-day Classic rock show "Be In" in August will be sponsored by WZLX 100.7FM and the grand-daddy of them all -- July 4th Boston Pops Concert will once again be simulcast on WCRB 102.5FM...

* Surfing the Dial....

- WABU-TV68, the new home of the Boston Red Sox, stopped simulcasting the middle hour of WRKO's Charles "The Canadian At Night" Adler's weeknight(7pm-10pm) show on Boston's only 24-hour talk station. Adler gets new hours for his live ch. 68 call-in "Adler On-Line" show : weekdays, 4pm-5pm...The station now runs movies in the 8-10pm block. 75 Red Sox baseball games will be seen mostly on Fridays, Saturdays and Sundays. WBUR-90.9FM's Doug Brown, the radio voice of Boston University's sports, will be anchor 30-minute Red Sox pregame show on WABU called "On Deck"...

- The latest on the new 50,000 watt AM station to hit Boston this spring : Framingham's WKOX AM 1200 plans to be operating at the new increased power sometime in May...

- A few weeks ago, Boston Herald reported that Evergreen's Kiss108 night-time jock(10p-2a) and dance music wiz David "Kid David" Corey was headed to New York City to take over music director duties at Evergreen's new dance music station, WKTU 103.5FM, which by the way sounds fantastic... Apparently, Corey was doing some consulting work for 'KTU for couple of weeks...Andy Shane from Z-100 in NYC was named 'KTU's new music director last week...

- AAA WBOS 92.9FM seems to be having trouble keeping a permanent night-time(7pm-12a) voice in its line-up...The latest casualty is Geoff Allen who left the station last month. Allen, who originally did weekends and fill-ins at 'BOS, took over

evenings at 92.9 this past November....In less 2 years WBOS had
4 different jocks covering the 7p-12am slot : Marilee Kelly(now
at AAA LA station), Dick Pleasants(now back at WUMB-FM in Boston),
John Hutchinson(now out of radio; working for British Airwaves) and
Geoff Allen. Plus numerous fill-ins in between all the on-air
personnel moves. Regular weekend/fill-in jock Sonia Mosrtenson is
now doing 7pm-12a shift....

Speaking of WBOS, the station is now positioned as "The Best Variety
of Rock from the 80's and 90's". That seems to be the trend on
Boston's FM dial as of late...:-)

Also, when WBCN-WZLX's parent company, Infinity Broadcasting, agreed
to buy WBOS 3 weeks ago, rumors began flying that Imus' syndicated
show was headed to personality-free station. That's very unlikely.
ARS' SportsRadio WEEI AM 850 still has 3 1/2 years left on its
contract with the nationally syndicated "Imus In The Morning" program.

- Add SportsRadio WEEI AM 850 to the ever-growing list of Boston
stations on the Net. Point your Web browser to http://www.weei.com.
The site is still in the development stage so not all the sections
may contain the info you're trying to access. That's a lot more than
you can say for WBZ AM 1030 which has been promising a Webpage for
over 6 months now with absolutely nothing to show for at
http://www.wbz.com...

- And speaking of the Web presence,the "New Rock of Boston" WBCN 104.1FM
keeps switching Internet providers like it's going out of style...
The Internet Access Company(TIAC) becomes WBCN's 3rd Internet access
provider in 1 year. WBCN started out its WorldWideWeb journey with
NovaLink last February/March. That didnt last long -- Novalink's
server was painfully slow. Next, Channel 1 : this time around
the speed was acceptable but the graphic design was absolutely
horrible. Now, it's the Internet home to many Boston radio and
TV stations -- TIAC...Oh, judge for yourself ===> http://www.wbcn.com

-Mark

2867. St. Louis Radio Watch 3/22

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4ivrjl$6h6@vixen.cso.uiuc.edu>
Source record: 24610

SLATEN SUSPENDED BY KSD-AM;
WIBV SETS DATE FOR DEBUT

by Scott Simon

ST. LOUIS --- KSD-AM afternoon sports talk show host Kevin Slaten is in trouble again, suspended by the station for 14 days after a volatile diatribe on the station's Frank O. Pinion morning show.

On March 20, a judge hearing a civil suit against Slaten ordered him to pay $130,000 to a man he beat up in a fight after a St. Louis Blues hockey game in November, 1992.

The incident took place after Slaten's car and the other man's vehicle were involved in a minor accident leaving the parking lot. According to testimony by the man's fiance', Slaten got out of his car, opened their car, and began fighting, breaking a cheekbone and causing possible permanent eye damage.

Television stations, most notably KMOV-TV, Channel 4, reported the court judgement on evening newscasts.

The next morning, appearing on KSD-AM's morning show, Slaten launched a personal attack against Channel 4 anchor Larry Connors, who Slaten worked with from 1977 to 1981 at Channel 4 and KTVI-TV, Channel 2.

Host Frank O. Pinion disclaimed Slaten's remarks by saying they were his opinion, and not the station's.

Obviously, general manager Karen Carroll felt the same way, suspending the controversial Slaten. When she hired him last fall, Carroll warned him that he had to be on his "best behavior."

Insiders say that his days at the station are probably over, because he has a long history of public disturbances, dating back to 1981, when Slaten got into a fight with a Buffalo indoor soccer player in the penalty box, while Slaten was the public address announcer for the now-defunct St. Louis Steamers.

The parking lot fight resulted in Slaten being convicted of felonious assault in St. Louis circuit court in September, 1993, and sentenced to two years court-supervised probation, which was successfully completed.

After the fight, and prior to the conviction, Slaten struck his wife at a popular St. Louis bar which is a nightspot for St. Louis Blues hockey players. He was arrested, but never went to court because

his wife refused to press charges.

During the probation, Slaten caused an incident at his son's basketball game by kicking a basketball at a referee, striking him on the side of the head. The official declined to file charges, although the youth league permanently banned him from attending any games.

Then last summer, while employed by all-sports KFNS, Slaten was involved in a shouting match with KFNS general manager Bob Burch during a function involving the St. Louis Rams. Burch immediately fired him.

It is amazing how much attention Slaten commands, but it's not because of ratings, which he has never delivered, even when he was the morning host at classic rocker KSD-FM back in 1993.

The opinion most St. Louisans say of Slaten after such an incident is that he'll never work in town again. But somehow, he surfaced at a different station.

This time, the trend may be different for Slaten, whose show theme, "Bad To The Bone", has an appropriate fit.

The latest judgement against Slaten will be appealed by his attorney, Mike Smallwood, who also is in the radio business, hosting a Saturday morning show at KFNS.

WIBV GEARING UP: While new owners Tim Dorsey and Charter Cable await the sale of WIBV-AM to their company, they will lease the station and begin broadcating April 15.

The new company hired several people from News/Talk KMOX, which has sparked almost daily television and newspaper coverage about this development.

The tentative WIBV lineup being addressed will have Bill Wilkerson and Wendy Wiese from 6-10 a.m., John Carney from 10-2 p.m., Kevin Horrigan solo from 2-4 p.m., with Horrigan on from 4-6 p.m. with a drive time co-host still to be announced.

From 6-8 p.m., there will be a sports talk show, with a host still to be announced, and Dianna Proffitt and Debi Allen from 8 p.m. to 12 a.m. No word on what WIBV will do on weekends, although Dave Strauss will be hosting a trivia show, as he did at KMOX.

Joan Beuckman was named WIBV's new news director, coming from KMOX where she had been a top writer, desk reporter, and editor.

Meanwhile, KMOX is reorganizing in quick fashion after the defections to WIBV. Kevin Killeen, a writer/reporter who was laid off by KMOX in February, was brought back to replace Beuckman. Sportscaster Randy Karraker, who was cut from full to part-time by KMOX, returned to full-time status when Jim Holder decided to join WIBV.

Most interesting about Karraker's move is that KSD-AM announced two weeks ago that he was going to be their new sports director, because they are the flaship of St. Louis Rams football. But they never signed him to a contract, so KMOX program director Tom Langmyer jumped at the chance to lure him back, and did so in a matter of two days.

Michael Dixon is doing the 2-5 a.m. shift on KMOX from his home studio in Phoenix, which he has done on a periodic basis for the past 13 years. He may get the job permanently, although KMOX is considering hiring a host for that shift. There's no replacement yet for Strauss' Sunday Night Trivia Spectacular on KMOX, although the station is seeking someone to do a lighter, more entertaining show, rather than another news oriented talk show.

April 15 is the annual depressing day to file income taxes, but the first day of an exciting era in St. Louis radio, creating an atmosphere of anticipation and speculation, overshadowing its newspaper and television compatriots.

2868. Re: Stand Alone AM's "THE PEOPLES STATIONS"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: dmdanhau@newstand.syr.edu
Message-ID: <4ivrjm$6h7@vixen.cso.uiuc.edu>
Source record: 24611

: Larry Bornacelli wrote:
: >In the world of wall street FM's and AM's combos. Is there hope for the
: >stand alone AM's anymore?
: >(snip)
: >No one wants a home town station like in the old days of radio.

Len Kaplan (lkaplan@servtech.com) wrote:

: Not necessarily true ... I've been keeping an eye on our local AM stations
: for years. The one that has done the best, ratings-wise (WSYR -
: consistently beats a lot of the FM stations even, I think), is the one that
: has local drive-time segments, and runs a variety of syndicated talk shows
: (talk/sports/financial/???) the rest of the time. The local segments are
: _good_ -- excellent on-air persons, constant traffic updates (upstate NY is
: prone to nasty weather in the winter!), events, local news, things along
: those lines.

To be fair here, WSYR 570 is not a stand alone AM by a long shot. It's run in conjunction with WYYY (Y-94), an AC powerhouse and WBBS (B-104), a strong country station. They market them jointly, which gives WSYR much more muscle than it would have otherwise.

As far as I can tell, every major market has one or two strong AM outlets that outrank most FMs, usually based on local sports coverage -- the strong suit of WSYR. When the games are on, the ratings soar; when there are no games on, the ratings slide. This makes sense, IMHO.

Dan

2869. Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4ivrjp$6hc@vixen.cso.uiuc.edu>
Source record: 24612

Speaking of stand alone AM's:

There are two stand alone AM's in the Washington DC metro area that are currently dark.

- 1030khz - 50kw DA-D - WNTL
(This station programmed multi-national (mostly arabic - but carried BBC world service for a time), calling itself "Washington's International station".

- 540khz - 500/250w ND - formerly WDMV Pocomoke City Md, but moved to a site midway between DC and Baltimore.

_ _
Rick Seifert Engineering Supervisor
Office of Cuba Broadcasting Radio Marti Technical Operations
Washington, D.C. 20547 rseifert@usia.gov

[Moderator's Note: Seems like that 540 would be a real winner. Wonder why nobvody (especially Radio AAHS which has three signals to cover the DC area) hanst bought that one. Bill]

2870. RadioNet Talk Radio Upcoming Guest Calendar (weekly posting)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: dwelch@best.com
Message-ID: <4ivrkd$6i5@vixen.cso.uiuc.edu>
Source record: 24673
Cross-posted to:
rec.radio.broadcasting,rec.radio.info,alt.radio.internet,alt.radio.talk,ba.broadcast,alt.cyberspace,alt.cybercafes,scruz.events

RadioNet: Reporting on the digital revolution since 1994.
... RadioNet GUESTS WHO's WHEN MARCH 1996 ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

MARCH 24
10AM -- MIKE ELGAN, Editor of Windows Magazine and the WinMag Win95 page, gives tips to get RadioNet fans up to date on resources on the Internet for Win95 users---where to get drivers, tips, information, free software, etc. http://www.winmag.com/win95

11AM -- JOEL SHURKIN, author, talks about his recently released book, ENGINES OF THE MIND: THE EVOLUTION OF THE COMPUTER FROM MAINFRAMES TO MICROPROCESSORS. Marking the 50th anniversary of the invention of the computer, W.W. Norton is proud to release ENGINES OF THE MIND which is the only non-technical history of the computer published in the US. In a lively and informative account, Joel Shurkin introduces the people and discoveries that made the computer possible - from the first models to the creation of the chip and beyond. Here is the first full story of an invention that changed the world. Joel Shurkin is an accomplished science writer and reporter.

MARCH 31 1996
10AM -- LARRY EARLIX, computer instructor, Internet consultant and ham radio operator, will discuss digital communication on radio and how to interface ham radio and Internet. Visit Larry at http://www.redshift.com/~le

11AM -- KRIS HAGERMAN, president, tells about BigBook. Recently launched as an entirely new kind of Yellow Pages directory on the Web, the service provides home pages to more than 11 million businesses with content and features never before available in a Yellow Pages directory such as street-level maps, third-party reviews and customer ratings. The service is located at http://www.bigbook.com

... RadioNet How-To Tune In ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

World Wide Web
Find complete details about RadioNet and links to the players you need at http://www.radionet.com Click on "About"

Audio
Listen to recorded RadioNet programs with RealAudio and True Speech

RadioYou Can See
Photos downloaded to the Web from in-studio

Email List
Have RadioNet guest schedules, news transcripts, the Silicon Surf Report
and other important RadioNet info emailed directly to you. Send the
message:
subscribe radiomail your first name your last name
to listproc@radionet.com

IRC
Join us In Studio during the show via Internet Relay Chat in irc channel
#radionet

Radio Cam Camera
Check out the RadioCam stationed at various interesting places.

--
Dameon D. Welch (dwelch@uplink.com, http://www.uplink.com/)
Associate Producer, RadioNet Talk Radio (http://www.radionet.com/)

2871. Directional antennas question

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4ivrjq$6hd@vixen.cso.uiuc.edu>
Source record: 24674

The FCC shows stations with directional antennas as DAN, DA1, DA2 - all very good, but shows others as ND1 or ND2, for different kinds of non-directional patterns. Huh? How many kinds of non-directional can there be?

Thanks,
John

2872. Re: DXing with SRF-42 AM Stereo Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ivrjr$6he@vixen.cso.uiuc.edu>
Source record: 24675

For everyone's benefit (especially those of us who make our living on the AM band)...what national or mail-order outfits offer the AM Stereo/FM Stereo Walkman, and what's the price? I'm interested....and I suspect a lot of other radio salary slaves would like one too...

Bob Smith, middays WXXI-AM 1370 Rochester NY

2873. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: SDXD07A@prodigy.com
Message-ID: <4ivrjs$6hf@vixen.cso.uiuc.edu>
Source record: 24676

No, KLAC is 5 Kw.
-Looking to be back on air someday, Jeff Powers
JEFFREY GERSTL SDXD07A@prodigy.com

2874. Re: FM all news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Andrea Wiener <adoowopp@cris.com>
Message-ID: <4ivrjs$6hg@vixen.cso.uiuc.edu>
Source record: 24677

All-news FM?? I'm not so sure about that, only because I don't think it is making the best use of FM's enhanced audio capabilities. Besides, I for one suspect there would be a "frequency-recognition" problem; you know, AM for news/talk and FM for music. I wish the Dallas station a lot of luck; they will need that, along with one heck of a good marketing campaign.

Andrea Wiener in NYC

[Moderator's Note: Don't forget that at one time FM was the sole dominion of Classical and Beautiful Music (called semi-classical at that time) and AM was where you found Rock and country. These mental images of what goes where are merely products of the times, and times change... boy don't they? Bill]

2875. Re: What's the frequency Kenneth?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: "Garrett A. Wollman" <wollman@lcs.mit.edu>
Message-ID: <4ivrjt$6hh@vixen.cso.uiuc.edu>
Source record: 24678

In article <4itgjg$md7@vixen.cso.uiuc.edu> you write:

>I was listening to my Sangean ATS-800 the other night (3/19). And the display
>showed 900 kHz and the station I was hearing was CJAD AM 800 Montreal. What's
>up with that?

No, the station you were hearing was CKTS 900 Sherbrooke, which
usually rebroadcasts CJAD.

-GAWollman

--
Garrett A. Wollman | Shashish is simple, it's discreet, it's brief. ...
wollman@lcs.mit.edu | Shashish is the bonding of hearts in spite of distance.
Opinions not those of| It is a bond more powerful than absence. We like people
MIT, LCS, ANA, or NSA| who like Shashish. - Claude McKenzie + Florent Vollant

2876. Re: Grant Vs. Dershowitz

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4ivrju$6hi@vixen.cso.uiuc.edu>
Source record: 24679

Jay, we're half in agreement here. I agree with you that Dershowitz
is no great air talent. He sucks. But Grant, whatever he once was,
seems to me to have deteriorated into the status of angry old fart,
and the angry old farts are precisely who he's reaching these days.
Trust me, neither one of us would want his demo profile...
Moral of this story is, if Boyce wants to can Dershowitz because
he isn't any good, fine. But making him the poster boy for ideological
polarization, and going to bat for an old bat like Grant who represents
talk radio's past (and not his future) is a big strategic mistake.
Bob Smith, middays WXXI-AM 1370 Rochester NY

2877. Re: The Greaseman no longer on K-ROCK. Good sign.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Brian Sack <bsack@mindspring.com>
Message-ID: <4ivrjv$6hj@vixen.cso.uiuc.edu>
Source record: 24680

>They still have Stern on in the morning, but they dropped the Greaseman at night.

Bless them!

-B.

Brian Sack_____
Writer/Voiceover
Atlanta, Georgia, USA
http://www.mindspring.com/~bsack/workido.html

2878. Re: Greaseman & Hartford market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Bill Dillane <pcbill@ns.iconn.net>
Message-ID: <4ivrjv$6hk@vixen.cso.uiuc.edu>
Source record: 24681

shadowcat5@aol.com (Shadowcat5) wrote:
>Has anyone heard any rumors that the Greaseman is being syndicated to the Hartford market?

No. Once in a while there's a rumor about Stern, but your note is the
first mention of the Greasman.

Greasman did mornings at WPOP before going to the Big APE in FL in 1995.
Charlie Steiner was the Greasman's newsman at POP.

Bill

```
+-------------------------------------------------------------+
| Bill Dillane - http://www.iconn.net/pcbill - pcbill@iconn.net |
+-------------------------------------------------------------+
```

2879. Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4ivrk0$6hl@vixen.cso.uiuc.edu>
Source record: 24682

My recollection is the daytime power increase to one kw for Class IV's back in the sixties was a good idea. It did seem to provide more solid coverage in areas where stations had been spotty, especially in the northeast. However, it was not in my experience a coverage extender to areas which received no service at all previously. The limit was less signal strength and more interference.

The nighttime increase to one kw was a disaster. Stations received interference where they had none previously and outside of very strong signal countours many have a constant chatter of interference audible below the audio.

The notion of further increasing the power on Class IV's has the great liklihood of producing even more interference on these channels especially in the heavily populated areas of the country. In exchange for being heard above lamp dimmers and computer power supplies many of these stations will give up the ability to be heard without on-channel interference beyond the shadow of their own towers.

The laws of physics are exceedingly difficult to repeal.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

2880. More power for Class IV AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Dan Strassberg <EDNSTRASSBERG@cahners.com>
Message-ID: <4ivrk2$6hm@vixen.cso.uiuc.edu>
Source record: 24683

This is an additional response to a post by Fred Weinberg

Fred, I'm sure that my earlier post won't convince you of the folly of your propsal, but here's something that might:

A power increase for Class IVs would produce LOTS of prohibited overlap with adjacent-channel Class II and III stations (on 1220, 1250, 1330, 1350, 1390, 1410, 1440, 1460, 1480, and 1500). The rule used to be no overlap of 0.5 mV/m contours between stations on adjacent channels. I think that rule has been tightened, but I'm not sure what the new rule is. Overlap exceeding that permitted under the new rule is grandfathered if it existed before the new rule existed.

Anyhow, if you say that Class IVs which would create prohibited overlap if they were to increase power will not be allowed to increase, the whole proposal begins to unravel. If a Class IV can't increase, nearby co-channel Class IVs can't increase either, because unless all Class IVs increase, those that don't will have their daytime service areas materially reduced by co-channel interference. (Any power increase for Class IVs must be accompanied by a new and higher definition of the normally protected daytime contour.) And of course, a similar argument holds at night, although Class IVs have no normally protected nighttime service areas.

Your proposal opens a can of worms and works to the detriment of Class IV stations and to AMs on adjacent channels. Don't say that you weren't

warned.

2881. Re: ISDN Costs and.....

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: neil@zephyr.com
Message-ID: <4ivrk2$6ho@vixen.cso.uiuc.edu>
Source record: 24684

In article <4itgjn$mde@vixen.cso.uiuc.edu>, Rich Roszel
<74157.346@CompuServe.COM> wrote:

> Having seen comments from Telos and Musicam (formerly CCS) about
> the interconnectivity of the Zephyr with the CDQ-1000 or
> CDQ-Prima, and having spoken with both companies, I would like to
> point out that while you can easily connect the two using G.722
> or Layer II, the sampling rate used by the Zephyr for Layer II is
> 48k -- not 24k; therefore, the audio frequency response you get
> will be 8.2k as opposed to 10k. I do understand that there is one
> configuration on the Zephyr which will support the higher
> frequency response, but I was not able to achieve this in my own
> limited tests. For my particular application (which would use the
> two "B" channels of the ISDN circuit independently) the 10k
> bandwidth is not supported.
>

Rich is correct. The Layer II implementation of Zephyr does not yet provide 24kHz sampling required for the higher bandwidth. Look for this feature later in the year. Our implementation will meet the MPEG standard for such coding, which will not be immediately compatible with other Layer II codecs at 24kHz sampling as some of them currently use proprietary schemes. (To defend these codec makers, I must report that they came up with these schemes before the standard was inked - they were acting in their customers' best interests.)

At present, the only method of using the two channels of Zephyr for higher bandwidths is to use Layer III. You can get 15kHz and you will be able to transmit each channel as a mono signal to two different destinations.

--
Neil Glassman
Telos Systems
http://www.zephyr.com

2882. Looking For A New Challenge

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: waverider@ids.net
Message-ID: <4ivrk3$6hp@vixen.cso.uiuc.edu>
Source record: 24685

25 year Radio Vet seeks new Challenge. Presently working in A2/NAC . Two Time Gavin A2 PD/OM Nominee .
Experience in several Formats . Seeking Md/Air Position . Have Tape Will Travel . Contact Bill Gray 140 Thames St.,
Newport , RI .02840

2883. Re: KABC's New PD?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: tomleykis@aol.com
Message-ID: <4ivrk5$6hq@vixen.cso.uiuc.edu>
Source record: 24686

The new Program Director of KABC (as well as KMPC) is Andy Ludlum,
formerly of KING and KIRO in Seattle and KMBZ/Kansas City.

Tom Leykis
Westwood One
Los Angeles

2884. Re: Keymarket/River City

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: jaydio@aol.com
Message-ID: <4ivrk6$6hr@vixen.cso.uiuc.edu>
Source record: 24687

Dean Kresge writes:

>Can anyone tell me how to find out how many Radio Station Keymarket or
>River City owns. FCC Home page doesn't seem to give me that kind of
>data. Has anyone ever had a runin with either of these companies????

Headquarters are in St. Louis...I think it's a 25 or so station group.

Jay Philpott

2885. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Matt Mauler <mauler@worldgate.com>
Message-ID: <4ivrk6$6hs@vixen.cso.uiuc.edu>
Source record: 24688

Andrew Gyopar wrote:

> We never play more than two tracks without some sort of ID. To keep the
> flow, however, we often play a short liner over the intro of a track.

> I do agree that the you can never over-identify your station.

However, Over-identifying can hinder your radio station if your ID's are
perceived to be an interuption.

--

Matt "Mauler" Cundill *Acadia Alumni '92
mauler@worldgate.com *Axemen:'96 CIAU Hockey Champs!
100.3 FM The Bear *Oil-ward to the Playoffs!
Edmonton, Alberta *Go Habs Go!
Canada, Planet Earth *Forum Forever!

"Casey at the line. Not to be confused with Casey at the bat."

- Paul Romanuk (CIAU Semi-final on TSN)

2886. RTNDA Murrow Award Winners

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: WNUANews@aol.com
Message-ID: <4ivrk7$6ht@vixen.cso.uiuc.edu>
Source record: 24689

Here's the list of regional winners, forwarded from the RTNDA...with only one slight editorial comment inserted from your poster.

For more information:

Leslie Sansom Emery
lse@rtnda.org
(202) 467-5203

REGION 1
Alaska, Colorado, Idaho, Montana, New Mexico, Oregon, Utah, Washington, Wyoming

RADIO
LARGE STAFF
Continuing Coverage KOA-AM, Denver
Feature Reporting KVOW-AM, Riverton, WY
Investigative Reporting KOA-AM, Denver
News Documentary KOPB-FM, Portland
News Series KOPB-FM, Portland
Newscast KIRO-AM, Seattle
Overall Excellence KIRO-AM, Seattle
Spot News Coverage KOA-AM, Denver
Use of Sound KOPB-FM, Portland

SMALL STAFF
News Series KGMI-AM, Bellingham,WA
Newscast KFQD-AM, Anchorage, AK
Spot News Coverage KGMI-AM, Bellingham,WA

REGION 2
Arizona, California, Hawaii, Nevada

RADIO
LARGE STAFF
Continuing Coverage KGO-AM, San Francisco
Feature Reporting KQED-FM, San Francisco
News Documentary KCBS-AM, San Francisco
News Series KGO-AM, San Francisco
Newscast KCBS-AM, San Francisco
Overall Excellence KCBS-AM, San Francisco
Spot News Coverage KGO-AM, San Francisco
Use of Sound KCBS-AM, San Francisco

SMALL STAFF
News Documentary KCSN-FM, Northridge, CA
News Series KBUL, Reno, NV
Newscast KCSN-FM, Northridge, CA
Use of Sound KBUL, Reno, NV

REGION 3
Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Wisconsin

RADIO
LARGE STAFF
Continuing Coverage KMBZ-AM, Westwood, KS
Feature Reporting Minnesota Public Radio, St. Paul, MN
Investigative Reporting Minnesota Public Radio, St. Paul, MN
News Documentary WCAL-FM, Northfield, MN
News Series KMOX-AM, St. Louis
Newscast KMOX-AM, St. Louis
Sports Reporting KWMU-FM, St. Louis
Spot News Coverage KFDI-AM, Wichita, KS
Use of Sound WUWM-FM, Milwaukee

SMALL STAFF
Continuing Coverage KFGO-AM, Fargo, ND
News Documentary KBUR-AM, Burlington, IA
News Series KFJM-AM, Grand Forks, ND
Newscast KUCV-FM, Lincoln, NE
Use of Sound KIOA-AM, Des Moines, IA

REGION 4
Alabama, Arkansas, Louisiana, Mississippi, Oklahoma, Texas

RADIO
LARGE STAFF
Continuing Coverage WOAI-AM, San Antonio
Feature Reporting KVOO-AM, Tulsa, OK
News Documentary WOAI-AM, San Antonio
News Series WWL-AM, New Orleans
Newscast WWL-AM, New Orleans
Overall Excellence KVOO-AM, Tulsa, OK

SMALL STAFF
Continuing Coverage KOSU-FM, Stillwater, OK
Feature Reporting WUAL-FM, Tuscaloosa, AL
Investigative Reporting KRRV-AM, Alexandria, LA
News Documentary KZMZ-FM, Alexandria, LA
News Series KXJK-AM, Forrest City, AR
Newscast WJDX-FM, Jackson, MS
Overall Excellence WJDX-FM, Jackson, MS
Sports Reporting WJDX-FM, Jackson, MS
Spot News Coverage KOSU-FM, Stillwater, OK
Use of Sound WJDX-FM, Jackson, MS

REGION 5
Illinois, Indiana, Michigan, Ohio, West Virginia

RADIO
LARGE STAFF
Continuing Coverage WBBM-AM, Chicago
Feature Reporting WBBM-AM, Chicago
Investigative Reporting WJR-AM, Detroit
News Documentary WLW-AM, Cincinnati
News Series WJR-AM, Detroit
Newscast WBBM-AM, Chicago
Overall Excellence WBBM-AM, Chicago
Sports Reporting WJR-AM, Detroit
Spot News Coverage WJR-AM, Detroit
Use of Sound WWJ-AM, Southfield, MI
Continuing Coverage WBBM-AM, Chicago

SMALL STAFF
Feature Reporting WWKI-FM, Kokomo, IN
News Documentary WUFL-AM, Sterling Heights, MI
********** News Series WNUA-FM, Chicago **********
Newscast WERT-AM, Van Wert, OH
Spot News Coverage WLS-AM, Chicago
Continuing Coverage WJBC-AM, Bloomington, IL

REGION 6
Florida, Georgia, Kentucky, North Carolina, South Carolina, Tennessee

RADIO
LARGE STAFF
Continuing Coverage WSB-AM, Atlanta
Feature Reporting WHAS-AM, Louisville, KY
Investigative Reporting WSB-AM, Atlanta
News Documentary WHAS-AM, Louisville, KY
News Series WSM-AM, Nashville, TN
Newscast WHAS-AM, Louisville, KY
Overall Excellence WSB-AM, Atlanta
Sports Reporting WHAS-AM, Louisville, KY
Spot News Coverage WIVK-AM, Knoxville, TN
Use of Sound WSB-AM, Atlanta

SMALL STAFF
Continuing Coverage WBCU-AM, Union, SC
Feature Reporting WUFT-FM, Gainesville, FL
News Series WTDR-FM, Charlotte, NC
Newscast WBCU-AM, Union, SC
Overall Excellence WBCU-AM, Union, SC
Sports Reporting WUFT-FM, Gainesville, FL

REGION 7
New Jersey, New York, Pennsylvania

RADIO
LARGE STAFF
Continuing Coverage WCBS-AM, New York
News Series WNYC-AM, New York
Use of Sound WNYC-AM, New York

SMALL STAFF
Feature Reporting WRTI-FM, Philadelphia
News Series WMXV-FM, New York
Newscast WENT-AM, Gloversville,NY
Spot News Coverage WBGO-FM, Newark, NJ

REGION 8
Delaware, District of Columbia, Maryland, Virginia

RADIO
LARGE STAFF
Continuing Coverage WILM-AM, Wilmington, DE
Feature Reporting WBAL-AM, Baltimore
News Documentary WBAL-AM, Baltimore
News Series WBAL-AM, Baltimore
Newscast WBAL-AM, Baltimore
Overall Excellence WBAL-AM, Baltimore
Sports Reporting WBAL-AM, Baltimore
Spot News Coverage WDEL-AM, Wilmington, DE
Use of Sound WBAL-AM, Baltimore

SMALL STAFF
Continuing Coverage WVTF-FM, Roanoke, VA
Feature Reporting WJMA-AM, Orange, VA
News Documentary WVTF-FM, Roanoke, VA
News Series WFLS-AM, Fredericksburg, VA
Newscast WFLS-AM, Fredericksburg, VA
Overall Excellence WVTF-FM, Roanoke, VA
Spot News Coverage WVTF-FM, Roanoke, VA
Use of Sound WJMA-AM, Orange, VA

REGION 9
Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island, Vermont

RADIO
LARGE STAFF
Continuing Coverage WBZ-AM, Boston
Feature Reporting WBZ-AM, Boston
News Documentary WBUR-FM, Boston
Newscast WBZ-AM, Boston
Overall Excellence WBZ-AM, Boston
Spot News Coverage WBZ-AM, Boston

SMALL STAFF
Continuing Coverage WCFR-AM, Springfield, VT
Newscast WATD-FM, Marshfield, MA
Overall Excellence WATD-FM, Marshfield, MA

Use of Sound WEDW-FM, Stamford, CT

2887. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4ivrk8$6hu@vixen.cso.uiuc.edu>
Source record: 24690

Just to complicate things one teeny bit more; if you ARE a radio station, and put your own signal into the "music on hold" system, which would seem logical...are your current ASCAP/BMI fees sufficient to cover that, or would they want even more?
And though it's nice for a caller to get to hear you, what about that suggestion that a client may hear his/her competitor's ads while on hold, or be confused by some live chat in their ear, thinking it's a "real" person taking them off hold, vs. the jocks on the radio?

Stella (wish I had DKaye's endless list of cool sig.notes)Starr

2888. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Bob Clarke <bc@netzone.com>
Message-ID: <4ivrk9$6hv@vixen.cso.uiuc.edu>
Source record: 24691

Regarding the moderator's note at the end of your posting about putting the radio on your phone system. Yes, ASCAP and BMI will get upset if you put the commercial radio on your on hold system -- but only if first, you don't pay them and, second, they catch you. All you do is contract for a yearly "rights fee" (much like a radio station) and life is good again -- if you have a good cash flow... .bc

[Moderator's Note: I know ALL the arguments about this matter, but I still think it is a stinking form of petty double-dipping to charge a radio station for playing records (a public performance) then to try to extort another fee when that public broadcast is received in a place of business. I am all in favor of composer's making money, but it still smells. Bill]

2889. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4ivrk9$6i0@vixen.cso.uiuc.edu>
Source record: 24692

Nafana (nafana@peganet.com) wrote:

: With the thousands of rock songs released over the past 40 years- why does
: every "Oldies" station I hear repeat the same ones over and over and over?
: While there are countless hits from the 60s & 70s that I have not heard even
: once?

For the same reason Top-40 radio itself developed: listeners are wont to
hear their favorites more often than their not-so-favorite songs.

What gets me is that in some markets, e.g. Minneapolis/St. Paul, that
have their own rich oldies history, there are few-- if any-- of the local
oldies hits played by oldies outlets. Also, the 'Motown Sound' was not
especially popular here at the time of the original releases, and yet
those records been played with great frequency over the past eight years by
the FM oldies station here as if it had been very* popular. 'Course it
then becomes a self-fulfilling prophecy (to stretch a phrase) when some
of the records start testing well a decade later. (Consider, too, the
fact that Minneapolis/St. Paul was the only* concert the Beatles did not
sell-out on their first tour-- although the line for A Hard Day's Night
did wind around the Southtown Theater three times.)

How many other markets have oldies stations that ignore local music
history and go strictly by national test results?

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

2890. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4ivrk9$6i1@vixen.cso.uiuc.edu>
Source record: 24693

<<With the thousands of rock songs released over the past 40 years- why does
every "Oldies" station I hear repeat the same ones over and over and over?

While there are countless hits from the 60s & 70s that I have not heard even
once?>>

Because oldies stations, in order to compete with other formats, do exactly what their competitors do...they do music research, the results of which prove that, as a rule, shorter playlists get higher ratings.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2891. Profanity on the air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Chris Oaks <wkxa@brutus.bright.net>
Message-ID: <4ivrkb$6i2@vixen.cso.uiuc.edu>
Source record: 24694

I know this isn't a classic like the Beatles tunes mentioned on this subject... but there is a "one-two-three-f*ck" count at the beginning of Prince's "Raspberry Beret". If you play the 45 (anybody still have one) at 33, it becomes VERY obvious.

- Chris

2892. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Dangerboy <smeyer1@ic3.ithaca.edu>
Message-ID: <4ivrkc$6i3@vixen.cso.uiuc.edu>
Source record: 24695

That's interesting, at our student station, we couldn't announce the title of the "Kiss My Ass" Kiss tribute album, though we *could* say the name of the band the Ass Ponys. Go figure...
We did play songs with all kinds of words in them, some of which we edit out. I was told to edit Liz Phair's "Supernova" ("...and you f*ck like a volcano..."), but not the Pogues' "Rain Street", or Heather Nova's "Walk This World", both of which also have the same word.

Since we are a student station, though, we have more than just the FCC to worry about...we've also got to keep the Dean and the Board of Trustees happy as well.

Sam
Production Director, WICB-FM

Sam Meyer
smeyer1@ic3.ithaca.edu
(also sammeyer@vivarin.pc.cc.cmu.edu)
President, Ithaca College chapter, Militant Gardening Club

"Every jumbled pile of person has a thinking | "I'm not God...I was
part that wonders what the part that isn't | just misquoted."
thinking isn't thinking of." | --Dave Lister,
--They Might Be Giants | RED DWARF

2893. Re: radio promo collecting?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: clarkepxy@aol.com
Message-ID: <4ivrkc$6i4@vixen.cso.uiuc.edu>
Source record: 24696

On 21 Mar 1996, japhy@ix.netcom.com (Michael DeNunzio) wrote:

> I hope this isn't an inappropriate forum, but I was wondering if any of
> you folks out there are aware of a site/group/club that supports
> collectors of radio promotional items.

> I had collected for years, but fell out of the loop for awhile. Any
> direction would be greatly appreciated!

The club you're looking for is called DecalcoMania. It began as a club strictly for promo collectors (primarily bumper stickers, hence the "Decal" in the name), but has since expanded to include airchecks and other radio-related interests.

Their address is 9705 Mary NW, Seattle, WA 98117-2334. Annual membership dues, last time I looked, were a very reasonable $8 per year.

Clarke
==========
Clarke Ingram, Operations Manager
WPXY-FM (98 PXY) - WVOR-FM (100.5)
207 Midtown Plaza
Rochester, NY 14604 USA
==========

2894. RCI saved !!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: rci@CAM.ORG
Message-ID: <4ivrkf$6i6@vixen.cso.uiuc.edu>
Source record: 24697

March 21, 1996

RCI TO CONTINUE BROADCASTING

The CBC is pleased to announce that it is withdrawing layoff notices for all employees of Radio Canada International. The Corporation's President and CEO, Perrin Beatty, made the announcement today after the Minister of Canadian Heritage, the Honourable Sheila Copps, announced that the federal government had found funding to keep RCI broadcasting for another year.

Mr. Beatty welcomed the news, saying that the Minister, along with her cabinet colleagues, deserve the credit for coming up with the federal funding. He also expressed gratitude to the Corporation's Board of Directors for its support. Under the arrangement, the Corporation and the federal government will split the annual $16-million cost of RCI.

Mr. Beatty hopes today's announcement will help to assuage anxiety over the future of the international service. He thanked the 125 employees of RCI, saying: "I appreciate your professionalism and dedication for working, under what must have been very difficult circumstances, over the last few months."

Mr. Beatty added: "While this solution is only for one year, the Corporation and the government will use the time to seek more permanent funding. I look forward to a long term solution."

Corporate Communications and Public Affairs
Head Office
Canadian Broadcasting Corporation

==========
Nothing would be possible without your support :)

Thank you very, very much !

Best regards,

RCI Coalition / Coalition RCI

2895. Re: Keymarket/River City

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: Chris Oaks <wkxa@brutus.bright.net>
Message-ID: <4ivrkf$6i7@vixen.cso.uiuc.edu>
Source record: 24698

<Kresged@postoffice.ptd.net> writes:
>
> Can anyone tell me how to find out how many Radio Station Keymarket or
> River City owns. FCC Home page doesn't seem to give me that kind of
> data. Has anyone ever had a runin with either of these companies????
>

Define "run-in"... I worked for a station owned by Keymarket under a
subsidary name about 7 years ago. Does that count? What do you want
to know? Post it or e-mail me, I'll get back to you.

- Chris Oaks < wkxa@brutus.bright.net >

2896. asking for Money advise

Newsgroup: rec.radio.broadcasting
Date: 1996-03-23 00:00:00 UTC
From: UMRB73A@prodigy.com
Message-ID: <4ivrkf$6i8@vixen.cso.uiuc.edu>
Source record: 24699

I'm writing some original music for a new radio show about to start up
nationwide, but have no idea how to charge and don't know anything about
royalties or how they work. Would anyone with experience in this area
please give me some help and advise.
-
DANNY LYONS UMRB73A@prodigy.com

2897. 16" professional broadcast(?) records

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: cco@execpc.com
Message-ID: <4j2eop$csj@vixen.cso.uiuc.edu>
Source record: 24550

Hello. A friend of mine has some very old 16-inch diameter, thick, and heavy records that contain recordings of some historical talks that he would like to replicate on another media (probably cassette tape), and keep them in archives. He does not have any equipment to play them on, so he can't do the recording himself. I have not seen the record myself, so this is all I know, at this point.

Supposedly these were records produced for radio broadcast. I'm wondering if there is still equipment around that can play these. Do audio transfer companies work with them, and what are they called so that they might know what I am talking about? I'd also be interested in any other information about them (such as playback speed (RPM), timeframe when these were commonly used, etc.).

If you know anything about such records as these, or if you can recommend a better newsgroup on which to ask for information, please post or e-mail as you see fit.

Thanks a bunch!
Chris

2898. 25 Year Vet Seeks New Opportunity

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: waverider@ids.net
Message-ID: <4j2eor$csk@vixen.cso.uiuc.edu>
Source record: 24551

25 Year Vet Seeks New Opportunity,Multi Format Experience,Two Time Gavin A2 PD/OM Of the Year Nominee ,
Seeking Md/airshift position . Contact Bill Gray 140 Thames St. , Newport RI 02840
401-846-6900

2899. Re: VoxPro? Anyone using it?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Beth Bryant <bbryant@rio.com>
Message-ID: <4j2eos$csm@vixen.cso.uiuc.edu>
Source record: 24552

J.J. Wright wrote:
>
> Hi All
>
> We,ve just added VoxPro to our studio.
>
> Anyone in the group using it? Looking for feedback, FAQ's, opinions,
> shortcuts and things to watch-out for.

We have been using the Vox Pro at KKNU Eugene for over a year and a half now, and we love it! Use it in 2 track, and put the caller on one track and the Jock on the other (you can double the amount of space you have by using it in mono, but it is so much more useful in 2 track). Time slip is such a great function! I know I tend to talk over the callers too much, and this allows me to fix this little problem in less than 10 seconds.

We also have a great set up for the 2 keyboards. We have them rack mounted under our Denons using 2 15" midi keyboard drawers (we used a Mac ergonomic keyboard so it would fit, our engineer had to re-wire it so the plugs go out the back).

Tell Dale that Beth says hi next time you give him a call. I'm the one that talked them into having the counter count down as well as just up. They called it the 'Beth Timer' at first!

Beth Bryant

2900. Re: VoxPro? Anyone using it?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: bkurt01@emory.edu
Message-ID: <4j2eos$csn@vixen.cso.uiuc.edu>
Source record: 24553

In article <4itgkh$me8@vixen.cso.uiuc.edu>, jj@kissfm.com (J.J. Wright) wrote:

> Hi All
>
> We,ve just added VoxPro to our studio.
>
> Anyone in the group using it? Looking for feedback, FAQ's, opinions,
> shortcuts and things to watch-out for.
>
> J.J. Wright
> KISS 108 Boston

can't help you with much besides the feedback and opinions.....I produce an all-request dance show on saturday nights, with the host (Jeff Lawrence) connected via ISDN in his home in Orlando, and let me tell you, since i'm feeding phone callers down the line, it saves me crucial minutes being able to use the digital editing rather than the old razor. I wouldn't be able to pull off the show without it. I love it...

benji kurtz
B98.5 Atlanta

2901. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Eric Hokanson <ehoky@freenet.tlh.fl.us>
Message-ID: <4j2eos$cso@vixen.cso.uiuc.edu>
Source record: 24554

MagnaDan wrote:
>
> Regarding WAVC in Duluth changing its call letters to KKCB, how does a
> station that has a "W" as the first letter in its calls get new call
> letters starting with a "K"?
>
> I assume that if KDKA in Pittsburgh changed its calls, they would probably
> have to conform and get letters beginning with "W". WOW in Omaha would
> have to recieve a "K".
>
> It seems to me that stations in Duluth would be considered east of the
> Mississippi and could only recieve a "W"
>
> Maybe it isn't as big a deal as I make it. Just asking.

As a former Employee of WAVC, maybe I can answer you Query.

WAVC has a history much like KDKA. It began broadcasting in the early
1930's -- before there was an FCC rule about W's and K's and which side
of the river you were on.

Since Minnesota has the Mississippi twisting through the middle of it,
You have W calls and K calls on both sides. Usually because many
stations in Minnesota began before the FCC W/K rule. That's why KSTP is
in St. Paul... and WCCO is in Minneapolis. Actually, many stations
chose call letters that mirrored their company or owners name. WCCO used
to stand for the Washburn County Company. The company milled flower...
you now call the company Pillsbury. Pillsbury no longer owns WCCO,
but they kept their calls. WAVC is the same way. Although I forget
what they stand for.

Now a days, with deregulations... I believe stations bordering the
Mississippi, have the luxury of choosing either a K or a W for calls, as
long as they are available on the FCC's list.

Hope that clears it all up!

Eric Allen
Now at WMLO FM
Tallahassee, FL

2902. The ODIAR Wavelength

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Tony Harding <uktony@mneuk.tcp.co.uk>
Message-ID: <4j2eou$csp@vixen.cso.uiuc.edu>
Source record: 24555

Reply-To: uktony@mneuk.tcp.co.uk

About 20 years ago I obtained 12 programs of The ODIAR Wavelength.

It was a program which paported to come from sometime in the
future, when the music of the 1970's was called the vynal era.
This let them play what was then current music as if they were
oldies. They also had some great Si-Fi bits between tracks.

Does anyone know what happened to Cy Holiday who did the Verbal input
to the program, or anyone who was part of the program?

Tony Harding +44 (1489) 600113
uktony@mneuk.tcp.co.uk
uktony@mne.net
http://www.mne.com/local/uktony

2903. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4j2eou$csq@vixen.cso.uiuc.edu>
Source record: 24556

The one I saw for WBZ-TV WAS new, and clearly still under con-
struction, when I ran across it about 10-15 days ago. Could be it's
been pulled again (which would explain why the one link you found
turned out to be a no-hit), until it's fully ready for prime time.
The one I saw was MUCH cruder than the similar pages run by
KDKA-TV, KPIX-TV or the CBS network in NYC.
A lot of stations (including my own) currently have very basic
home pages with their current program schedules and a little station
history...but are working to put together something a little more
interactive and more useful for the listeners and radio buffs who
wander by. (Something that'll give you updated local news and wea-
ther, links to other interesting pages, and a chance to give some
feedback to program hosts, producers and management.) When you
figure only about 1/5 of the nation's radio and TV stations have any
Web presence at all, you see how it's going to grow...
Bob Smith, middays WXXI-AM 1370 Rochester NY

2904. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: gdallal@world.std.com
Message-ID: <4j2eov$csr@vixen.cso.uiuc.edu>
Source record: 24557

: [Moderator's Note: I am surprised that Scott Fybush hasn't chimed in
: on this one. Bill]

Maybe someone's clamped a lid of secrecy on it! If you try the obvious, www.wbz.com, you'll find you need a password to get in. I've thought about trying to hack it, but decided it wouldn't be polite!

[Moderator's Note: Scott, if this is true, write me and let me know. I'll keep it quiet if you want. Bill]

2905. Pirate Radio Tape Marathon on Satellite.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: michaelr@michaelr.com
Message-ID: <4j2eog$cs5@vixen.cso.uiuc.edu>
Source record: 24613
Cross-posted to: rec.radio.broadcasting,rec.video.satellite.tvro,alt.radio.pirate,chi.media,ba.broadcast

```
Internet Press Release
----------------------

The best/worst of U.S. pirate radio

6 hour marathon. Each show 30 - 45 minutes long.
The way radio ought to be.

Anik E2, transponder 18, 5.8 wide band FM audio
April 1, April Fools Day 8 p.m. E.S.T.

michaelr@michaelr.com

[Moderator's Note: This better not be an April Fools Joke... Bill]
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2906. San Diego Radio Watcher 3.24.1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: San Diego Radio Watcher! <sdradio@znet.com>
Message-ID: <4j2enu$cr6@vixen.cso.uiuc.edu>
Source record: 24614

Here's the latest in Radio Waves from San Diego
3.24.1996

Winter ratings were released for the 15th market:

Sum '95 Fall '95 N/D/J D/J/F
XHTZ-FM (CHR/Rhy) 6.8 6.7 7.5 7.4 Z90
KSON-A/F (Country) 6.4 7.8 7.6 7.2
KYXY-FM (AC) 7.6 6.8 7.2 7.1 "Kick-si 96"
KSDO-AM (News/Talk) 4.5 4.2 4.9 4.8 News/Talk 1130
XETRA-FM (Alt) 3.6 4.4 4.3 4.5 91X
KKLQ-FM (CHR/Pop) 5.4 4.1 4.3 4.2 Q-106
KFSD-FM (Classic) 3.2 3.3 4.0 4.0 Sale in process
KBZT-FM (Oldies) 4.5 3.5 3.9 3.9 K-BEST 95
KFMB-AM (Full Serv.) 4.2 3.5 3.8 3.7 760 KFMB
KFMB-FM (Hot AC) 3.3 3.2 3.5 3.6 Star 100.7
KGB-FM (Cl. Rock) 3.4 3.9 3.5 3.2
KFI-AM (Talk) 2.4 2.5 2.3 2.9 LA powerhouse
KIFM-FM (NAC) 3.2 3.2 2.9 2.9 Jazz FM98
XHKY-FM (Spanish) 1.4 2.6 n/a n/a
XHRM-FM (Alternative) 3.2 2.6 2.8 2.7 92.5 the Flash
KPOP-AM (Nostalgia) 2.7 2.2 2.5 n/a
KIOZ-FM (Rock) 3.0 2.5 2.4 2.6 Rock 102
XETRA-AM (Sports) 2.6 2.3 2.0 2.3 Xtra Sports 690
KOGO-AM (Talk) 1.9 2.4 2.2 2.0 Hot Talk
KKBH-FM (Oldies) 2.2 1.7 1.4 1.5 The Beach
KMKX-FM (Cl. Hits) 1.9 2.2 1.8 1.5 Vote RockMix 103
KCBQ-FM (Cl. Rock)* 1.8 1.3 1.2 1.1 SETS-FM
KNX-AM (News) 1.5 1.2 1.1 1.1 1070 [LA]
KUPR-FM (Adult Alt)** .8 1.2 .9 .8 Progressive 95.7
KCBQ-AM (Oldies) .8 .8 .9 .6
KOWF-FM (Country) 1.5 1.0 n/a n/a
XLTN-FM (Spanish) .8 1.0 n/a n/a
KSPA-AM (Nostalgia) 1.4 .8 n/a n/a
* Switched to SETS-FM format in February. Will be KXST, Oceanside 102.1
** Was KKOS-FM until September 95.

**ELECTRONS-Collide!: zNet, my provider, and host of the "Art Bell" web page had 500,000 individual access the weekend of March 15 - 17. During Bell's March 15th show, he featured Richard Hoagland. He's the skeptic that claims there is life on the moon, and Mars. http://www.artbell.com .

**Talk Wars?: Roger Hedgecock, who has the number one local talk show in San Diego, presently on KSDO, wants to give political commentary to KFMB-TV 8. However, word to the SDRW says that the Gannett station says "NO" because

of TV 8's ties to 760 KFMB. Hedgecock goes up against Stacy Taylor on KFMB. Listeners to both shows know that each are top of their talk format.

Hedgecock, who's contract is up in December of this year, is reportedly "feeling" other stations in the market if an agreement can not be reached with KSDO. Possibilities include: KFMB or KOGO. TV 8 recently dropped popular sports commentator Ted Leitner, during the 11 p.m., newscast . . . . http://www.rogerhedgecock.com

**Stations to flip: This week, SETS-FM, currently on 105.3, will "move" to 102.1. Rock 102, and the call letters, KIOZ, will "move" to 105.3. On the AM side of the house, 50kw DA KCBQ, 1170, will be the new home of Jef & Jerr, as the station simulcasts KKLQ-FM 106.5. This is the much publisized -- and often confused with listners -- buy out by Par of the Compass radio group. Compass will own an operate the Oceanside based 102.1 after the change. New calls: KXST [after the change].

**91X Changes: Mike Halloran, PD, "was let go" by the Jacor management team at XETRA AM-FM. Also, KHTS, 93.3, El Cajon is now relaying WFLZ, Tampa, Fla., while live studios being built at Xtra complex on Pacific Highway in SD.

**SD Tribune: Local readers of the San Diego Union Tribune will be glad to know that John Freeman is on-line. His e.mail address is: john.freeman@uniontrib.com . Stations with news are encouraged to send it electronically! John's column on local radio is in the Wednesday paper.

**LAST REPORT: I am taking the next few weeks off. I will, however, attend the NAB and the computer luncheon on Tuesday of the show! Be well!!

Chris Carmichael
http://www.geocities.com/RodeoDrive/1102/index.html

2907. Re: Club Contests... need help!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4j2eo0$cra@vixen.cso.uiuc.edu>
Source record: 24615

Here at Z95.3FM in Vancouver, we're talking about doing a version of "MTV's Singled Out" in a club setting. It's a pretty good twist on the dating game. We haven't figured it all out yet, but it is a good idea.

catch the buzz...pass it on.
buzz (Z95.3FM Vancouver)

In article <4itgj7$mcu@vixen.cso.uiuc.edu>, TCCL46A@prodigy.com says...
>
>
>
>I'm new to the club scene and we've been doing boring trivia to give away
>stuff from the station (KTOM/Salinas). I need fun, exciting ideas for
>contests. Last night, we had a couple come up, we blind-folded the girl,
>asked 5 more guys to come up and had them all bend over, along with her
>boyfriend. She had to identify her boyfriend by checking out their back-
>sides.
>
>I need more ideas like this! Post them here or e-mail me. Thanks!
>
>-Joyce
>

2908. AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Kevin Tekel <76362.2023@CompuServe.COM>
Message-ID: <4j2enu$cr7@vixen.cso.uiuc.edu>
Source record: 24616
Cross-posted to: rec.radio.broadcasting,alt.radio.pirate

Don't laugh: I'm looking for a low-power (FCC Part 15-esque) *AM*
STEREO (C-Quam) transmitter! Anybody know where I can get one?

--
-=- Kevin Tekel, N2WTO -=-

2909. Chicago Radio Watch-3/24/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: JJB92@aol.com
Message-ID: <4j2ent$cr4@vixen.cso.uiuc.edu>
Source record: 24617

A sure sign the end of civilization is approaching......

Sports talker WMVP-AM was looking for a host for their pre and post Chicago White Sox game programming. Of all of the possible candidates existing on planet earth, WMVP selected the worst possible scenario. A radio bufoon named "Chris Cross" who pollutes the airwaves of Chicago on WMAQ-AM during the stations' lame "Sports Huddle" program wll be jumping over to MVP to host the pre/post game White Sox show. Chris, who regularly displays his utter lack of sports knowledge, is a living proof that if you cheer for the team your station broadcasts, your chances for a job increases exponentially. I think I am going to be ill.

In a related move, WMAQ has decided to replace Chris with something as enlightenng as him-dead air. No third member will be added to the "huddle".

Perhaps in a related move, Brian Davis is now "free lancing" at WMVP. Brian had been hosting an evening talk show. However, with the arrival of the White Sox, Brian's role would have been more and more limited. He will continue his work as pre/post game host for Chicago Black Hawk hockey.

Demise of a station....

Rocker WABT-FM, which is heard in the Northwest suburbs, has been sold by its owner M and M Broadcasters to the group which controls Z Spanish Radio Network. The new owners plan on changing the station to Spanish language broadcasting.

Air personality shuffles...

Morning jock Johnathon Brandmeier has a new affiliate: KZPP-FM in Phoenix. However, Johnny also lost one station when Milwaukee's QFM dropped him when the station went to a smooth jazz format.

Robert Chase, former morning personality (who hasn't been?) on alternative rocker WKQX has resurfaced at the station taking over the midday slot from Lisa Rush. Lisa gets Robert's fill-in/weekend duties.

Tim Hattrick and Willie D. Loon from KMLE in Phoenix will take over mornings at WKXK-FM. Capital Cities management received final approval to start using KXK in lieu of WLS-FM.

Al Lerner, formerly with infotaining WGN, sports talker WSCR and talker WLS-AM has resurfaced at sports talker WMVP where he will handle a weekend shift.

Nick Alton is out overnights at smooth jazz WNUA-FM. Budget cuts were to blame for the move. If NUA owner Evergreen Broadcasting needs to cut an overnight jock to make ends meet, you have to wonder about their ability to

manage money.

Dave Kaplan has inked an extension at WGN where he handles weekend sports talk and weekday sports updates.

Nan Wyatt, formerly of all news WBBM-AM has landed an anchor job in St. Louis at KMOX-AM. Nan shares the PM drive with former CNN correspondent Charles Jaco.

Your Chicago radio watcher will be vacationing in the warmth of Florida until April 1. If you have any questions or comments, I will get back to you after the 1st.

Joe Bonk
JJB92@aol.com

2910. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4j2ent$cr5@vixen.cso.uiuc.edu>
Source record: 24618

Rick Seifert (rseifert@usia.gov) writes:

> Speaking of stand alone AM's:
>
> There are two stand alone AM's in the Washington DC metro area that are
> currently dark.
>
> - 1030khz - 50kw DA-D - WNTL
> (This station programmed multi-national (mostly arabic - but carried BBC
> world service for a time), calling itself "Washington's International
> station".
>
> - 540khz - 500/250w ND - formerly WDMV Pocomoke City Md, but moved to a
> site midway between DC and Baltimore.

What about 1440 AM in Herndon, VA? The transmitter is still in place and
everything.

2911. Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Neil Scott <nscott@cris.com>
Message-ID: <4j2eo1$crc@vixen.cso.uiuc.edu>
Source record: 24619

I just read that Don Imus made some pretty funny remarks about President Clinton last Thursday night at the Radio-TV Correspondents dinner--with Bill and Hillary present!

It was carried live on CSPAN, and the White House was so flipped out over the remarks that they asked CSPAN not to replay it. They denied the request and will show it again!

Does anyone know when it will be rebroadcast, or does anyone have a tape of it that I could borrow or buy??

Thanks!

Neil Scott

2912. Re: Research abour on-air dedications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: rcav8r@brite.net
Message-ID: <4j2eo1$crd@vixen.cso.uiuc.edu>
Source record: 24620

In article <4iob1k$8c9@vixen.cso.uiuc.edu>, markp@global.co.za (Domehead) wrote:

>
> There is alway's a huge debate as to whether or not one should have an
> "on-air dedication session". On the one hand, it is boring for many
> listeners as they don't want to hear Mary saying hi to Bob. On the
> other hand, it promotes the perception of "interactiveness", ie,
> this is your radio and we are listening to you.
>
>
> Mark Pilgrim
> 5fm
> Weekends 1-4am

Finding a way to make your listeners a part of your show is important.
But you've got to manage phones, just like any other part of the program.

There has to be a reason to use phones call on the air. If you can take a
call, or a portion of it, and tie it into a song, or something you've been
talking about during the show, all the better.

Try and learn something about the caller. Why do they want to hear a
particular song? Does is remind them of something? Is there a short,
humorous story surrounding it?

Invite them on your show, but remember....it's your show. Keep the calls
short, and don't use the same callers all the time. Treat listeners with
respect, and others will be encouraged to call.

2913. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4j2eo3$crh@vixen.cso.uiuc.edu>
Source record: 24621

In article <4itgjl$mdc@vixen.cso.uiuc.edu>, rspencer@netcom.com (Rob Spencer) writes:

>Isn't KLAC 570 Los Angeles 50KW day/night also?
>
>
>

Divide it by 10. KLAC is 5kw, directional at night. 5kw that low on the dial gets out better than 50 at the high end.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2914. FM All-News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: arnold@dallas.email.net
Message-ID: <4j2eo3$cri@vixen.cso.uiuc.edu>
Source record: 24622

Andrea Wiener <adoowopp@cris.com> wrote:

>
>All-news FM?? I'm not so sure about that, only because I don't think it is
>making the best use of FM's enhanced audio capabilities. Besides, I for
>one suspect there would be a "frequency-recognition" problem; you know, AM
>for news/talk and FM for music. I wish the Dallas station a lot of luck;
>they will need that, along with one heck of a good marketing campaign.
>
>Andrea Wiener in NYC

I just have to jump into this discussion. I work at the Dallas
All-News FM station. (KEWS 94.9 FM for those who missed the calls and
frequency) There has been a lot of talk about this without a lot of
information on the station itself.

First, the debate over whether this was the first all-news FM was pretty funny
to me. The promo line is actually "The First All-News FM Station in America,
Made in Texas." We are the first in Texas..not the first in America.

Second, it seems that people are more interested in the format idea itself
than with what we are actually doing and how well we are doing it.
Yes, we have the glitches and gaffes that any new station will have, but
overall, I'd have to say that each and every day we sound a bit better than
the day before. The quality of our product will ultimately determine whether
or not we get a lot of listeners. I think that in the long run, people will
find the quality of our newscasts to be the best in the market.

Third, will it work on FM?? This is a silly question. What I find ironic is
that it appears that many of you would not have nearly as many doubts about the
potential for success of this format if this was an AM station. I just don't
think it matters that much. I think you have to start by asking whether or not
the band you are going to put *any* format on has the potential to be listened
to by enough people to make it profitable.

Many of you mention the ultimate failure of all-news FM stations that were
on the air in the 1960's and 1970's. Well, back then, AM dominated the
radio market and many people *never* listened to FM...quite a few people didn't
even have an FM radio. Since then, that has been entirely reversed.

The FM band has proven to be able to reach enough listeners that a station
can make a profit. So has AM for that matter. Clearly, music formats are
best suited to the FM band. However, that does not mean that music can't
work on AM. Nor does it mean that a news format can't work on FM just because
AM has traditionally been the home of news on radio. If the programming is
good, something that the market needs and wants, and is properly promoted,

it will work. i.e. if your market was say 1% spanish speaking, the best spanish language format in the nation wouldn't do very well there....you get the picture.

So, do we have the right formula for success? That of course depends on how you define success. Our format is very simple: 30 minute newscasts..one right after another..all day and (soon) all night...continually updated... lots of live reports...lots of breaking news. I'm not sure that lends itself to a huge average quarter hour share, but I don't think it has to either.

In 1992, I worked at a station in Dallas that had about a 0.5 share in afternoon drive using basically the same format that 94.9 uses now. However, the ad sales were tremendous. Even though we had *no* promotion whatsoever, we had a huge cume and a very high-income listenership. When someone put an ad on our news, they got great results. Spots that should have been going for maybe $15-$20 were selling at about $60-$70 a spot. Now, if there had actually been some serious promotion of the station, who knows what we would have gotten.

Will there be adquate promotion of 94.9? Yes. We're owned by Infinity Broadcasting. From everything I've seen, they promote their stations very well.

Moderator wrote:

>[Moderator's Note: Don't forget that at one time FM was the sole
>dominion of Classical and Beautiful Music (called semi-classical at
>that time) and AM was where you found Rock and country. These mental
>images of what goes where are merely products of the times, and times
>change... boy don't they? Bill]

Yep!

Arnold Evans

2915. Re: Greaseman

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4j2eo4$crj@vixen.cso.uiuc.edu>
Source record: 24623

>If anyone is aware of the modern rock "revolution" taking over New York
>City then you probably know the following; K-ROCK (WXRK-FM) has receintly switched
>its format to alternative/modern rock. They still have Stern on in the
>morning, but they dropped the Greaseman at night.

Mike--
Sorry to disappoint you, but the Greaseman's ratings were miserable on
K-ROCK. The only reason they kept him on was because Infinity (K-ROCK's
owner) was syndicating him and wanted the clearance in the NY market. The
switch in format was a way to dump him off the station and save face among
the other affiliates.

As for Grease's future, he's doing AM Drive in Atlanta (I think) via
satellite or phone line in a separate deal from his syndication and his
syndicated show may be folded before too much longer.

Tripp Rogers

2916. HIGH SCHOOL RADIO STATION NEEDS HELP

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: rbadesc@orion.it.luc.edu
Message-ID: <4j2eo4$crk@vixen.cso.uiuc.edu>
Source record: 24624

Soon to go on the air (over cable channel) student run high
school radio station in desparate need of used but useable 'real'
broadcast console - must be donated (no money). Please contact Roger
Badesch ASAP. Thanks!

2917. Liners and sweepers

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Jeff Linenberger <jlinenberger@spidome.net>
Message-ID: <4j2eo6$crl@vixen.cso.uiuc.edu>
Source record: 24625

Is there anyplace out here in web land to find some neat imaging statments
that someone has collected for download for enjoyment use only.

Jeff

jlinenberger@spidome.net

2918. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4j2eo6$crm@vixen.cso.uiuc.edu>
Source record: 24626

Reply-To: MHz@bitstream.mpls.mn.us

Date: 24 Mar 1996 02:44:23 GMT
Message-Id: <3616600030.58992199@bitstream.mpls.mn.us>
Organization: Bitstream Underground

Forgive me for the tardy response, I'm just catching up on a slew of Airwaves!

Re: the practice of masking objectionable words. This raises two issues. 1) The integrity of the artist's creation as intended as a creative expression; 2) over-editing to meet the "PC" standards du jour.
Here's an example. About a year ago, rapper and TV star Queen Latifah, among the pioneers of pro-female rap and a gold-level-selling performer, released a single titled "U.N.I.T.Y." The song was a positive anthem as reflected in the title, and included the lyric "who you calling a bitch," going on to discuss respect and unity. Understand that the use of "bitch" was not for exploitative or attention-getting purposes, it was used in a valid sense to make a valid point, "bitch" being common vernacular on the street (and on TV and everywhere else...). Latifah was the perfect person to convey such a theme.
Wouldn't you know it? Many stations either refused to play the song or edited the "bad" word out, thus nullifying the entire point of the song. Every time I heard the emasculated version, I cringed. Why bother playing it?
A case of not seeing the forest for the trees. (Hey! And no smarty-pants comments about Latifah's recent traffic stop, which uncovered a gun and driving under the influence of smoke.)

Alan Freed

[Moderator's Note: Why play it? For the very reasons you mentioned, Alan. It is a positive song in a very negative-leaning musical genre. The ord 'bitch' should not have been cut, but it is better than cutting the song entirely, no? Bill]

2919. Jack Buck fired from CBS Monday Night Football

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4j2eo6$crn@vixen.cso.uiuc.edu>
Source record: 24627

BUCK, STRAM ARE REPLACED ON MNF;
MORE COST CUTTING BY GROUP W/CBS

by Scott Simon

ST. LOUIS --- It's official --- Jack Buck and Hank Stram have been fired from their long-time Monday Night Football gig, a victim of cost-cutting by Group W/CBS.

They are being replaced by Howard David and Matt Millen.

Buck told Dan Caesar of the St. Louis Post-Dispatch that he accepted a pay cut before the 1995 season, even before Group W had acquired CBS. But after the season, when Group W was in control, he had been asked again to accept a cut, to which he said no.

Buck and Stram had been a team since 1977, when CBS acquired the rights, except for the 1985 and 1986 seasons, when the rights were owned by NBC radio.

Buck will continue to broadcast St. Louis Cardinals home games for KMOX and the Cardinals radio network, as well as hosting sports talk shows for the flagship station. Stram, who lives in New Orleans, will do some spot features for CBS.

- 30 -

2920. Re: WZJM Cleveland

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: hotter@slip.net
Message-ID: <4j2eov$csu@vixen.cso.uiuc.edu>
Source record: 24628

sjsobol@nstc.com (Steve Sobol) wrote:

>hotter@slip.net (Drew Haus) wrote:

>>you must not forget Zapis Communications own both urban WZAK and WZJM.
>>I don't think the company want the Jammin' to play the crossover
>>singles that WZAK plays. They want a seperate cume from WZAK instead
>>of sharing one. More revenue is the game.

>I agree with you in principle. Although... technically, it's Zebra
>Broadcasting (run by WZAK's PD Lynn Tolliver and MD Bobby Rush) that
>owns WMJO/1490 and WZJM. Tolliver and Rush have been involved with
>Zapis Communications so long that I often say Zapis owns all three...
>but technically that's not true.

I don't want this thing to drag on, but actually Lynn Tolliver holds
some higher position at Zapis or Zebra. WZAK PD is Bobby Rush and the
MD is Langford Stephens.

Drew

>--
>North Shore Technologies Corporation Steve Sobol
>Computer Sales and Internet Consulting E-mail sjsobol@nstc.com
>Custom Programming Phone/FAX 216 605-1621/391-7221
> 6316 Maplewood Rd, Suite I-101 Cleveland OH 44124

hotter@slip.net has expired
The new address is newsgroup "za.test"

2921. MY Fort Wayne Radio NEWS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4j2ep0$ct1@vixen.cso.uiuc.edu>
Source record: 24629

Reply-To: powell@scsn.net

UGH!

I just got off the phone with Chris Underwood of WOWO, and tonight is his last night. They told him he didn't fit in with their future plans. With the weak signal the new pattern they will have they may as well just turn it off overnight or at night to save power.

Tape is rolling......<sigh>

I guess if I want to listen to MUSIC on AM, I have to turn the Philco console now to WHAS.......

Powell

2922. Re: Broadcasting Yearbook / M Street Journal

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Cardboard1@aol.com
Message-ID: <4j2ep1$ct2@vixen.cso.uiuc.edu>
Source record: 24630

The "1996 Broadcasting & Cable Yearbook" is available as a standing order for $161.95 by calling 1-800-521-8110. Press 1 for customer service, and ask for operator BF66. Or, you can track it down at this URL: http://www.reedref.com

Another concise and inexpensive directory is the M Street Radio Directory, published annually. The M Street listing includes frequency, power, directionality, format, address, phone number, and other info. M Street also is indexed by call letter order and by frequency. The M Street directory can be purchased directly from M Street at 800-248-4242. The 1996 "M Street Radio Directory" costs (I think) $45. I don't know of an e-mail address or Internet URL for M Street.

-George Carden, Nashville

2923. Jim Bohannon????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: bedtime@prodigy.com
Message-ID: <4j2eo7$cro@vixen.cso.uiuc.edu>
Source record: 24631

Is the Jim Bohannon show still being aired?

Jim Bohannon was selected to replace Larry King on Mutual....But since
that time, he seems to have dissappeared...and I haven't been able to
hear him in the Boston area?

Does anyone know?

Thanks!

Dave in Boston

I

2924. K X B T -- 1640 KHz Vallejo, California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: BSNU33A@prodigy.com
Message-ID: <4j2eo8$crp@vixen.cso.uiuc.edu>
Source record: 24632

Congratulations on making it onto the expanded band. As I speak your station is making it into Western Washington with fair to good signal quality and some fading in and out. During the week I heard it up north on Orcas Island as well.
-
JOE CAPITANO BSNU33A@prodigy.com Everett, WA

2925. Re: Max. music segues without ID

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j2eo9$crq@vixen.cso.uiuc.edu>
Source record: 24633

In article <4ivrk6$6hs@vixen.cso.uiuc.edu>, Matt Mauler
<mauler@worldgate.com> writes:

>Andrew Gyopar wrote:
>
>> We never play more than two tracks without some sort of ID. To keep the
>> flow, however, we often play a short liner over the intro of a track.
>
>> I do agree that the you can never over-identify your station.
>
>However, Over-identifying can hinder your radio station if your ID's are
>perceived to be an interuption.

The station I was most recently laid off from (since they can't afford anything anymore) is run with an iron fist by a very good consultant. He is good at playing the ratings game. The station ignored, and still does,.... its purpose. To make money. While screaming about not making any. They ID between every song in a 12 in a row sweep from :55 to :35.... It works great for top of mind awareness and it resulted in putting them back on top in Arbitron. But it also resulted in what any pea could see. Just because people remember you when they turn around a few days later to write down a few days of listening habits does not mean they are around to hear the commercials when you finally get around to present them. Since the format calls for nothing but promoting the 12 in a row nothing is forward movement. 12 songs are back announced. (Guess what you missed, HA!) the commercial segments are at 35, 45 and 52. With an ID between every song (jingles, sweepers, acapellas, shouts) there is no flow established. With tempos not being considered... ballads crash into rockers while rockers fall of cliffs into funeral derges. But you see, tempo and timbre doesn't matter when 12 in a row (12 ids separated by 12 unfamilier songs) is the point.

So the have great numbers and no sales. You see.... the consultant has done his job and done it well. They got the numbers. Thats what they asked him for. But they don't have the sales because advertisers don't get responses from the station. How could they. The listeners sample to see what the song is they don't commit to the station. When the commercials start up they know they have to wait from :35 to :55 to hear another 12 in a row so they don't pay attention to what might be played between commercial sets. All the hot hits are put in that spotlighted 12 in a row with nondescript older material stuck between the sets. No one ever teases anything coming except the 12 in a rwo. The station has been reading the same liner cards in the same location, the same way for 6 months or longer. Driving those calls home. And driving those listeners away. Ratings are fine but unless you measure your success by your profit you

have nothing.

So don't be concerned with how many songs you can get away with without IDing just don't get carried away in either direction.

Lee Kent:
Resume at : http://members.aol.com/enticy1/radio/leekent.htm
Philosophy : http://members.aol.com/enticy1/ntc/prog.htm
3101 Stanard Street Fort Smith Arkansas 72903 1-501-783-5367
Seeking to return to radio after a bout with Quantum Mechanics.
Don't worry, it's not catching. It's just very very small.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
Lee Kent Hempfling ENTICY1@aol.com
http://members.aol.com/enticy1/ntc/index.htm
Neutronics Technologies NTC
Stanard Disclaimers Go Here Inset At Will
I live on Stanard Street.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

2926. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: AMGE36A@prodigy.com
Message-ID: <4j2eo9$crr@vixen.cso.uiuc.edu>
Source record: 24634

>Just to complicate things one teeny bit more; if you ARE a radio station,

>and put your own signal into the "music on hold" system, which would
seem
>logical...are your current ASCAP/BMI fees sufficient to cover that, or
>would they want even more?
> And though it's nice for a caller to get to hear you, what about
that
>suggestion that a client may hear his/her competitor's ads while on hold,

>or be confused by some live chat in their ear, thinking it's a "real"
>person taking them off hold, vs. the jocks on the radio?

Today, with more and more broadcast companies operating numerous
stations under one roof, how do you decide which station to place on the
MOH bus?

We decided to loop a digital recorder box to the tune of about 5 minutes
that features produced promos of our 3 stations. We update it from time
to time and all stations in the building get exposure to the victims, err,
callers placed on hold.

2927. musician friendly radio?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Yostie@aol.com
Message-ID: <4j2eob$crs@vixen.cso.uiuc.edu>
Source record: 24635

Fellow Airwavers-

I am in the position of coordinating a national contest to find the 'Bestest' band in the land. This is a large undertaking and I could use any help offered from any musician friendly stations across the country.
The contest is open to bands in the U.S. that perform original material in the all encompassing rock genre. It culminates this November with finals being held in Cleveland.
If you believe your station could help in any way, please contact me at your earliest convenience. I'll be happy to supply you with full information.

Thank you,
Jeffrey A. Yost
Howard A. Yost Ventures
1910 Riverbend Pkwy.
Fremont, Ohio 43420
email: yostie@aol.com
vox: 1-419-332-5667

2928. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4j2eod$cru@vixen.cso.uiuc.edu>
Source record: 24636

Bob Clarke (bc@netzone.com) wrote:

: Regarding the moderator's note at the end of your posting about putting
: the radio on your phone system. Yes, ASCAP and BMI will get upset if
: you put the commercial radio on your on hold system -- but only if first,
: you don't pay them and, second, they catch you. All you do is contract
: for a yearly "rights fee" (much like a radio station) and life is good
: again -- if you have a good cash flow... .bc

Isn't the rule based on playing a radio station in a store like this:
It's okay if you just have a radio sitting out there. But if it's feeding
a permanently-installed sound or public address system (with speakers
built into the ceiling, for example), then you are liable for ASCAP fees.
And besides, the fees that ASCAP says the want for playing a radio in a
store are something around $600 per year. For this amount, you could get
a hookup from Muzak, etc. and have all music and no commercials from your
competitors or anyone. Why bother with commercial radio then?

2929. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4j2eod$cs1@vixen.cso.uiuc.edu>
Source record: 24637

SidS1045 (sids1045@aol.com) wrote:

: Because oldies stations, in order to compete with other formats, do
: exactly what their competitors do...they do music research, the results of
: which prove that, as a rule, shorter playlists get higher ratings.

This is a prime example of broadcasters putting their own interests ahead
of the listening audience, as they often do.

I live in a major market, and every station in a rock or oldies format
has a short list of songs they play over and over and over and over....
To the point where I am thoroughly sick of them, even though I might have
once liked the songs. I mean, I punch the button more often to get rid
of a song which has been played to death than to get rid of commercials.

It's like the MD's at these stations think that the ONLY thing people want
to hear was what was #1 on the Billboard chart when the listener was
exactly 20 years old. And that they want to hear these SAME songs every
single day... Or they are so afraid that because they play some song
which got a few too many negatives on some music test, they will lose
audience because of it. So they stick to the short, "safe", restricted
playlist. I have a feeling some programmers view listners more as rats
in a lab and/or numbers in a spreadsheet than real people.

I think the stations do this because so far, they've been the only game
in town, and can get away with it. A wider variety of music would
benefit the public. These sickeningly short playlists produce a
perceived benefit to the broadcasters, but the audience loses out.

Recently, I was on driving trip and was amazed at how many good songs
exist but which don't get airplay anymore in my market. Either the other
markets have different short playlists, or the smaller markets have a
different mentality about music variety.

But change is on the horizon. Right now, there are lots of services
which deliver quality, commercial-free music to the home by satellite.
The number of these is growing every month. And in only a couple more
years, there will many new stations available by a service which operates
off a tiny satellite antenna. That you can listen to anywhere you want.

I'll say right now that I'm going to be first in line to get one of these
when they come out in 1998 or so.

More station choices benefits the audience. They get a much better chance
of hearing their favorite music. Yet every time the subject of adding
additional stations comes, the NAB has lobbied furiously to shoot it down.
And in recent years their attempts have been mostly successful.

Preserving the status quo, where the listener is forced to choose between a small fixed number of stations. Where the playlist is a limited as they choose to make it. Where music is plagued with commercials which are annoying, irritating, insulting, and repetitious.

But technology is changing so fast that even the NAB's best efforts to stop it can't succeed anymore. I am looking forward to the day when a radio picks up at least 100 stations, where they have a wide variety of all kinds of music, and NO commercials. Instead, it will be financed by payment of a very reasonable subscription charge, and worth it. I'm looking forward to it.

FM
1979 - 2004

2930. Local Oldies

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: dhughes@prairienet.org
Message-ID: <4j2eoe$cs2@vixen.cso.uiuc.edu>
Source record: 24638

Reply-To: dhughes@prairienet.org (Dan Hughes)

To the fellow from Minneapolis who laments the fact that local oldies are not played on the local oldies stations:

The Gestures! The Avantis! T.C. Atlantic! And my favorite (because I knew the bass player) The Bad Omens!
How sad these great bands are not remembered in their own town. My guess is that the program directors who ignore these songs did not grow up in Mpls and know nothing of the strong local music scene in the 60's.
On-air radio station employees are this generation's gypsies, and they have no sense of local history because they weren't local when history was being made. Also, many of today's program directors weren't even BORN when these groups were recording.
Wouldn't it be a hoot for someone like yourself to find a local station willing to give you, say, two hours every Sunday afternoon to play Twin Cities oldies? I'd just about drive the 500 miles to hear it.... ---Dan
--

2931. Childrens Radio Network??

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: kevaa@usa.pipeline.com
Message-ID: <4j2eoe$cs3@vixen.cso.uiuc.edu>
Source record: 24639

I was wondering if anyone had any info, or know where I could get some information on the Childrens Radio Network?? They have recently purchased, pending FCC approval, WCAR am in Detroit which is the station I am currently working at (So it's only one day a week, got start somewhere!) Should I expect a pink slip, do they do any local programming, that type of info would be great!!

Kevin

2932. Re: Paxson Communications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4j2eof$cs4@vixen.cso.uiuc.edu>
Source record: 24640

Current Paxson Radio Stations: Working their way through the
comission:

WLVE-FM, Miami WRMA-FM, Miami
WZTA-FM, Miami WXDJ-FM, Miami
WINZ-AM, Miami WSHE-FM, Miami
WLTF-AM, Miami WSRF-AM, Miami
WHPT-FM, Tampa WFSJ-FM, Jacksonville
WSJT-FM, Tampa
WHNZ-AM, Tampa More to come soon.
WNZE-AM, Tampa
WJRR-FM, Orlando
740-AM, Orlando
540-AM, Orldo
WPLA-FM, Jacksonville
WROO-FM, Jacksonville
WNZS-AM, Jacksonville
WZNZ-AM, Jacksonville
WGSQ-FM, Cookville, TN
WPTN-AM, Cookville, TN

Alan Mason
VP/Programming
Paxson Communications

Alan Mason
VP/Programming
Paxson Communications

2933. Re; Profanity on the air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: TRRadio@aol.com
Message-ID: <4j2eoh$cs7@vixen.cso.uiuc.edu>
Source record: 24641

<<<Or a rich Texan rock star. Remember "Legs" by ZZ Top? Every time I hear that, I marvel at how NOBODY made anything of the line "Yeah, I want her/Sh*t, I've got to have her", including MTV, VH-1 and every AOR and Top 40 station in the country.>>>

I never realized they sang that, and I listen closely. Maybe that's why it got by.

Tripp Rogers

2934. Re: Profanity on the air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4j2eoi$cs8@vixen.cso.uiuc.edu>
Source record: 24642

Chris Oaks (wkxa@brutus.bright.net) wrote:

: I know this isn't a classic like the Beatles tunes mentioned
: on this subject... but there is a "one-two-three-f*ck" count
: at the beginning of Prince's "Raspberry Beret". If you play
: the 45 (anybody still have one) at 33, it becomes VERY
: obvious.

Hear it for yourself. I posted it to alt.binaries.sounds.music. I did slow it down to "33 RPM" but not by playing a 45 on a turntable. Something a little more modern like a wave file resampler. File is about 400K.

2935. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4j2eog$cs6@vixen.cso.uiuc.edu>
Source record: 24643

Dangerboy <smeyer1@ic3.ithaca.edu> writes:

> That's interesting, at our student station, we couldn't announce the
> title of the "Kiss My Ass" Kiss tribute album, though we *could* say the

> name of the band the Ass Ponys. Go figure...

Well, why not...isn't "ass pony" an accepted term for a young donkey?

2936. Re: Radio's First 75 Years Book

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4j2eoj$cs9@vixen.cso.uiuc.edu>
Source record: 24644

Eric Rhodes is indeed the publisher of Radio Ink and the book about the first 75 years of radio. He could also be termed a radio "buff." He also was an air personality, program director, station owner, and station manager. Oh yes, he was also a consultant.

There is no connection to KDKA, and the book isn't a hype. It was a labor of love for Eric. You should see his collection of antique radios. You should also know about the myriad of ways he helps radio people, from new ideas to finding jobs.

Alan Mason
Paxson Communications

Alan Mason
VP/Programming
Paxson Communications

2937. Re: *Info needed on History of Radio Broadcasting in America*

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: acmason@aol.com
Message-ID: <4j2eoj$csb@vixen.cso.uiuc.edu>
Source record: 24645

I have purchased several copies of Eric Rhodes book on the history of radio for friends in the business. If someone is looking to learn about the beginnings of the industry, I highly recommend it.

Alan Mason
Paxson Communciations

Alan Mason
VP/Programming
Paxson Communications

2938. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Bob Marrone <bobmarrone@delphi.com>
Message-ID: <4j2eok$csc@vixen.cso.uiuc.edu>
Source record: 24646

Music testing and it's results are pre-determined by the titles that are tested. Eg.: Latest research shows the 25-34 year old is by far and away the largest demo listening to "Alternative" stations. Yet PD's, consultants and testing orgs. will tell you that "they" don't want to hear all the music that
made "Alternative" the format that it is today, i.e.: 80's. That music is relegated to specialty programming. HOWEVER -- latest music testing in the Nassau/Suffolk, N.Y. market show that the above mentioned PD's, consultants & testing orgs. are WRONG....80's music is exactly what the "Alternative" listener wants to hear. This might be a local phenomenon, however you can't assume that after the N/S, NY music testing results. The biggest problem w/radio today: MEDIOCRITY!

2939. K106 Seattle...Blown up!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: BSNU33A@prodigy.com
Message-ID: <4j2eom$csf@vixen.cso.uiuc.edu>
Source record: 24647

K106..."KCIN" the bucket. (Sorry) Once again, a case of "Big Fish, Little Fish."

By the way, KCIN/KRPM have been replaced by the somewhat echo-miked sound of KYCW's "Young Country." KRPM did carry today's University of Washington baseball game, and the triplecast still specifically plays up 96.5 FM as KYCW's home channel. KCIN/KRPM are still running their own spots, however.
-
JOE CAPITANO BSNU33A@prodigy.com Everett, WA

2940. Re: WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: sakrison@ix.netcom.com
Message-ID: <4j2eon$csh@vixen.cso.uiuc.edu>
Source record: 24648

Brian Sack <bsack@mindspring.com> writes:
>>
..>> Interestingly enough, there is a WSTR-TV, Star 64 in Cincinnati, OH.
How can two stations in separate cities have the same call letters? Or has
the FCC relaxed its criteria for this too?
>>
>> Dan
>>
>You're talking TV vs. Radio. No two radio or TV stations can use the
>same calls, but WSTR-FM and WSTR-TV are different. There's also a WONE-FM
>in Akron, OH and WONE-AM in Dayton, OH.
>
>- Chris

The FCC changed its Rules regarding Call Letters 7-8 years ago
permitting stations in different services to have call letters in
different cities. In the Los Angeles area, CBS changed its FM calls
from KODJ to KCBS-FM (KCBS-AM has been and continues to be in San
Francisco). And, taking this to the ultimate end, the KCAL calls are
fully distributed:
Call City Owner
KCAL-AM Redlands, CA Andy James Farkas
KCAL-FM Redlands, CA Anaheim Broadcasting
KCAL-TV Los Angeles, CA Walt Disney Company
The stations are all separately owned.
So, these days, one cannot assume that any XXXX -AM/-FM/-TV calls are
even related in any way to each other.

Paul Sakrison
Radio Services Group
North Tustin, CA
sakrison@ix.netcom.com

2941. Steve Kingston Speaks

Newsgroup: rec.radio.broadcasting
Date: 1996-03-24 00:00:00 UTC
From: Weatherboy <weatherboy@weatheronline.com>
Message-ID: <4j2eoo$csi@vixen.cso.uiuc.edu>
Source record: 24649

Steve Kingston (ex-WHTZ-FM Z100 Program Director) broke his silence on the message boards of America Online today.

In a post in which Kingston criticized a writer for what Kingston labeled "irresponsible journalism", he concluded:

"The way I see it, WKTU will go for Z100's target audience, and win it...and WXRK will go for their musical position, and own it....it's tough when you have to burn down something you helped build."

I don't think there's any one who knows better what the future has in store for New York City radio than Steve Kingston...and I think this forecast of his will hold true. WKTU will steal Z100's primary audience...and K-Rock will rule the format with him on board. If nothing else, New York City radio will be very interesting this fall when Kingston assumes his role at WXRK, Poleman is firmly planted in his role at WHTZ, Q104 lands on a format, and WKTU matures it's playlist and has a complete on-air talent schedule.

If you have access to America Online, I encourage you to check out the industry message boards (Keyword: MMC) and read the complete text of Kingston's passionate comments.

Personally, I think the move from Z100 to K-Rock is a step in the right direction for Steve Kingston's career. He lived up to the reputation of being the "King of 100.3"; he dominated the format, mastered the convergence of CHR and alternative, and is in a position to take the music to the next level without killing the product/image he's built-up over the last few years.

I wish him nothing but continued success at WXRK...and I'm forever thankfull to him for giving me my "big break" in major-market radio (heh..or any radio for that matter) by giving me a role on Z100. I'm sure he'll continue to have the Midas touch regardless of where he's at.

Weatherboy / New York City

2942. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Tom Betz <tbetz@pobox.com>
Message-ID: <4j5n1s$cea@vixen.cso.uiuc.edu>
Source record: 24500

Neil Scott wrote:
>
> I just read that Don Imus made some pretty funny remarks about President
> Clinton last Thursday night at the Radio-TV Correspondents dinner--with Bill
> and Hillary present!
>
> It was carried live on CSPAN, and the White House was so flipped out over
> the remarks that they asked CSPAN not to replay it. They denied the request
> and will show it again!

C-Span showed it last night at 9PM and Mid ET. They may show it again; check http://www.c-span.org for today's schedule.

It was really painful to watch. Imus realized toward the end that he had gone too far; the flop sweat was palpable. Unless you really enjoy seeing someone die at the dais, don't look for it. He really couldn't suck enough.

Although Monday morning's radio show promises to be >very< interesting.

-- Tom Betz ----------- <http://www.pobox.com/~tbetz> ------ (914) 375-1510 --
tbetz@pobox.com | Now that the living outnumber the dead, | tbetz@panix.com
-----------------+ I am one of many. -- Laurie Anderson +------------------
- The whole world is a beautiful place to play music. -- Jerry Garcia, 1969 -

2943. Microphones for Home Studio/Broadcasting

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: gadesign@crl.com
Message-ID: <4j5n21$cef@vixen.cso.uiuc.edu>
Source record: 24501

Hello All!

I lost the previous msg, so here it goes again.

I have been doing some research and have come to the conclusion that the best choices for a microphone are the following.

Spending Budget - $350-375

Shure SM7 / EV RE20 / Sennheiser MD421-U

I have only used the SM7, the local store does not carry any of them,

My needs are:
Record voice-overs/narration (educational tapes, training tapes, etc) into a Tascam 644 4track recorder. Mixdown will eventually go into a DAT recorder. Some programs will be broadcasted over radio. (These most likely will be mixdown to Tascam 102MKII) Some programs may be duplicated, to be sold at a later date (DAT mixdown).

MIC (BAL) Input (XLR Balanced x 2)
Mic Impedance Less than 600 ohms
Input Impedance 2.8k ohms
Nominal Input Level -70dBV (0.3mV) to -25 dBV (56mV)
Maximum Input Level -7dBV (0.4V), trim minimum
*No Phantom Power

The above information is the specification for the XLR inputs.

In part I have to rely on you fellow netters for input about these mics, Reliability, Track Record, Quality Sound, etc.

Based in your experience and with the information above, what would be a good choice for me. Most likely I will purchase this microphone mailorder, unless I find a local store that stocks them (and has competitive pricing)

One other microphone that caught my attention, at least from the ad, is the CAD E-100, and perhaps the CAD E-200. However I have not heard/read any info about them. (provieded I can afford it) :)

Most likely I will be creating a web page to help other people that may be in the same situation as myself.

Thank you in advance for all your help/opinions.

Gustavo Arizmendi

2944. Micropower in California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: bp648@yfn.ysu.edu
Message-ID: <4j5n22$ceg@vixen.cso.uiuc.edu>
Source record: 24502

A month or two ago I was watching CNN Headline News when they did a
piece on low-powered stations operating in California. I believe the Sony
corp. was an owner of one of these stations. I guess from the tail part
of the story that I saw; the company uses the stations to let commuters
in on new music from the latest artists.

If someone could fill me in on what they're using to broadcast (part
15 type stuff, i'm sure) and what it's all about ... i'd appreciate it.
I have an interest in the microbroadcasting movement.

Please e-mail in addition to responding to this message. I don't often
get time to check the newsgroups.

Thanks!
Adam Rideout

--

2945. Radio Montreal

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: gbostrom@aol.com
Message-ID: <4j5n22$ceh@vixen.cso.uiuc.edu>
Source record: 24503

Reply-To: gbostrom@aol.com (Gbostrom)

Is anyone out there currently working in radio in Montreal? I would love
to know what it is like there. How does it compare to the U.S? I'd love
to travel to different foreign cities and see what radio is like there.
If anyone can give me some details on Montreal radio that would be great.

2946. New Orleans Media Watch: 24 March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: bethshaw@neosoft.com
Message-ID: <4j5n23$cei@vixen.cso.uiuc.edu>
Source record: 24504

WGNO: ABC 26 has finished its first week of newscasts since gaining the ABC affiliation on 1 January. Co-anchors are Andre Trevigne and Brad Giffen. Giffen is a former employee of Toronto's MuchMusic cable channel. New Orleans veteran Ed Daniels reports the sports, and weather is by Bruce Katz, formerly of WAFB Baton Rouge. Although the only nightly newscast is at 10 pm, they'll likely expand.

Meanwhile, Trevigne will continue her radio talk show on WWL 870 AM. She can be heard middays from 9am-noon.

2947. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4j5n24$cek@vixen.cso.uiuc.edu>
Source record: 24505

Bob-- didn't we used to work together a long time ago? Regarding your comment, the other big problem is those old buzz-words, 'duopoly' and 'confority'. There has always been a herd mentality in radio-- even years ago, a format would take off in a market (remember disco?) and suddenly, 100 stations would be doing it whether it fit their market or not. Today, with fewer choices and fewer owners, there is even less of a desire to take chances. And people wonder why time spent listening is down... sigh...

2948. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4j5n25$cel@vixen.cso.uiuc.edu>
Source record: 24506

In article <4j2eod$cs1@vixen.cso.uiuc.edu>, slwork@netcom.com (Steve Work) writes:

>This is a prime example of broadcasters putting their own interests ahead

>of the listening audience, as they often do.

The interest of broadcasters is to attract a listening audience.

>It's like the MD's at these stations think that the ONLY thing people want
>to hear was what was #1 on the Billboard chart when the listener was
>exactly 20 years old. And that they want to hear these SAME songs every
>single day... Or they are so afraid that because they play some song
>which got a few too many negatives on some music test, they will lose
>audience because of it. So they stick to the short, "safe", restricted
>playlist.

All that is true. So what?

> I have a feeling some programmers view listners more as rats
>in a lab and/or numbers in a spreadsheet than real people.

If that were the case, they'd be experimenting with untested music.

>I think the stations do this because so far, they've been the only game
>in town, and can get away with it. A wider variety of music would
>benefit the public.

Oldies stations compete with news/talk, country, classic rock, adult contemporary and "smooth jazz" formats for roughly the same audience. And then there's soul oldies, 70's oldies, etc. And all of radio is competing with every other entertainment form and information service available.

>But change is on the horizon. Right now, there are lots of services
>which deliver quality, commercial-free music to the home by satellite.
>The number of these is growing every month. And in only a couple more
>years, there will many new stations available by a service which operates

>off a tiny satellite antenna. That you can listen to anywhere you want.

Which will result in even more narrowing of formats as these services try to differentiate themselves from one another, and from traditional radio. So it will get worse, not better.

>More station choices benefits the audience. They get a much better chance
>of hearing their favorite music. Yet every time the subject of adding

>additional stations comes, the NAB has lobbied furiously to shoot it down.
>And in recent years their attempts have been mostly successful.

This is objectively and demonstrably false. Hundreds of new stations have been allowed to start up in the past decade. There are more stations on the air than ever, and music radio is more boring than ever. Why do you suppose that is? I'll tell you. lt's because the more stations there are, the smaller the audience shares for each one become. To survive, they must "narrowcast" and appeal to an ever-lowering common denominator of taste. They can afford fewer and fewer risks as competition increases.

If you've ever switched stations when a song you didn't like or a newscast or a commercial came on, you're part of the problem.

It was only in the "bad old days" of a handful of stations per market that each station featured a lot of variety. That's because a station could afford to take a chance on playing something people might not like, since there weren't many other places they could go. I know. I was there. 25 years ago I programmed an a/c station with a huge playlist of over 100 currents and literally thousands of oldies and album cuts. It was a 3-station market. It was fun, but it's history. Nowadays, music programmers must live by the adage that what you don't play can't hurt you.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2949. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4j58m9$odp@ns2.world-net.net>
Source record: 24558
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

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Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 03-21-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ Edited by Lou Genco (lgenco@old-time.com))

Last Modified: Thu 03-21-1996
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

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Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the early 1960's. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes of OTR programs. A partial list can be obtained from my OTR WWW site.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested

various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page or for a list of some of them.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and

Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my WWW site. While you are there, check the online libraries; some collectors have very complete collections of various serials, and they are listed by name or date in their listings. I am currently compiling a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series. At present, the database exceeds 90,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items. (Thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a Netscape table of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions to various programs. They are on file at his site and mine.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can access for more information?

A16. Yes, there is a growing number of WWW sites, as well as FTP sites and a Gopher. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to radio.aiss.uiuc.edu,
directory: pub/AIRWAVES/OTR

GOPHER:
gopher radio.aiss.uiuc.edu 7070
(select "OTR")

World Wide Web URL:
http://radio.aiss.uiuc.edu/~rrb

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

FTP: radio.aiss.uiuc.edu (directory /pub/AIRWAVES/OTR/)
GOPHER radio.aiss.uiuc.edu 7070 (select OTR)
Web http://radio.aiss.uiuc.edu/~airwaves/history.html#archive

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. To access this service, point your browser at: http://radio.aiss.uiuc.edu/~rrb/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This may lead to a greater loss of signal (particularly high-frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines, Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should not be confused with FM radio broadcasts. One of my customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements,

but instead created a tape much more prone to
hydrolization than anything had ever been. The problem
did not show up for years, and the formulas did not get
corrected until sometime in the mid-80's. Theoretically
any tape could get hydrolyzed over a long period of time,
especially if stored in a high-humidity situation, but in
practice most squeaky tapes were made (roughly speaking)
between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and
entreprenurially successful producer of radio drama in
the US today) gave me his formula and I've done it many
times now and it works:

Bake the tapes in a convection oven for 8 hours at 130
degrees Fahrenheit. It is entirely possible to bake a
tape twice if the first time doesn't do the trick. You
get about a three-week "window", sez Tom, before the tape
starts to re-absorb water. So the best deal is to bake
the tape and immediately make a copy. But if you forget
to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios,
phonographs and accessories is the rec.antiques.radio+phono
newsgroup, created by Bill Robie. A pointer to his FAQ may also be
found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made
before the 60s
- Avoids "ham" radio gear (the Boat Anchors group
covers that)
- Has a -very- comprehensive FAQ that new folks should read

Several museum sites are available at my WWW page. The WWW
site, "The Bellingham Antique Radio Museum" is also available
directly via URL http://www.pacificrim.net:80/~radio/ This site
contains info and GIFs on old radio hardware, as well as
soundclips of OTR show intros.

The University of Maryland also has a WWW site entitled "Broadcast
Pioneers' Library". This is an excellent resource for the serious
/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware
resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran
plans with dimensions and number of turns, etc to build
one of these antennas. I have built several and I'm no
mechanic. If you (or anyone else reading this) would
like a copy of the article and plans, drop me a stamped,
self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and technical artlcles related thereto, send a SASE to the following address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop?
http://www.thoughtport.com/tpa/non/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your WWW site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman
named Linda has just started a list devoted to
50's-60's Television. You can contact her at
LEEKNIGHTS@delphi.com I signed on immediately, and
it's a wonderful place to meet other people
interested in this subject. Very much like the OTR
list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample
via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Most of the soundbytes can be downloaded, and played on your computer's sound card.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with

Polyline before ordering. The prices change
frequently.

Q28. All this new software is a bit difficult for me to use, as I am
blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also
have a text-only menu that might be easier on your reader.
Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you
as well. Two experts in OTR as a hobby and Internet / computers
are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley
<rstaley@netcom.com>. One or the other would be able to help you
use your computer and reader to access my pages or maintain your
OTR collection.

2950. Re: Indecent language in songs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: MHz@bitstream.mpls.mn.us
Message-ID: <4j5n1t$ceb@vixen.cso.uiuc.edu>
Source record: 24559

>Re: the practice of masking objectionable words. This raises two issues.
> 2) over-editing to meet the "PC" standards du jour.
> Here's an example. About a year ago, rapper and TV star Queen Latifah, among
> the pioneers of pro-female rap and a gold-level-selling performer, released a
> single titled "U.N.I.T.Y." The song was a positive anthem as reflected in the
> title, and included the lyric "who you calling a bitch," going on to discuss
> respect and unity.
[...]
> Wouldn't you know it? Many stations either refused to play the song or edited
> the "bad" word out, thus nullifying the entire point of the song. Every time
> I heard the emasculated version, I cringed. Why bother playing it?

>[Moderator's Note: Why play it? For the very reasons you mentioned,
> Alan. It is a positive song in a very negative-leaning musical genre.
> The word 'bitch' should not have been cut, but it is better than
> cutting the song entirely, no? Bill]

Bill, we agree that the song has thematic merit, but by playing the song with the "bad" word eliminated, radio removed the point of reference to what she is directing her remarks at, and weakened its impact. Listeners were deprived of an important element in receiving her message. I think the use of the word was legit in this context.

[Moderator's Note: I agree with you, Alan, but I still submit that it beats the other choice, simply ignoring the track and not playing it at all. Bill]

2951. Re: K X B T -- 1640 KHz Vallejo, California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: gbaron@sparc.isl.net
Message-ID: <4j5n1u$cec@vixen.cso.uiuc.edu>
Source record: 24560

DUANE WADSWORTH <dwadsworth@wadsworth-pacific.com> wrote:

+GDB:
+GDB:
+GDB:I talked with Alan McCarthy in KXBT's engineering department yesterday. He
+GDB:told me that they were having technical difficulties and were only putting
+GDB:out 1Kw, not the daytime power of 10Kw as authorized. A power spike took
+GDB:out part of the Xmtr and the AM stereo equipment. Both should be okay
+GDB:today. They are putting a good signal into Palo Alto this morning.
+GDB:
+GDB:Alan said he'd appreciate hearing any DX reports on 1640 reception from
+GDB:around the country. Please post here.
+GDB:
+GDB:**
+GDB:* From: Duane Wadsworth, Palo Alto, California USA *
+GDB:* INTERNET: dwadsworth@mcimail.com *
+GDB:* FAX: (415) 493-3597 Voice: (415) 321-3619 *
+GDB:* Web Homepage: http://www.wadsworth-pacific.com *
+GDB:**
+GDB:

It is coming in very strong this morning in Rochester, MN. It is ok on
the built in loop of the super radio but VERY strong on my R7
vertical.

_
Gil Baron W0MN gbaron@millcomm.com Web http://www.isl.net/~gbaron
"Bailar es vivir" pgp2.6 key http://www-swiss.ai.mit.edu/~bal/pks-toplev.html
"Cuatro caminos hay en mi vida. Cual de los cuatro sera el mejor"

[Posted with Agent .99d. For info, email agent-info@forteinc.com.]

2952. LES MALLOY - Pioneer in Bay area Talk Radio - Dead at 81

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: DUANE WADSWORTH <dwadsworth@wadsworth-pacific.com>
Message-ID: <4j5n1v$ced@vixen.cso.uiuc.edu>
Source record: 24561

This obituary appeared in the San Francisco Chronicle on 03/22/96:

Les Malloy, a popular radio and Tv personality in the Bay area for a half-century, died yesterday at his Atherton (CA) home after a long illness. He was 81.

A disc jockey with a folksy, garrulous style, Mr. Malloy was best known in recent years for his "Freeway Funnies," an afternoon commute program of vintage comedy that ran on tiny KEST radio (1450 KHz, San Francisco) for 20 years.

Born in 1915, the son of a San Francisco policeman, Mr. Malloy's radio career began in 1934 when, at age 16, he started at a San Francisco station called KGTT.

By the 1940s, Mr. Malloy was one of The City's pre-eminent disc jockeys, spinning records on as many as three radio stations a week, including KGO, KYA and KFRC.

During the 1950s he graduated to television, hosting the "Les Malloy Show" on KGO-TV, a precursor to "The Tonight Show," and other variety programs. He was famous for demanding that cameras focus on his guests instead of himself.

"Les pioneered talk radio - we're all kind of his children," said Ed Baxter, afternoon news anchor at all-talk KGO-AM.

Mr. Malloy owned radio stations in several cities and is also credited with starting the nation's first Spanish-language broadcasts of major league baseball.

Well known for his philanthropic activities, he was honored at 1995 Man of the Year at Bellarmine College Prep in San Jose.

Mr. Malloy is survived by his wife of 50 years, Gerogiene, of Atherton; a daughter, Leslie Price of Sacramento; a son, David of Redwood City; four grandchildren; and one great-grandchild.

Funeral services will be private, the family said.

****
* From: Duane Wadsworth, Palo Alto, California USA *
* INTERNET: dwadsworth@mcimail.com *
* FAX: (415) 493-3597 Voice: (415) 321-3619 *
* Web Homepage: http://www.wadsworth-pacific.com *
****

2953. Re: Liners and sweepers

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j5n1v$cee@vixen.cso.uiuc.edu>
Source record: 24562

In article <4j2eo6$crl@vixen.cso.uiuc.edu>, Jeff Linenberger
<jlinenberger@spidome.net> writes:

>Is there anyplace out here in web land to find some neat imaging
statments
>that someone has collected for download for enjoyment use only.
>
>Jeff

I would be happy to supply as many imaging lines as you would like. Free.
Just tell me the format, station name, calls, market, and attitude of the
ownership. I cut liners and IDs for 74 radio stations in the 80's. I kinda
picked up a good deal of image material over those years. Email me.

Lee Kent
http://members.aol.com/enticy1/radio/leekent.htm (resume)
http://members.aol.com/enticy1/ntc/prog.htm (philosophy)
Enticy1@aol.com
1-501-783-5367

2954. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4j5n25$cem@vixen.cso.uiuc.edu>
Source record: 24563

<<This is a prime example of broadcasters putting their own interests ahead
of the listening audience, as they often do.>>

If a broadcaster researches his/her audience, and comes to the conclusion that a shorter playlist gets a bigger audience, then the broadcaster is in sync with the audience, not putting its own interests ahad of the audience's. It may also interest you to know that broadcasting is a business, and a business that loses money year after year because they make the wrong programming decisions is not a business for very long.

<<It's like the MD's at these stations think that the ONLY thing people want
to hear was what was #1 on the Billboard chart when the listener was exactly 20 years old. And that they want to hear these SAME songs every single day... Or they are so afraid that because they play some song which got a few too many negatives on some music test, they will lose audience because of it. So they stick to the short, "safe", restricted playlist. I have a feeling some programmers view listners more as rats in a lab and/or numbers in a spreadsheet than real people.>>

So...what's your solution for measuring audience tastes? And what makes you so sure that any other mathod of research will come up with any different result?

<<But change is on the horizon. Right now, there are lots of services which deliver quality, commercial-free music to the home by satellite. The number of these is growing every month. And in only a couple more years, there will many new stations available by a service which operates off a tiny satellite antenna. That you can listen to anywhere you want.>>

Uh-huh. And what makes you think the programmers of satellite radio won't make their decisions the same way that it's being done now?

<<But technology is changing so fast that even the NAB's best efforts to stop it can't succeed anymore. I am looking forward to the day when a radio picks up at least 100 stations, where they have a wide variety of all kinds of music, and NO commercials. Instead, it will be financed by payment of a very reasonable subscription charge, and worth it. I'm looking forward to it.>>

No difference from what's being done now...just the method of paying for it.

What this seems to boil down to, is that you don't like what you hear on the air. Perhaps your own personal radio station is the answer...then you can play anything you like.<g>

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

2955. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: rickh@midwest.net
Message-ID: <4j5n26$cen@vixen.cso.uiuc.edu>
Source record: 24564

In article <4j2eod$cs1@vixen.cso.uiuc.edu>,
slwork@netcom.com (Steve Work) wrote:
>
>SidS1045 (sids1045@aol.com) wrote:
>
>: Because oldies stations, in order to compete with other formats, do
>: exactly what their competitors do...they do music research, the results of
>: which prove that, as a rule, shorter playlists get higher ratings.
>
>This is a prime example of broadcasters putting their own interests ahead
>of the listening audience, as they often do.
>

THIS is a prime example of not understanding that since deregulation,
broadcasting is a revenue-driven business, not a protected public utility.

>More station choices benefits the audience. They get a much better chance
>of hearing their favorite music.

Really? Then why do so many different stations in a market play the same
music? After all, how many news/talk stations does it take to cover what's
happening in a city? There has been a dramatic increase in the number of
licenses, especially FM licenses in the past 10-15 years...but that hasn't
translated to more variety...it just means every market has Rush and Howard
and no matter what time of day or night, you'll always find somebody playing
Hootie...

>Yet every time the subject of adding
>additional stations comes, the NAB has lobbied furiously to shoot it down.

Because the last I heard, over half the radio stations in the country are
losing money. Adding more stations (increasing competition, if you will) has
resulted in what we have today....Everybody playing the same things, trying to
scratch out a living. That's compared to the pre-deregulation days where a
licensee had a little protection and as long as he served the public in some
fashion, he could plan on creating a niche for himself without having to
compete with 6 other stations in the market all owned by the same company in
NYC...

I'm not unsympathetic to your comments above...I just think you're a little
naive if you believe that broadcasting in the 90s is about providing the
audience with a wide range of programming choices--that's 70s stuff. Today,
unfortunately, its about AQH, cume, and converting that to advertising revenue
in order to pay the lenders, pay the staff, pay the bills, and try to have
something left over.

2956. Re: DXing with SRF-42 AM Stereo Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: beckwith@biddeford.com
Message-ID: <4j5n2d$cf0@vixen.cso.uiuc.edu>
Source record: 24565

talk1370@aol.com (Talk1370) wrote:

> For everyone's benefit (especially those of us who make our
> living on the AM band)...what national or mail-order outfits
> offer the AM Stereo/FM Stereo Walkman, and what's the
> price? I'm interested....and I suspect a lot of other radio sal-
> ary slaves would like one too...

I've seen it in J&R Music World's catalog. 1-800-221-8180

Chris Beckwith
Armstrong Associates, Inc.

[Moderator's Note: Let's not start another ong list of stores that carry this radio. We just did this a month ago and it is not really what we are here for. It is best to email this kind of info to the poster who requested it.. Thanks. Bill]

2957. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4j5n27$ceo@vixen.cso.uiuc.edu>
Source record: 24566

} rickh@midwest.net (Arthur Wingnut)
} >
} >: Because oldies stations, in order to compete with other formats, do
} >: exactly what their competitors do...they do music research, the results of
} >: which prove that, as a rule, shorter playlists get higher ratings.

Then why are all these stations that are playing the same 200 songs
losing money?

} THIS is a prime example of not understanding that since deregulation,
} broadcasting is a revenue-driven business, not a protected public utility.

Everyone knows that, Rich. Belaboring that tired old line is not the
point. We all know that radio is a business. We all know that it
takes money. The question here is this... If you all are so right in
the assumption that the same 200 songs (more or less) are the way to
make money, then why, as you say below, are 'over half the existing
stations losing money'?

} >More station choices benefits the audience. They get a much better chance
} >of hearing their favorite music.
}
} Really? Then why do so many different stations in a market play the same
} music? After all, how many news/talk stations does it take to cover what's
} happening in a city? There has been a dramatic increase in the number of
} licenses, especially FM licenses in the past 10-15 years...but that hasn't
} translated to more variety...it just means every market has Rush and Howard
} and no matter what time of day or night, you'll always find somebody playing
} Hootie...

You bely your own point, Rich. One of the reasons that these stations
are losing money is because there is nothing to distinguish them from
every other station, so when the listener tunes in they are punching
buttons every 4 minutes or so.

I know that my words are against the 'standard party line' but I
believe that they are accurate. With all the posturing that 'Radio is
not here to serve the listener but to serve the advertiser' we forget
that these are real people on the other end of the mic cable. They
are not 'demographics' they are people. Sure we need to reach the
most people at a time, but in our tunnel-vision of ratings and
research, we lose sight of the notion that when it comes down to it,
you are communicating with people. Whether that is communicating a
news story, a commercial, a traffic report or a song.

Radio is going broke, not so much because of new signals on the air (although that is part of it, for sure) but because we have stopped talking *to* people. We have taken the most personal mass medium on earth and robbed it of even the veneer of personality. Then we wonder why the listeners are not loyal to us, why they are busy punching buttons and inserting cassettes and CD's, why they are deserting radio as anything but background music.

It is because radio views listeners as product. And that is OK as long as it doesn't go to our heads and worse, to our presentations. I am not suggesting that the inmates run the asylum, but when it becomes an industry-wide belief that listeners don't matter... numbers do, we are bullshitting ourselves because in the end, listeners ARE numbers.

} Because the last I heard, over half the radio stations in the country are
} losing money. Adding more stations (increasing competition, if you will) has
} resulted in what we have today....Everybody playing the same things, trying to
} scratch out a living.

Let's make a little analogy here...

One of the (if not *the*) most profitable food establishments is Mc Donald's. Nobody can dispute that they, with their limited menu, standardized cooking and seasoning, identical appearance and such are a very profitable formula. So popular that many fast-food establishments have copied them. Mc Donald's seldom go broke, and they are expanding every day. They are an enviable success story in the food-service industry.

However, if we take the logic used in your statements, the fact that Mc Donald's is the most profitable food establishment in the country, and has found a tested and true formula that is universally successful, then *all* restaraunts should serve Big Macs and fries. Or to make the analogy more accurate, that all restaraunts should at least be fast food, small menu, predictable chains of a similar nature. If you wanted a steak, or seafood, or ethnic cuisine, go home and cook it yourself.

I think we can agree that such a scenario would be ridiculous. Yet that is what you propose when you say that 'increased competition makes stations all play the same things to survive'. If you want anything else, go home and play a CD.

} That's compared to the pre-deregulation days where a } licensee had a little protection and as long as he served the public in some } fashion, he could plan on creating a niche for himself without having to } compete with 6 other stations in the market all owned by the same company in } NYC...

So you are saying that the more outlets on the air the fewer groups should be served? That, in my view, is absolute double-think. It makes sense that we cannot start playing African war chants in drive time, but it makes no sense that we should all be chasing the *same* audience and using the SAME bait. If I were confronted with an ever

splintering marketplace, I would actively seek out an unserved demographic and concentrate all my energies on serving them. I would rather be the ONLY station serving a (possible) smaller audience than one of 5 attempting to target an (arguably) larger slice of the pie.

I say arguable, because I also believe that a loyal following is better than the fickle, button-pushing listeners who flit from one similarly programmed station to another. I realize that this flies in the face of all the sacred-cow beliefs in this industry, but if we look at the declining audience shares, we need to ask ourselves *why*.. Sure cable radio is a factor. Sure more allocations are a factor, but even in today's fragmented markets, people are still people. They still want a station that, at least gives them the feeling that, they are being talked *to*, not *at*. That is why request shows are popular.

} I'm not unsympathetic to your comments above...I just think you're a little } naive if you believe that broadcasting in the 90s is about providing the } audience with a wide range of programming choices--that's 70s stuff.

Interesting that you should point that up, Rich. In the seventies, stations were, on a whole, much more profitable. You say that radio in the 90's is not about providing a wide choice. Why? We have all those damned stations on the air, most losing money, all doing the same basic formula. We have all those people who are NOT being served, that are not finding a 'radio home', but are channel hopping because everyone sounds the same, and when diary time comes, they cannot say whether they listened to Q-97, X-101, US-99, EZ-94, Oldies-108 or FU-92.

Why? Because there is nothing there to 'grab' them. Nothing to speak to them, nothing to differentiate Q-97 from FU-92. It all melts into a background murmur that becomes little more than wallpaper.

} Today, } unfortunately, its about AQH, cume, and converting that to advertising revenue } in order to pay the lenders, pay the staff, pay the bills, and try to have } something left over.

It has been said that the definition of insanity is doing the same thing over and over and expecting the outcome to change. Example...

WLUP-FM in Chicago is one of the highest billing stations in an incredibly competitive market, yet their 12+ was only in the upper 2's (2.7 I believe). Why? They provided a product that was live, local, responsive, unique and spoke to a very intelligent, affluent group of people. What they did was summarily dismissed as 'impossible' but a lot of movers and shakers in the business. They broke the rules and guess what... they have never been broke since.

WGN-AM in Chicago is either the number 1 or 2 highest billing station in the COUNTRY, and they continue to be a people-driven, accessible, friendly, low-key station that millions of listeners call their 'radio

home'. Their morning show is the ONLY radio show in the market to draw double-digits (like 12.?). They are not hip, trendy, or overly consulted. They simply talk to their audience as they have for five decades.

My point is this, Rich. We can, when confronted with competition, circle the wagons and try to clone one-another, or we can take the challenge and carve out a leading edge for ourselves. It is the common wisdom (backed up by a lot of common people) that we should not step out of line, even if that line is in front of a firing squad. These are the people who believe if something is no longer working, keep doing it because we cannot afford to do something else.

It reminds me of the drunk who is looking on the ground under a street light. A cop comes and asks what he is doing. He says "I am looking for my wallet". So the cop helps him look but finds nothing. The cop asks the drunk "Are you sure you lost it here?" the drunk replies "No, I lost it over there...". The cop says "Then why are you searching over here?" The drunk replies "Because the light is better".

I believe this exemplifies the situation. Radio keeps looking where it has always looked, even though 'the wallet' (the listeners) are someplace else. I disagree with that philosophy, and the string of failing and near-failing stations indicates that despite the prevailing industry opinion that what we need is ever-narrowing tunnel vision, ever more restrictive playlists, elimination of true creativity and fun from most formats and lock-step conformity, that if we remove the blinders from our eyes, we will realize that we are killing ourselves by failing to be truly responsive to the audience who, despite the hype to the contrary, is who we have to reach to be successful.

Sure there is room for the consultants and their 200 safe-song playlists, just like there is room for Mc Donalds. But there are people who are anxious for radio that speaks to them. These people are not being served and are going away. Today, with all these stations on the air, we are in a position to serve more demographics than ever before, but we don't, and we wonder why we are going broke at record speed and must own 2, 3, 4 or even 8 stations to be profitable again.

I know Ill be chided by those who cannot see beyond the end of the ledger, but the spirit that built radio is a dying (dead?) thing. Unless someone realizes how we are killing ourselves, we can look forward to more radio tune-outs, less reason to listen and more bankrupt stations. Do we really want a radio dial filled ONLY with Mc Donalds, Burger King and Wendy's? Is there no room for steak and lobster? God I hope so.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com

Web: http://radio.aiss.uiuc.edu/~rrb/

2958. Re: 16" professional broadcast(?) records

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: rdobrick@omnifest.uwm.edu
Message-ID: <4j5n2d$cf1@vixen.cso.uiuc.edu>
Source record: 24567

These are usually referred to as "acetates". They run at 33 1/3 RPM, although they require a stylus designed for 78 rpm, not the "microgroove" associated with the consumer LP disc developed in the late 40's.

They may be recorded with a groove that starts near the center and works its way out toward the edge. In some cases of multiple-sided material, the inside start and the outside start alternate, so that the sound quality of the segue will match.

The acetates I've worked with usually ran about 15 minutes to a side.

Roger Dobrick

2959. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: joncl@ibm.net
Message-ID: <4j5n28$cep@vixen.cso.uiuc.edu>
Source record: 24568

In <4itgk2$mdr@vixen.cso.uiuc.edu>, nafana@peganet.com (Nafana) writes:
>
>
>
> With the thousands of rock songs released over the past 40 years- why does
>every "Oldies" station I hear repeat the same ones over and over and over?
>While there are countless hits from the 60s & 70s that I have not heard even
>once?
>

I agree totally. I have noticed, the oldies station here in Charlotte
emphisizes heavily on the late 50's and early 60's, playing the same
songs again and again. Recently while I was in Atlanta, I noticed
an oldies station there, using the same type promos and jingles etc,
played almost everything from the late 60's, but still repeating the
same songs. Why can't they create a better mix?

Jon C.

2960. Rude PD's (Was: Is it really WHO you know?]

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j5n2b$cet@vixen.cso.uiuc.edu>
Source record: 24569

Quoting Drew Durigan (VUBS79A@prodigy.com) from 19 Mar 1996 18:39:08 GMT, as excerpted...

> As we said goodbye, he assured me that
> "I'll call you in a few days and let you know, either way." The
> phone never rang.

> A few days later, I made my follow-up call, and was unable to get
> through to the PD ("He's in a meeting, he's gone for the day,
> etc.") Never returned my call, or even bothered to send a form
> letter.

It's not that the PD's couldn't careless about returning your calls, or even the courtesy of informing you that you weren't the successful candidate...

Some of these guys and gals are so darn busy that they couldn't be bothered to follow up with you (yeah, right!)...

But 'tis the nature of the beast called radio that lends itself to such a milieu wherein such common decency is often trumpeted but rarely displayed...

Worry not, though. In the end, the karma of such actions will undoubtedly catchup to this and all PD's who pull similar stunts...

--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

2961. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: BILLHALE@MICRON.NET
Message-ID: <4j5n28$ceq@vixen.cso.uiuc.edu>
Source record: 24570

I agree. Here in Boise, we have an oldies station, KLTB-FM "KOOL 104" which has a playlist of about 400 records, which they repeat over and over, day after day. You can hear the same song almost at the same time every day. I love oldies, but it's almost like they are playing a Top 40 list, but the list never changes week to week.

2962. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: jerryt@touchmap.com
Message-ID: <4j5n2b$ceu@vixen.cso.uiuc.edu>
Source record: 24571

k8zgw@hamnet.org (Don Ritchie K8ZGW) wrote in article
<4iquml$207@vixen.cso.uiuc.edu>:

Would you/could you have " Rush on hold"

I would love to put Rush on hold, especially if I had the reasonable
expectation of being able to keep him there.

I have always loved radio stations on hold, because I spend a lot of
time on hold and it is the 90s version of DXing. Now that the FCC has
gone stark raving mad turning out broadcast licenses like little
sausages, its not possible to hear much outside of your market
anymore.

---
jerryt@touchmap.com is Jerry Trowbridge
"not exactly faded, but a shade pale"--Bob Wills

2963. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j5n29$cer@vixen.cso.uiuc.edu>
Source record: 24572

Anyone know where a limiter/compressor suitable for "recreational" use
at home could be found?

A nice, relatively "cost-effective" unit that would give my home tapes
that "processed" sound...
--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

2964. Re: Lots new in Soccer Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: philsoc@aol.com
Message-ID: <4j5n2c$cev@vixen.cso.uiuc.edu>
Source record: 24573

Reply-To: philsoc@aol.com (Philsoc)

Sorry, I guess my sig file didn't go across. Address is
http://sefl.satelnet.org/~philsoc/socrad

Sorry for the inconvenience.

Thanks,

Phil

2965. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Burt Fisher <k1oik@ccsnet.com>
Message-ID: <4j5n2a$ces@vixen.cso.uiuc.edu>
Source record: 24574

Bill/Lisa Protzek wrote:
>
> Claus Nielsen wrote:
>
> The Orban 8200 is a digital audio processor. Lots of people like them,
> some don't. (Of course every processor has its fans and detractors) The

When stations cannot produce product they try fancy technical
equipment. Do you really think the listener cares that you have
OPTIMOD whatever?

#================#===#
Burt Fisher	Teacher of video, broadcasting and electronics
Amateur call	South Dennis, Ma. (Cape Cod)
K1OIK	If you sit on the fence, it is a pain in the butt
#================#===#
| k1oik@ccsnet.com MAC is 5% of the market |
#===#

Get a GIF of K1OIK by telnet://ccsnet.com and go to FREE downloads for
bf1pres.gif (hams never had such excitment!)

2966. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: stellastar@aol.com
Message-ID: <4j5n2e$cf2@vixen.cso.uiuc.edu>
Source record: 24575

Not to beat this one even farther into the ground, (but since I am...) the Mississippi ends, or rather begins, partway up Minnesota, leaving the delineating line absent north of a certain point.
An early explorer with a classical education finally nailed the "true head" of the river and dubbed it "Veritas Caput" which became Itasca fpr residents less hifalutin' in their language.
In the Twin Cities, if you can't remember whether one country station is WBOB or KBOB, it doesn't matter; they have phone listings under both. Not a bad idea for any station with that particular call-letter identification problem, for that matter.
And for others curious about Mini-Apple media, the MN legislature has passed a bill to clarify the funding trail from for-profit subsidiaries like upscale mail-order outlets to their non-profit parent corporations. After much protest, MN Public radio is allowing that president Bill Kling's salary is a ways up into 6 figures, not the 5 that's been claimed heretofore.

Stella ("you're a nice kid, but women won't make it in radio") Starr
StellaStar@aol.com

[Moderator's Note: Thanks, Stella. I always wondered how to spell 'hifalutin'. I never found it in a spell-checker. <g> Bill]

2967. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Donna Halper <dlh@results.ultranet.com>
Message-ID: <4j5n2f$cf3@vixen.cso.uiuc.edu>
Source record: 24576

What I meant, and evidently said in a way that wasn't clear, was that with CBS and Westinghouse now combined, there is another layer of management, a new person overseeing the FMs and another the AMs, and while expenditures may well have been figured out long ago, the CBS TV stations have been money losers and WBZ lost big-time when it lost its NBC affiliation. So, I think the TV folks are getting a lot of the attention right now, and that will take some money to remedy. I have also heard the TV people doing more actualities on radio and vice versa (to save money, perhaps?)-- btw, I have never liked it when a radio station says "at 6 pm turn on WXXX-TV"-- even if it's their sister station, you are asking the listener to leave!!! donna

2968. The World Chart Show

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: sml@eden.rutgers.edu
Message-ID: <4j5n2g$cf4@vixen.cso.uiuc.edu>
Source record: 24577

Hi all:

Been looking for awhile for someone who'd be able to tape "The World Chart Show" (distributed by Radio Express)ss) for me on a weekly basis. I'd be willing to trade other taped radio programming (or your taping expenses) in return. I know the show is primarily aired outside the United States, but has just been added by a "Hot AC" outlet in Chicago. If you're interested in working something out, please respond via private email to me at sml@eden.rutgers.edu

I have a slew of old radio programs that I could send tapes of in exchange (lots of old "AT40," especially), and I live in the NYC market, so would be willing to tape anything found on the NYC airwaves for you.

Let me know...

Scott

2969. Re: WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4j5n2h$cf6@vixen.cso.uiuc.edu>
Source record: 24578

In article <4ivrkl$6if@vixen.cso.uiuc.edu>, Chris Oaks
<wkxa@brutus.bright.net> writes:

>You're talking TV vs. Radio. No two radio or TV stations can use the
>same calls, but WSTR-FM and WSTR-TV are different. There's also a
WONE-FM
>in Akron, OH and WONE-AM in Dayton, OH.
>
>

Don't forget KCBS (AM) San Francisco and KCBS-FM/TV Los Angeles.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

2970. Norfolk/Virginia Beach #33 Market Watch 3/24/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j5n17$cdf@vixen.cso.uiuc.edu>
Source record: 24579

Market #33 Update for Norfolk-Virginia Beach, VA...

Recent Changes:

New format means a housecleaning for WJQI-AM/FM from AC Q94.9 to Hot AC/Alternative hybrid 94.9 The Point. Co-owned 92.9 WFOG (Light AC) is now simulcast on the AM at 1600.

Imaging statements include "No Howard, No Bull - Get The Point", a reference to morning drive at alternative competitors 93.7 The Coast WKOC, which runs the Howard Stern syndication, and local bad-boy of the airwaves, Henry "The Bull" DelToro, heard on 96X WROX.

In the news...

Speaking of "The Bull"...here's the headline of a front page story by Marc Davis from the Virginian-Pilot newspaper on March 5, 1996...

[begin excerpt]

GRIFFITHS AT FM 99 SUES EX-PARTNER HENRY
``THE BULL'' DEL TORO AND OTHERS AT 96X,
TO THE TUNE OF OVER $1 MILLION, CLAIMING
SLANDER.

They rocked together on WNOR-FM 99. They cut up together. They did weird TV commercials together. They got suspended from their jobs together for telling listeners on April Fools' Day that [a former landfill, now a recreational site, known as]Mount Trashmore was about to blow up.

Now they will share a courtroom together - on opposite sides.

Griffiths, the more sedate half of the former radio team of Tommy and The Bull, is suing his one-time broadcast partner for slander. He accuses Del Toro, now co-host of a rival morning drive-time show on WROX 96X, of suggesting to listeners that Griffiths is a cocaine addict and homosexual.

He seeks $800,000 in compensatory damages, plus $350,000 in punitive damages.

The suit claims that after Del Toro joined 96X in June, he and [PD and morning co-host Perry]Stone and [GM/Owner Robert]Sinclair ``formulated a plan or scheme calculated to damage Griffiths' reputation in the broadcast community and among his listeners, to embarrass and humiliate him, to inflict severe mental anguish and emotional distress upon him, to diminish his ability to work and to have a derogatory effect on his listening market.''

The lawsuit is just the latest in a long series of controversies that have dogged Del Toro.

In 1985, he was arrested on a cocaine possession charge, received first-offender status and apologized on the air.

In 1992, he, Griffiths and two other WNOR employees were suspended for two weeks without pay for the Mount Trashmore hoax.

Later, the Federal Communications Commission slapped the station with a letter of admonition.

In 1993, a Hampton woman sued Del Toro and won $45,000 for being the unwitting butt of a Del Toro ``wake up'' call.

In the same year, Del Toro was convicted of prescription fraud in Norfolk, Virginia Beach and Chesapeake. He was fined, got a suspended jail sentence and was ordered to drug treatment and to perform community service.

[end excerpt]

Interested observers can read the sordid details, which include not-so-veiled references to illicit drug use and homosexuality/pedophilia in a not-too-flattering light, at the archive site for the Virginian-Pilot...

http://scholar3.lib.vt.edu/VA-news/VA-Pilot/issues/1996/vp960305/9603050178.html

-30-
--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

2971. Springfield Missouri RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4j5n18$cdg@vixen.cso.uiuc.edu>
Source record: 24580

Greetings again from the Queen City of the Ozarks.

A few shake-ups have occurred over the last month or so. Here is the skinny from this reporter's observations and the information supplied by local media contacts. BTW I am very interested in talking to others in the Springfield Branson markets. Please drop me an email.

=== Young 'Not-So-Hot' Country.

As if this market needs another country outlet, KLTQ 96.5 (50Kw@500') has, under the guidance of Great Empire's KTTS, become the fifth 'local' country signal and (if you count rimshots that are heard well in Springfield) the eighth country player.

In our last RadioWatch, I reported that KTTS had entered into a JSA (Joint Sales Agreement) with KLTQ and was, essentially, bonusing their clients with spots on the lackluster soft rock outlet. Well two weekends ago, KLTQ became 'Max Country' and debuted with a fairly standard, 're-current heavy' mix of modern country, clearly intended to target women.

I am not sure if Great Empire has gone beyond the JSA with KLTQ, but I would be very surprised GE is doing the programming. The music is definitely modern country hits, but lacks any sort of definition. The use live AT, some remaining from the old KLTQ, some new and some from KTTS. The intent seems to be to draw some of the listeners away from KGMY-FM (My Country 100.5) which has made serious inroads into KTTS's long-time dominance in the market. KTTS-FM has been consistently number 1 since 1972 with a combination of News, weather, community service and a more mature mix of modern, but not 'HOT' country music.

Frankly, I am at a loss as to what GE really hopes to accomplish with this signal. It is not likely to supplant KGMY which has a very loyal and entrenched following with their lively current-oriented, music-intensive format. KLTQ's programming has not yet gelled to the point where they will be much more than another button on the country music listener's radio dial. Strange that a strong and creative company like Great Empire would debut a signal like this without a strong identity that can be promoted and placed in front of the listener to lure them away from KGMY.

KTTS-FM's music mix has gotten more in tune with the standard GE sound of wide playlists, a mix of modern and traditional country, good personalities and an incomparable commitment to the community with news and weather information found nowhere else.

But it still puzzles me because KLTQ, in its current state, can be little more than a spoiler for both front-runners in the country music battles, KTTS and KGMY. I imagine GE hopes it will siphon some of KGMY's younger listeners, but I fear it may backfire and detract from KTTS's hold on market dominance as well. But Curt Brown and company at KTTS are smart and savvy folks so it remains to be seen what they will do with this signal.

Here is the current rundown of country signals in the Springfield Market in alphabetical order.

Locals

KCTG-FM 92.9 50Kw@500' Branson Music Network Afil.
KGMY-FM 100.5 33Kw@600' Hot Current Country
KLTQ-FM 96.5 50Kw@500' Modern Country
KTTS-AM 1260 5KW DA-N All-Time Country
KTTS-FM 94.7 100Kw@1120' Full Service/News/Country

Strong Rimshots

KHOZ 102.9 100Kw@1200' Harrison Ark
KJEL 103.7 100Kw@1000' Lebanon Mo
KRZK 106.3 8Kw@800' Branson Mo

==========

=== From Z to Q? What is it?

As reported in the last RadioWatch, KZPD 104.1 (21Kw@400'), a mom-and-pop owned rimshot from some 20 miles out, was sold. The old owner, Len Smith, walked away with a reported $900,000+ for the recently upgraded Big Band/Standards station. Still unknown is the identity of the new owner, who is reported to be a concern from Texas.

This weekend the station flipped from what was left of the standards format (Len pulled all his personal CD's from the CD Jukebox before leaving) to a hard-to-define mix that would have to be called 'light rock'. The mix is definitely contemporary, but is not exactly AC. I have heard Michael Jackson, Genesis, Everything but the Girl, U2, Peter Gabriel, Bruce Springsteen, and others. They seem to be playing pre-recorded sets on tape, because the segues are very tight and the same tracks play in the same order. Seems like a fairly tight playlist, but it may just be something to place on the air for now.

They are calling themselves Q104, although the calls are still KZPD. The top-of-the-hour ID says "104.1 - Q104 KZPD Ash Grove. Springfield's New Q104". Again no word on the future of this station, but I imagine they are trying to target all five people in the audience of the former Light Rock KLTQ and of course AC giant KGBX. However with the rimshot signal in Springfield, they may have their work cut out for them.

==========

=== Shot 106.7?

Like the "Artist Formerly Known As Prince", this station should be called "The Station Formerly Known As Hot-106.7".

The degeneration of once-strong CHR KHTO continues. The station has lost all of its energy and identity since its acquisition by Corporate Communications (Channel-Z/B-95). Most live talent has been replaced by voice-tracks and automation. It has been suggested that this degeneration is deliberate since KHTO did serious damage to Channel-Z's grunge-COR ratings during its first year on the air. It now is a mere shadow of itself and survived by default. It still calls itself Hot 106.7, still runs the sounders, still plays occasional rhythmic CHR, but is totally rudderless and sounds like a ship without a captain.

==========

==== Local Boy Makes Good

Former KWTO-AM PD and Morning Man Phil Gibson, who was tossed out at the News-Talker last year has not only landed on his feet but has been doing what he does best, creating interesting talk radio.

Phil, who's on-air style is similar to Paul Gonzolas from the Peoples' Radio Network (down-to-earth, friendly and genuine) has started Gibson Communications, where he creates and syndicates 'Common Sense Advice', a series of topic-oriented programs similar to his 'ask the professional' series he did on KWTO-AM.

He uplinks his program on Satcom C5 in analog SCPC and is carried on several regional stations in the area. Phil's number is (417) 869-8118. He is a heck of a nice guy and a great broadcaster as well. His show is totally barter and very well done. I don't usually like that sort of thing, but Phil makes even the driest guest interesting.

==========

That is all for now, folks. If anyone in the area would like to discuss the market, its trends and other news, email me at wdp@airwaves.com.

--

William Pfeiffer - (wdp@airwaves.com - airwaves@dialnet.net)
Moderator: rec.radio.broadcasting - AIRWAVES RADIO JOURNAL
Webmaster: http://radio.aiss.uiuc.edu/~rrb/index2.html
/// Actively Seeking Web Page Design Work. \\\

2972. Re: AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: hrick@gate.net
Message-ID: <4j5n19$cdh@vixen.cso.uiuc.edu>
Source record: 24581

In article <4j2enu$cr7@vixen.cso.uiuc.edu>
Kevin Tekel <76362.2023@CompuServe.COM> writes:
>
>
>Don't laugh: I'm looking for a low-power (FCC Part 15-esque) *AM*
>*STEREO* (C-Quam) transmitter! Anybody know where I can get one?

Unlikely to exist. Scout around for a used C-QUAM exciter designed
for licensed stations and attenuate the output. Many AM stations
have abandoned their experiments with stereo so there are likely
many surplus exciters on the market.

2973. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: The@Man.com
Message-ID: <4j5n19$cdi@vixen.cso.uiuc.edu>
Source record: 24582

gbeattie@ozemail.com.au (Garry Beattie) wrote:

>OK Guys / Gals Does anyone have a great idea for an April Fools day
>joke to be used "on-air"????

>Lets put our heads together and come up with a beauty.

>Garry Beattie
>gbeattie@ozemail.com.au

Check this out. It was done in Syracuse 3 years or so ago. Monday, go on-air with a phoney spot from the local phone co. saying that due to a build-up of magnetic dust in the phone lines, the phone co. will be "blowing out" the lines the first of April. Magnetic dust is what cause that scratchy noise heard from time to time on the phone lines, and the problem has gotten worse due to the proliferation of fax machines, modems, etc. And because cleaning magnetic dust out of carpets is expensive, we're asking you to place an ordinary plastic garbage bag over your phone at 8:00am sharp for five minutes while we do this opoeration. If you have an un-used phone outlet, place duct tape over the hole to block the dust. Run a regular spot schedule for this annc., then the morning of the event have some "interviews" with phone co. people, rug cleaners etc. saying how important this is and how expensive cleaning magnetic dust is etc. Say it will take five min. then at 8:05 reveal the joke and take calls from people who fell for it. It really is a great gag if done with sincerity.

2974. Re: April Fools Day stunts

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: fred@cunha.com
Message-ID: <4j5n1b$cdj@vixen.cso.uiuc.edu>
Source record: 24583

neil.hedley@prepstore.com (Neil Hedley) wrote:
>Best April Fools stunt I ever heard of was pulled off beautifully in
>Toronto in the Mid-70's.
>CHUM-AM jock Mike Cooper had been airing calls all morning from an
>obscene caller who just kept calling and hanging up. Later, his calls
>included the word "You're dead." After about 7 or 8 of these calls,
>Cooper remarked to his producer "What did he say? I'm dead? I'd like
>to see him come on down here."

You can listen to Mike Cooper weekday mornings on EZ Rock 97.3 FM in Toronto.

Fred

BIG Kahuna Productions
http://www.cunha.com
fred@cunha.com

2975. Craig Back In Hartford Market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: The Veshman <veshman@ns.iconn.net>
Message-ID: <4j5n1c$cdm@vixen.cso.uiuc.edu>
Source record: 24584

Rumour has it that Gary Craig will be back in Hartford, CT within the next 6 months or so. American Radio Systems, who is in the process of purchasing the WTIC combo, plans on (strong possibility) hiring Mr. Craig back for the morning show.

What stations will do for numbers!!!

- V-man

2976. Danny Bonaduce to Hit Detroit!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: jeffdeck@aol.com
Message-ID: <4j5n1e$cdo@vixen.cso.uiuc.edu>
Source record: 24585

Reply-To: jeffdeck@aol.com (Jeffdeck)

Danny Bonaduce to hit Detroit morning radio starting Monday, March 25 on Evergreen's WKQI-FM 95.5 mHz according to The Detroit News. Bonaduce replaces popular long-time morning-drive personality Paul "Dick" Purtan. You may remember Bonaduce from the 1970-74 television show, "The Partridge Family" on ABC Friday nights at 8:30 p.m. EST. More recently he hosted the short-lived "Danny!" syndicated talk show. He currently does afternoon-drive in Chicago on Evergreen's WLUP-FM 97.9 mHz. He will stay overnight weekdays in Detroit to perform morning-drive on WKQI. He will then fly to Chicago for the afternoon-drive gig on WLUP. He then will fly back to Detroit each weeknight for the next day's morning gig on WKQI! In his press conference, he also stated that he plans to shuttle his wife and daughter between homes in Detroit and Chicago. If successful in Detroit, he also stated that he would probably drop his WLUP show, and move to Detroit permanently.

Bonaduce's show promises not to be compared to The Howard Stern Show. Ironically, Drew Lane and Mike Clark, hosts of the successful "Drew & Mike Morning Show" on Greater Media's WRIF-FM, interviewed Bonaduce many times last year from his Chicago home. Bonaduce now will be in direct competition with "Drew & Mike." Such is the state of affairs in radio.

Dick Purtan moves to Infinity's WOMC-FM on April 15. Tom Ryan, current morning-drive personality on WOMC, moves to afternoons at the same station on the same day.

My question is when will Infinity bring Howard Stern to Detroit? He had a short stint at Detroit's WWWW-FM when the format was AOR in 1980. Perhaps Doug Podell, current PD at WRIF-FM, could fit in Howard Stern mid-days at "The RIF", as he did successfully to morning-drive when he was PD at WNCX-FM 98.5 mHz.

2977. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: jcr2@cornell.edu
Message-ID: <4j5n1i$cdu@vixen.cso.uiuc.edu>
Source record: 24586

In article <4j2eo3$crh@vixen.cso.uiuc.edu>, kuzz1@aol.com (KUZZ1) wrote:

> Divide it by 10. KLAC is 5kw, directional at night. 5kw that low on the
> dial gets out better than 50 at the high end.
>
Which means that CBK, Regina, Saskatchewan, 50kw clear channel at 540khz, has quite an enviable license. Yet they use only a quarter-wave antenna! Don't they care, or doesn't it matter? (KFI at 640 uses a half-wave. So do KFYR and WNAx, 550 and 570 khz, 5kw, who have the greatest ground wave propagation in this country, partly because of the excellent ground conductivity where they are).

Does anyone know the ground conductivity around Regina?

Thanks,
John

2978. Re: Dark 50kw in ala.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Russell Smith <rrsmith@mindspring.com>
Message-ID: <4j5n1j$cdv@vixen.cso.uiuc.edu>
Source record: 24587

There is a 50 kw DA days, DA night 500 watts in Jacksonville Alabama
four towers just sitting there watching over a late model Continental
316

Russell Smith
engineer WSB radio group Atlanta, GA
rrsmith@mindspring.com

2979. Re: FM all news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j5n1l$ce0@vixen.cso.uiuc.edu>
Source record: 24588

Anyone know what happened to the CKO radio network in Canada? Many years ago it was broadcasting ALL-NEWS on the FM band...

It has since gone dark, leaving a trail of prime FM allocations in its wake, namely 99.1 in Toronto...

Any word as to when (or if) the CRTC will re-assign these frequencies across Canada?

--

Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

2980. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: whitetho@med.unc.edu
Message-ID: <4j5n1e$cdp@vixen.cso.uiuc.edu>
Source record: 24589

In article <4j2ent$cr5@vixen.cso.uiuc.edu>,
PvtJoker2 <pvtjoker2@aol.com> wrote:
>Rick Seifert (rseifert@usia.gov) writes:
>
>> Speaking of stand alone AM's:
>>
>> There are two stand alone AM's in the Washington DC metro area that are
>> currently dark.
>>
>> - 1030khz - 50kw DA-D - WNTL
>> (This station programmed multi-national (mostly arabic - but carried BBC
>
>> world service for a time), calling itself "Washington's International
>> station".
>>
>> - 540khz - 500/250w ND - formerly WDMV Pocomoke City Md, but moved to a
>> site midway between DC and Baltimore.
>
>What about 1440 AM in Herndon, VA? The transmitter is still in place and
>everything.
>
Are you sure? Five years ago, when I lived in Herndon, I checked out
the transmitter site. I found the the original two towers had been
removed, and a cellular telephone tower installed. The station had gone
off the air a number of years earlier.

2981. Re: Research abour on-air dedications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j5n1e$cdq@vixen.cso.uiuc.edu>
Source record: 24590

>In article <4iob1k$8c9@vixen.cso.uiuc.edu>, markp@global.co.za (Domehead)
>wrote:
>
>
> There is alway's a huge debate as to whether or not one should have an
> "on-air dedication session". On the one hand, it is boring for many
> listeners as they don't want to hear Mary saying hi to Bob. On the
> other hand, it promotes the perception of "interactiveness", ie,
> this is your radio and we are listening to you.
>
>
> Mark Pilgrim
> 5fm
> Weekends 1-4am

Of all the on air call in dedication situations I've been in
(Austin,Montgomery,Coastal Carolina,Fort Smith) I've found one thing that
absolutely works. Its just like anything else: If you're going to do
something then do it. Don't do it half way and what ever you do don't just
give it lip service. If your going to call it a dedication show then make
ALL songs dedications. Its simple to get it kicked off too. It will take a
couple of days and thats all to get it rolling. The idea is to have the
show feeding yours call for requests and as they come in have the jock
tell them to keep trying... they're guaranteed to get on the air. Then
come in 10 minutes early to the booth and start answering calls.... All it
takes is ONE call to start it rolling. Don't make the calls long, don't
get cute, don't make comments about the listener or the song and don't try
to play smart with the caller. Do it this way: Answer the phone on tape
with the station's handle or calls or what ever the boss wants..... then
ask what the caller wants to hear.... when the caller gives you the song
PAUSE for a second...... if you want to play it then tell them OK its on
the way and hang up. If you're using a decent tape deck with a counter
(Like Otari 5050B reliable counter) set the '0' to the end of the caller's
voice, (song title) then back it up to the moment you answer it. (leave in
the phone click it sounds 'live') how long is it? -12 seconds? good your
song intro is how long? 15 seconds? good that leaves you a realistic 3
seconds to give the artist name your self or intro it in some other way.
BUT IMPORTANT..... To the caller and the listeners you don't have ESP.. So
you can't start playing a song before it's asked for..... right? so set
the '0' at the moment the song is requested. If the caller talks after
that and you make the intro on tape you know how long it will take to end
by the timer..... with a 15 second intro and five seconds remaining on
the call after the song is named you have 10 seconds to either fill or
shut up in. At all times give the phone number (when ever you can) and do

this with EVERY song. As soon as you start playing one answer the phone and take another one.. Cue it up and take a breath. The cued tape and song intros will make the show very tight and the listeners will be amazed at how fast you get things on the air. And they will call too. After one week of this my phones in Fort Smith, on a country station went from ZIP to over 70 calls an hour. For a two hour request show in the evening. And they were for the most part different people. You can mix in personality comments but NEVER refer to callers as 'babe', 'honey' or anything familier. A caller wants to 1:hear their song and 2: hear their voice on the radio.... do both and your a hit. It makes for a seriously busy show too.

Lee Kent
http://members.aol.com/enticy1/radio/leekent.htm (resume)
http://members.aol.com/enticy1/ntc/prog.htm (philosophy)
Seeking employment. Will work for money.

2982. Digilink by Arrakis - anyone using it?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: kjmartin@ix.netcom.com
Message-ID: <4j5n1f$cdr@vixen.cso.uiuc.edu>
Source record: 24591

We have two FM's... using a Digilink with all music, spots, etc on hard drive, and are planning on putting another Digilink online for the other FM soon.

Looking to chat with anyone using Digilink.

Thanks,
Ken Martin
KZEL/KNRQ Eugene, OR

2983. Scott Drake - Still Looking for him

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Hoyt Smith <hsmith@kksf.tbo.com>
Message-ID: <4j5n1h$cds@vixen.cso.uiuc.edu>
Source record: 24592

Worked with Scott Drake in Portland, OR back in the early 80's. He was off to Tucson ... then to Phoenix. Last I heard somewhere in Texas. Anyone know his whereabouts. AKA "Sunny Cruz".
Thanx

2984. Senior Broadcast Engineer - Position Vacant

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Peter Bourke <pcbaus@camtech.net.au>
Message-ID: <4j5n1h$cdt@vixen.cso.uiuc.edu>
Source record: 24593

Career Opportunity

For a Broadcast Engineer to assist with construction, implementation and commissioning of a state of the art, all digital, National, radio studio broadcasting facility, with Measat Radio Communications, Malaysia.

The hub of this new start up, commercial national facility will be at the Asia Broadcast Centre, in Kuala Lumpur, consisting of 20, all digital studios, currently under construction.

The position requires a Radio Broadcaster with suitable experience with Hard Disk Storage play out systems and Digital Audio products in general. Management and training skills are necessary to build a young team of enthusiastic and dedicated Engineering personnel.

A 2-3 year contract is available, with the possibility other career opportunities along the way.

The package will be attractive and negotiable.

Please promptly contact:

Michael Blackburn
Chief Engineer
Ph: 603 792 8000 (BH)
Mobile: 603 121 00030
Fax: 603 795 0569
Internet: mbmich@measat.com.my

2985. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: chucklaker@aol.com
Message-ID: <4j5n1m$ce1@vixen.cso.uiuc.edu>
Source record: 24594

I didn't think it was as much funny, as it was a cruel, honest look at some of the windbags in government and the media in Washington, DC. During most of the sppech, Imus was getting some pretty decent (albeit smug) smiles.. but I think anybody laughing out loud would have been sent back to covering Bosnia.. in Sarajevo!

C-SPAN told the White House to take a hike when they were asked not to replay the speech.. and they scheduled it for last night (Saturday 3/23). But they were only going to run the Prez (whom I thought was pretty good), and Imus. Hope you get to catch it, and let us know what you thought.

2986. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: sfbobby@aol.com
Message-ID: <4j5n1m$ce2@vixen.cso.uiuc.edu>
Source record: 24595

Based on the time of your post, if you had turned the tv to C-SPAN you would have caught the last 15 minutes. I was watching it and didn't find it offensive at all. Not in the best of taste maybe but obviously the people who are complaining have never listened to Imus or Howard Stern on the radio. Clinton is a Imus fan and certainly knew what to expect. The rest of the complainers, especially that Republican congressman from Florida (I think) who was whining about it on the floor of the House must live a very sheltered life. Lighten up guys and get a life...it was only a radio shock-jock.

2987. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: k103tom@aol.com
Message-ID: <4j5n1r$ce7@vixen.cso.uiuc.edu>
Source record: 24596

C-Span has been re-broadcasting Imus' speech at the annual Press dinner several times this weekend. It has been listed as American Perspectives. The look on Hillary's face when Imus talks about billing 60 or 600 hours for Madison is priceless. Don was sweating profusely by the time he finished.
Tom Parker
K-103 Portland

2988. NYC Radio Personality in Washington

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: bbrent@pipeline.com
Message-ID: <4j5n1o$ce3@vixen.cso.uiuc.edu>
Source record: 24597

Thought this would be of interest...

The following is
c.1996 N.Y. Times News Service

WASHINGTON - Don Imus knew something was awry when he made a raunchy joke about President Clinton and looked over to check his reaction.

``I can't even describe his face,'' the New York radio show host said. ``If he'd had a gun, he'd a shot me. I was talking to him like I was sitting next to him on a bar stool. I did not want to go down there and be a weasel. You've got a big mouth on radio and then you say it face to face to these people and it's a different story. All this is hypocrisy. It was watered down, believe me. I wanted to have a joke about how the president could combat charges of womanizing by becoming a Mormon. And if we had four or five first ladies, America was bound to like one of them.''

Nobody in the capital is talking about China or Colin Powell. All anyone can talk about is Don Imus. His after-dinner monologue before the media and political establishment at the Radio-Television Correspondents Association dinner Thursday has thrown the capital into a kerfuffle.

With the Clintons trapped on the dais, growing more and more uncomfortable - ``I heard the first lady say, `Oh, my God,' when I did the joke about Peter Jennings and the intern,'' Imus recalls - the cadaverous comedian did 30 minutes of the same tasteless, over-the-top, disrespectful humor he has been doing on radio for a quarter of a century. But, somehow, the company was shocked, shocked, that the shock jock was shocking.

The black-tie audience looked as if it was caught in a ``Friday the 13th'' movie, half-smiles frozen.

``I didn't have much time,'' Imus mused afterward. ``And there were so many people to butcher.''

Whoever thought we'd need a V-chip for C-SPAN? Michael McCurry, the White House spokesman, called C-SPAN executives and asked them not to rebroadcast the ``tasteless'' monologue. C-SPAN refused. The most boring and polite channel on earth had never before been accused of pandering, licentiousness and bad taste. But it recognized a hit when it saw one. After those endless hours trained on a deserted Senate chamber, C-SPAN cameras had captured the stunning spectacle of a cherished Washington ritual imploding.

The Radio-Television Correspondents Association sent a letter of apology to the president, and the media stars and pols who do guest spots on the Imus show began, as one put it, ``running for the hills.''

Cokie Roberts of ABC said she would never go on again, noting, ``You can't make fun of the president when he's sitting right there.''

But it was the president, after all, who ``certified Imus's influence,'' as New York Magazine put it, when he went on the show during the 1992 New York primary. To go over the head of the establishment media, Clinton traded down to Imus, Phil Donahue and MTV. Imus called him ``Bubba,'' and Clinton said Bubba was Southern for ``mensch.''

Clinton was playing with fire. The candidate who used Imus to showcase his populism is now the president who wants more respect. But the Bubba jokes are coming home to roost.

Washington press dinners are based on a charade. If political humor is going to be really funny, it has to be impolite. But the press and the pols want to cozy up, so the comedy is supposed to singe but never burn, as the Gridiron motto goes.

Imus may have been coarser than his predecessors, but I remember cringing as I watched Paula Poundstone go after President Bush at a White House press dinner, and again the next year when Sinbad taunted Barbara Bush about looking like a grandmother.

Why should the president and first lady have to subject themselves to evenings like this, fraternizing with their critics and getting roasted by what Tom Brokaw calls ``low-rent lounge acts''?

And Don Imus should not be expected to be Garrison Keillor. ``You put a shark in the bathtub, it's gonna eat the fish,'' says Jeff Greenfield of ABC. ``Did they expect Bob Hope material about Clinton's golf game?''

White House officials snubbed Imus after his speech. I asked the tormentor how it feels to be the pariah. ``It doesn't get any better than this,'' he said, with a low chuckle.

(3/24/94 The New York Times)

--
.,-*``^``*-,._.,-*``^``*-,._.,-*``^``*-,._.,-*``^``*-,._
--==[> All spelling errors due to line noise <]==--
--==[> E-Mail me at bbrent@pipeline.com <]==--
_.,-*``^``*-,._.,-*``^``*-,._.,-*``^``*-,._.,-*``^``*-,._

2989. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Andrea Wiener <adoowopp@cris.com>
Message-ID: <4j5n1q$ce6@vixen.cso.uiuc.edu>
Source record: 24598

It was shown last night; I don't know why everyone is making such a big deal about it. IMUS WAS FUNNY!!! And whoever booked Imus knew of his frank and honest communication about everything. So what's the big deal??

Andrea in NYC

2990. Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-25 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j5n1r$ce8@vixen.cso.uiuc.edu>
Source record: 24599

Looks like Imus has finally figured out what fellow windbags like Rush Limbaugh realized...

Being a mere "radio personality" reading liner cards and playing "12-in-a-row" sweeps just won't make you a millionaire in this business...

Go political, assume a stance in line with the prevailing hardline of the day, be controversial and extreme, and attempt to appear sincere all the while...

--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

2991. Re: Voxpro

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: KVAvallone@aol.com
Message-ID: <4j7su2$sh3@vixen.cso.uiuc.edu>
Source record: 24400

We are using it here at KISS in Dallas, and it is FABULOUS! Once you get familiar with it, which only takes a couple of days, you'll never want to use tape again! What used to take ten minutes to edit now takes maybe a minute and a half!

One thing you'll want to learn early is the "make new master" command. Voxpro keeps a copy of the master recording from which you edit. If you're like me, you may only use 20 or 30 seconds from a three minute conversation. Unfortunately, Voxpro stores the entire three minutes in the "master" folder. This eats up disk space, which you'll find becomes pretty precious. So once you finish editing a bit, go to the "make master" command, create a new master which is essentially a copy of your edit, and then discard the original master which contains all the stuff you DIDN'T use.

You will LOVE Voxpro!

Hollywood Henderson
Afternoons, 106.1 KISS-FM/Dallas

2992. Westinghouse Strikes Again... does WGA?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: kkiernan@usa.pipeline.com
Message-ID: <4j7su4$sh5@vixen.cso.uiuc.edu>
Source record: 24401

Was sorry to hear about Buck & Stram losing their gigs at Westinghouse/CBS.

Did you know Westinghouse is playing hardball with the Writers Guild of America (East and west)?

Negotiations have been going on for weeks... CBS wants "multi-tasking" that would allow anyone to write so long as it encompassed the minority of their work (49% of any employee's job could be writing) and the ability to "lay off" at will without any regard to seniority and with no recall rights.

They also want to:
Pay temps (per diems) less than they currently make
Eliminate the overnight differential (15%) for those working 12m-7a (t-v, graphics, promo)
Scrap a guaranteed level of benefits over the life of the contract
Eliminate the right to petition to get off an undesirable shift after a long time working it
Eliminate any paid lunch, and impose several other new "working conditions."

The Guild wants
Insurance of adequate training on any new equipment
Jurisdiction over any material written for transmission on-line and/or produced for video imaging
Benefits for non-covered members who work full-time hours
Improved severence pay and rights of recall for anyone laid off
Eye-care coverage
Pre-hire verbal agreements put in writing

Some 320 Writers, Wirter/Editors, Production Assistants, Assistant Producers and Graphic Artists covered under the current WGA-CBS contract in Los Angeles, New York, Chicago and Washington have taken an authorization vote with 95% affirming their negotiating committee's power to call a strike if no acceptable agreement is reached by the deadline, now one week away.

The Writers Guild (East and west) struck CBS in 1985 for 6-1/2 weeks.

Any and all support for the Guild is appreciated.

2993. Re: WSTR/Atlanta

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: jrbenkin@nicom.com
Message-ID: <4j7su4$sh6@vixen.cso.uiuc.edu>
Source record: 24402

On 25 Mar 1996 08:55:45 GMT, kuzz1@aol.com (KUZZ1) wrote:

>
>In article <4ivrkl$6if@vixen.cso.uiuc.edu>, Chris Oaks
><wkxa@brutus.bright.net> writes:
>
>>You're talking TV vs. Radio. No two radio or TV stations can use the
>>same calls, but WSTR-FM and WSTR-TV are different. There's also a
>WONE-FM
>>in Akron, OH and WONE-AM in Dayton, OH.
>>
>>
>
>Don't forget KCBS (AM) San Francisco and KCBS-FM/TV Los Angeles.
>
>Mark Howell
>News Director, KUZZ-FM/KCWR
>Bakersfield, CA
>
As well as a WRNR-FM in Annapolis and a WRNR-AM somewhere in West
Virginia. Don't get mad at me for the latter if I don't know the
address!

Joshua Benkin

jrbenkin@nicom.com

2994. CRTC website down???

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4j7st2$sfb@vixen.cso.uiuc.edu>
Source record: 24507

Has anyone else noticed that the CRTC website seems to be unaccessable?
I've been trying since last week and cant seem to connect...
----> www.crtc.gc.ca <----
--

Southern Ontario Radio News &
Broadcast Engineering homepage:
HTTP://www.interlog.com/~jmckay

2995. Fort Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4j7ssv$sf6@vixen.cso.uiuc.edu>
Source record: 24508

A few items of note:

* As written previously on Airwaves, Chris Underwood has left WOWO where he did overnights for the past 5 years. I have his complete show (minus a few "technical difficulties"..amounting to about 20 minutes) available if interested. Excellent show! He goes out and signs off with class and emotion. A definate collector's item.

* I'm waiting the start of WQHK "Radio Hollywood 1380", playing soft, simple sounds. They sign on tonight at 12:00a. Ron Gregory does mornings, in addition to his mid-morning shift at WOWO. The rest of the day will be satellite from ABC. Expect a call letter change on WQHK to WHWD. I'll be rolling tape both tonight and tomorrow morning...Ron's complete show.

I think that's about all...I've just completed my latest revision of my aircheck list. E-mail with your postal address if interested, and I'll mail you a copy. Till then....

Blaine
Ft. Wayne, IN (Home of the Non-Neutered-Power-Wise-"The Mighty 1190"-WOWO)
Thompsob@cvax.ipfw.indiana.edu

2996. re: m street directory

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: lee harris <lhharris@ix5.ix.netcom.com>
Message-ID: <4j7ssv$sf7@vixen.cso.uiuc.edu>
Source record: 24509

Another concise and inexpensive directory is the M Street Radio Directory, published annually. The M Street listing includes frequency, power, directionality, format, address, phone number, and other info. M Street also is indexed by call letter order and by frequency. The M Street directory can be purchased directly from M Street at 800-248-4242. The 1996 "M Street Radio Directory" costs (I think) $45. I don't know of an e-mail address or Internet URL for M Street.

-George Carden, Nashville

The 1996 M Street Radio Directory can be ordered at www.gellermedia.com

2997. Re: AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4j7st0$sf8@vixen.cso.uiuc.edu>
Source record: 24510

Try posting to "alt.radio.pirate"
Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2998. Re: Chicago Radio Watch-3/24/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4j7st0$sf9@vixen.cso.uiuc.edu>
Source record: 24511

Correction: Nan Wyatt is on the AM drive replacing Wendy Weise who went to
the Pied Piper's 1260.
Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

2999. Radio management courses??

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: safmtalk@sabc.co.za
Message-ID: <4j7st1$sfa@vixen.cso.uiuc.edu>
Source record: 24512

Hi.

I'm interested in finding out about doing a postgraduate course in radio management by correspondence. I live in South Africa, work in a management position already, and am looking to further my qualifications.

If anyone knows of a course I could look into, I'd appreciate the info. Not sure if this warrants posting here (Bill??) but please email me if you have any info you think might help. If anyone else is looking for similar info, email me and I'll pass on anything I find out.

Many thanks.

Tony

3000. Re: Dark 50kw in ala.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: bstroupe@neosoft.com
Message-ID: <4j7st2$sfc@vixen.cso.uiuc.edu>
Source record: 24513

In article <4j5n1j$cdv@vixen.cso.uiuc.edu> Russell Smith <rrsmith@mindspring.com> writes:
>From: Russell Smith <rrsmith@mindspring.com>
>Subject: Re: Dark 50kw in ala.
>Date: 25 Mar 1996 08:55:15 GMT

>There is a 50 kw DA days, DA night 500 watts in Jacksonville Alabama
>four towers just sitting there watching over a late model Continental
>316

>Russell Smith
>engineer WSB radio group Atlanta, GA
>rrsmith@mindspring.com

That station was recently put back on the air. The DA proof was done by a friend of mine from Pensacola, FL (why do I always miss the fun?). Yes the Continental is still there. The station had been dark for about 5 years.

There is a 50 kw day, 500 watt night DA-2 that is dark (I still belive) in Magee, MS about 40 miles south of Jackson. The station calls were WSJC and this station was also on 810 KHz. They have/had an ITA transmitter.

Bob Stroupe
Chief Engineer
KKBQ AM/FM
Houston, TX

3001. Where's Dave Logan?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: BGSV75C@prodigy.com
Message-ID: <4j7st3$sfd@vixen.cso.uiuc.edu>
Source record: 24514

Hi All, I'm wondering anyone knows what if anything Dave Logan is up to these days. He was at WLUP/Chicago for a few years, left to work in Phoenix as o.m. of a 4 station combo for a while, and then I heard about 6 months ago he'd "moved on" again, but didn't hear where. Does anyone know where he's at now?

Thanks!

Scott

3002. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: JXWG75A@prodigy.com
Message-ID: <4j7st4$sff@vixen.cso.uiuc.edu>
Source record: 24515

Somebody told me yesterday (3/24/96) that there is a station
operating around 700 kHz in the DC area calling itself the
"international" station and claiming studios downtown on L Street. What
in the world is he talking about?
Dave Sproul WMAL/WRQX

3003. Re: Research abour on-air dedications

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: bbishop@z95.com
Message-ID: <4j7st5$sfh@vixen.cso.uiuc.edu>
Source record: 24516

With apologies to Mark Allen (former night slammer at KPLZ Seattle) I have adopted something called "The Massive Moment of Mush" (or MMMMMMMM for short) Mark used to do Mark's Moment... I take dedications during our Top 10 @ 10 countdown. I've been doing this for about 2 months now and I don't even need to plug it on air, people already know when to call. And then after the Top 10 in my last break of my shift, I list off all the dedications over a schmaltzy soap opera bed. No callers, just me and then I slam straight into a huge ballad.

While this feature is mainly 12-17 driven it can carry some audience into the last quarter hour after our Huge Cuming countdown. This is the first book we've used it, so we'll see how it works.

Listeners demand dedications, just be creative about it and bury it where it won't hurt but help your numbers. I wouldn't put it in an 8p or 9p hour, but at 10:50p, it's perfect!

catch the buzz...pass it on.
Buzz Bishop (6p-11p Z95.3FM Vancouver)
http://www.z95.com/cyberbuzz/

3004. Evergreen to buy KYLD San Francisco?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: glenn gutierrez <glenn@crworld.com>
Message-ID: <4j7st5$sfi@vixen.cso.uiuc.edu>
Source record: 24517

Reply-To: glenn@crworld.com

Does anyone have any info on this supposedly-just-completed deal?

--
glenn gutierrez, vp creative services classified records
_____
glenn@crworld.com p o box 908, union city, ca 94587-0908
http://www.crworld.com tel 510-475-5760 fax 510-475-5521

3005. FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4j7st5$sfk@vixen.cso.uiuc.edu>
Source record: 24518

Heard recently in market #33...

W---, Kill Devil Hills, Hampton Roads, a Joe Schmoe Radio Station...

Is this a legal ID?

In this case, the station is licensed to Kill Devil Hills, NC, but
reaches the region known as Hampton Roads.

To put it in perspective, consider the following:

If the ID said W---, Kill Devil Hills, Virginia Beach, a Joe Schmoe
station...I have no doubt this would be legal.

What exactly is the current FCC criteria for fulfilling the requirements
of the legal station ID every hour?
--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

3006. 50 KW stations in Hawaii

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: BROCKRADIO@aol.com
Message-ID: <4j7st7$sfl@vixen.cso.uiuc.edu>
Source record: 24519

There is one 50 Kw 24 hour station in Hawaii. KAIM 870 Khz (religious) is 50/50 with the same directional pattern 24 hours a day. Two towers to form a null towards WWL 870 New Orleans. They are a Honolulu station, but
their transmitter is on the island of Molokai, about 50 miles south of t he metro. You may think that 50 Kw is a bit much for the islands, but con sider this; although we are surrounded by salt water, the ground conducti vity is very poor out here. We have no soil to speak of, just volcanic rock.

Plus, we have mountains that really attenuate signal strength. A station in Hilo, 200 miles south of me, does not have the "punch" it would , in s ay, Florida. I grew up in Tampa, and took it for granted that you could h ear WTIX-690, WWL-870, and WNOE-1060 in New Orleans at 12 Noon on a car r adio. No such luck out here. KAIM has what I would call a "grade B" signa l in Honolulu, but is much stronger on the other side of Ohau's mountains 2E They put their transmitter on Molokai, so they would have room for a two tower DA. Land is not cheap on Oahu.

KPUA 670 in Hilo 10 Kw 24 hours non-DA, has had a CP for 50Kw for years, but the land and cost of the required directional array, has prevented them from building it. They will need to protect KBOI-670 in Boise, KWNK- 670 in Simi Valley, and yes, KDLG-670 in Alaska.

Besides KAIM, the only other directional AM station in Hawaii is KIFO-1380 5Kw (CP for 10) in Pearl City, Oahu (NPR). They run a two tower pattern 24 hours a day, to protect an FCC monitoring station.

Brock Whaley
P.D. KPOI-FM
Honolulu

3007. Re: MY Fort Wayne Radio NEWS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: vxiacc@rit.edu
Message-ID: <4j7st7$sfm@vixen.cso.uiuc.edu>
Source record: 24520

In article <4j2ep0$ct1@vixen.cso.uiuc.edu>, powell@scsn.net says...
>
>Reply-To: powell@scsn.net
>
>
>I guess if I want to listen to MUSIC on AM, I have to turn the Philco
>console now to WHAS.......

Have you listend to WHAS lately? I haven't heard them play any music in the evening for a couple of weeks now. The only clears that have been able to get in Rochester which play music in the evening are WQEW and WSAI.

I also find this trend rather distressing. But hey, I'm just a listener--what do I know?

3008. Re: Greaseman & Hartford market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: "Robert E. Beacham" <beacham@ix.netcom.com>
Message-ID: <4j7st8$sfn@vixen.cso.uiuc.edu>
Source record: 24521

Bill Dillane <pcbill@ns.iconn.net> wrote:

>Greasman did mornings at WPOP before going to the Big APE in FL in 1995.
>Charlie Steiner was the Greasman's newsman at POP.
>
>Bill
>
> +--+
> | Bill Dillane - http://www.iconn.net/pcbill - pcbill@iconn.net |
> +--+
>
>

He also did two stints at WRC, Washington, back when it was "The Great
98"

3009. Imus to air CSPAN speech

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Bill P <rrb@clm.aiss.uiuc.edu>
Message-ID: <4j7st8$sfp@vixen.cso.uiuc.edu>
Source record: 24522

According to his Monday morning show, Imus will air his controversial
CSPAN speech on his morning show on Thursday March 28 at 7:27 AM.

Roll tape if you care.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

3010. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: gdnewton@nickel.ucs.indiana.edu
Message-ID: <4j7st9$sfr@vixen.cso.uiuc.edu>
Source record: 24523

In article <4j5n1s$cea@vixen.cso.uiuc.edu>, Tom Betz <tbetz@pobox.com> wrote:
>
>Neil Scott wrote:
>>
>> I just read that Don Imus made some pretty funny remarks about President
>> Clinton last Thursday night at the Radio-TV Correspondents dinner--with Bill
>> and Hillary present!
>
>It was really painful to watch. Imus realized toward the end that he had
>gone too far; the flop sweat was palpable. Unless you really enjoy seeing
>someone die at the dais, don't look for it. He really couldn't suck enough.
>
>Although Monday morning's radio show promises to be >very< interesting.

Chicago Tribune's James Warren (a self-proclaimed Imus fan who was there) devoted his entire Sunday column to this yesterday. I haven't seen the performance myself, but based on his description and those here, it would indeed seem that (a) Imus made a huge miscalculation; and (b) so did the folks who invited him (many of whom have been guests on and listen to his show). Warren's column also had some moderately interesting thoughts about what all this (the idea of pols and press toasting and roasting each other, Imus' speech, and the subsequent wails and posturing) says about both our culture in general and the Washington political elite culture in particular (can you say "hypocrisy," boys and girls?).

There was a great picture along with the column of Imus at the podium, with the president in the background, head down with his hand over his eyes--kind of sums it all up.
--
Greg

3011. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: "jhowlett@exnet.net" <73514.2215@CompuServe.COM>
Message-ID: <4j7sta$sfs@vixen.cso.uiuc.edu>
Source record: 24524

the flap is an interesting one...already the I mans GM Joel Hollander refused to apologize for what Imus said and hollander was right.
I saw most of the "schtick" he did and it was pretty bad..however, the folks who put together the dinner knew what they were in for if they have ever listened to the I Man...(with his wash dc ratings therein may lay the problem)...However...wasn;t there a similar flap when the president made remarks a year or two ago which offended Rush...
I don't recall EFM Media asking Brian Lamb at C span not to re-run the remarks.....
Clinton's people were out of line in even asking.....The call made the whole deal a bigger story than it should have been.
I think that Imus was ill advised by his writers on what bits to use but this whole thing is "Much ado about nuttin"
all the best !!!!
Bill Kelly
VP / Radio GM
WKBN Broadcastiong Corp.
Youngstown, Ohio

3012. Re: Jim Bohannon????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4j7sta$sft@vixen.cso.uiuc.edu>
Source record: 24525

The Jim Bohannon show is still aired, it was on up until last week here when one of our many local talk outlets switched to a simulcast of its CHR sister station.
Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

3013. Re: K X B T -- 1640 KHz Vallejo, California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4j7stb$sfu@vixen.cso.uiuc.edu>
Source record: 24526

I heard it well Sunday AM but *I* cheated. I held the Sony ICF SW 30
up to our 207 foot tower at WKDK before I signed on. It blasted in.
NO, I had not turned on the transmitter yet......]:)

Powell

3014. KXBT

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: RNickels@smtpmail.micro.honeywell.com
Message-ID: <4j7stc$sg0@vixen.cso.uiuc.edu>
Source record: 24527

Heard KXBT on the expanded band - 1640 Khz. last week at about 9:30 CST.
Signal quality was good, but with
deep fades. Pretty amazing to be hearing the Bay area traffic reports here
in northern Illinois!

Bob Nickels
rnickels@micro.honeywell.com

3015. Broadcast limiter wanted for $$

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: kikfm@nucleus.com
Message-ID: <4j7std$sg2@vixen.cso.uiuc.edu>
Source record: 24528

I am looking to purchase any pair of Urei broadcast Limiters
Model of interest are LA-2a,LA-3a,La-4 or 1176/1178
I am willing to overnight cash to you should you have
any of these available for sale or if you know of a station
with any around or in use would appreciate hearing from you.

Thanks Wade,.

3016. Re: AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4j7stj$sg7@vixen.cso.uiuc.edu>
Source record: 24529

Kevin Tekel <76362.2023@CompuServe.COM> wrote:

>Don't laugh: I'm looking for a low-power (FCC Part 15-esque) *AM*
>*STEREO* (C-Quam) transmitter! Anybody know where I can get one?

If you want something which is truely PART15, you'll have to
build it yourself. CQUAM on a micropower tx would require
some considerable skill, but would not be impossible to do.
I could give you construction ideas if you want via private
Email (too big to post).

If you want the "bend the rules" you might find an unused
Cquam exciter which someone is scrapping. The Motorla and
Delta units both have sample transmitter outputs which are a
little over the 100 milliwatts, if you find a unit locall,y,
you'll have to change the frequency.. Using this
professional equipment is of course not legal but it is
pretty low powered.

>--
> -=- Kevin Tekel, N2WTO -=-

3017. Re: Radio Montreal

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4j7stj$sg8@vixen.cso.uiuc.edu>
Source record: 24530

Gbostrom wrote:
>
> Reply-To: gbostrom@aol.com (Gbostrom)
>
> Is anyone out there currently working in radio in Montreal? I would love
> to know what it is like there. How does it compare to the U.S? I'd love
> to travel to different foreign cities and see what radio is like there.
> If anyone can give me some details on Montreal radio that would be great.

Are you referring to Montreal, Quebec? Its not all that different from
Toronto, Vancouver, etc. Except there are more stations because they are
split between french and english. I have some links to the stations in
quebec that have websites if you want to check out my web page. I would
have to say that Montreal radio is not much different than anywhere else
except for the language. Now, if you want to talk about the style of
french radio in Quebec, then there are some differences, basically in
on-air presentation, obviously in music, etc.

Regards;

John

Southern Ontario Radio News &
Broadcast Engineering homepage:
HTTP://www.interlog.com/~jmckay

3018. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4j7str$sgk@vixen.cso.uiuc.edu>
Source record: 24531

KUZZ1 (kuzz1@aol.com) wrote:

: The interest of broadcasters is to attract a listening audience.

No it's not. It's to create advertising revenue for themselves.

Of course, the first step in maximizing ad revenue is to make sure your entire audience is 25-54, because that's where the ad dollars are. Not everyone is 25-54, and even if they are 25-54 (like me), they don't want every single station playing what the "typical" 25-54 wants to hear.

: >to hear was what was #1 on the Billboard chart when the listener was
: >exactly 20 years old. And that they want to hear these SAME songs every
: >single day... Or they are so afraid that because they play some song
: >which got a few too many negatives on some music test, they will lose
: >audience because of it. So they stick to the short, "safe", restricted
: >playlist.

: All that is true. So what?

A lot of us are sick of hearing the same short list of songs played over and over. That's what. It's a big turnoff. I'm not sure music testing accurately measures this. Music tests measure reactions to individual songs, not to the overall radio stations.

: >But change is on the horizon. Right now, there are lots of services
: >which deliver quality, commercial-free music to the home by satellite.
: >The number of these is growing every month. And in only a couple more
: >years, there will many new stations available by a service which operates
: >off a tiny satellite antenna. That you can listen to anywhere you want.

: Which will result in even more narrowing of formats as these services try
: to differentiate themselves from one another, and from traditional radio.
: So it will get worse, not better.

No, I think it will be better. If there are 100 music channels on a satellite service, the chances are much better that I will find one to my liking. Better than the 10 or 15 music choices I have now.

: >Yet every time the subject of adding
: >additional stations comes, the NAB has lobbied furiously to shoot it
: down.

: This is objectively and demonstrably false. Hundreds of new stations have
: been allowed to start up in the past decade. There are more stations on
: the air than ever, and music radio is more boring than ever.

What I meant was not more stations, but new broadcast services. Like the debate over allocating L-Band spectrum for terrestrial digital broadcasts. The NAB was all up in arms about this because it threatened the existing stations.

Me, the listener, is the one who loses out on deals like this. Why does it NOT benefit me if a new radio service comes on with better sound and more choices? Like I said before, in deals like this the broacasters are putting their interests above the audience.

: If you've ever switched stations when a song you didn't like or a newscast
: or a commercial came on, you're part of the problem.

Reacting to the problem. I hope the buttons on my car radio don't break from all the punching.

3019. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: kndw@shell.portal.com
Message-ID: <4j7stl$sg9@vixen.cso.uiuc.edu>
Source record: 24532

Don Ritchie K8ZGW (k8zgw@hamnet.org) wrote:
: |The best, IMHO, is to use C.D.'s of old classical music that is not
: copyrighted. You can find some great "no name" C.D.'s at Best Buys or your
: local record store for around $6 or $8 and have no ASCAP/BMI worries.

This raises the question: If your MOH is an all-classical music station,
does this get around the BMI/ASCAP shakedown?

Last I looked, neither BMI or ASCAP has Mozart, Bach or Beethoven under
contract.

...Neil Weiser

3020. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Conrad Trautmann <newcity@emi.com>
Message-ID: <4j7stl$sga@vixen.cso.uiuc.edu>
Source record: 24533

Bob Clarke wrote:
>
> Regarding the moderator's note at the end of your posting about putting
> the radio on your phone system. Yes, ASCAP and BMI will get upset if
> you put the commercial radio on your on hold system -- but only if first,
> you don't pay them and, second, they catch you. All you do is contract
> for a yearly "rights fee" (much like a radio station) and life is good
> again -- if you have a good cash flow... .bc
>
> [Moderator's Note: I know ALL the arguments about this matter, but I
> still think it is a stinking form of petty double-dipping to charge a
> radio station for playing records (a public performance) then to try
> to extort another fee when that public broadcast is received in a
> place of business. I am all in favor of composer's making money, but
> it still smells. Bill]

It was funny to see this thread going, since I was going to start one on the same subject...

First, let me mention that I have researched this, because I get at least a call a month on what's legal and what isn't regarding music on hold. ASCAP and BMI want a royalty fee from the company planning to do this. What I found interesting is that one(sorry I can't remember which right now) determines the fee by the number of employees that work at the business. The other determines the fee by the number of phone lines the business has. And since you'd have to pay both ASCAP & BMI, it makes more sense (and is cheaper)to pay a subscription fee to a music service (Muzak, Digital Cable Radio, etc...) than to pay the fees to the licensing companies direct. I always suggest that companies put my AM on hold, WSYR runs a news talk format and plays no music. We don't pay the fee, so neither would the company putting us on hold. Now, I don't know how receptive most of their customers would be to Rush Limbaugh in the afternoon...

My question to everyone out there is this...With all of the duopolizing going on, and consolidation of studios, what radio station are people putting on hold at the studio facility? We have three in one building, all of whom want themselves on hold (one phone system, one choice only). We had it switching with a timer when we had two, for equal time, but when we added the third, we ended up just pulling music on hold off altogether to prevent fighting within the building. Anyone have any suggestions?

Conrad Trautmann, Chief Engineer WSYR, WYYY, WBBS Syracuse, NY

Home of the Syracuse University Orangemen and NCAA Final Four Fever!

3021. Re: Childrens Radio Network??

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: rec@goodguy.goodnet.com
Message-ID: <4j7str$sgl@vixen.cso.uiuc.edu>
Source record: 24534

Kevin Adkins (kevaa@usa.pipeline.com) wrote:

:>I was wondering if anyone had any info, or know where I could get some
:>information on the Childrens Radio Network?? They have recently purchased,
:>pending FCC approval, WCAR am in Detroit which is the station I am
:>currently working at (So it's only one day a week, got start somewhere!)
:>Should I expect a pink slip, do they do any local programming, that type of
:>info would be great!!

Start packing. K-9 kiddie radio is hitting Detroit. Well, if you can do
the weather every hour sounding like Ronald Mc Donald, get a demo tape ready!

Give it some time, they will eventually go punk country.

--
==========
Richard Eyre-Eagles, KJ7MU | "The opinions expressed are not
Tempe, Arizona | those of anyone but myself"
==========
goodnet is good
primenet is bad
Arizona, you have a choice

[Moderator's Note: Yeah and you'll be grabbing a lot of greased pigs
and rabid dogs too. Bill]

3022. NAB and Temp Internet Access

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Jon Jacobs <jonj@snark.wizard.com>
Message-ID: <4j7stl$sgb@vixen.cso.uiuc.edu>
Source record: 24535

As some of you know - my family business is a service provider for Las Vegas - if any one is coming here for NAB (or for that matter Hitmakers) and would like temp. access to check their email or 'surf the web' please email me for rate information.

Thanks,

Jon 'fill-jock' Jacobs
@ Wizard.com/A Ticket for All/Fill-Jock/Jarry Radio Services/Etc...
702-871-4461

3023. Re: Norfolk/Virginia Beach #33 Market Watch 3/24/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4j7stm$sgc@vixen.cso.uiuc.edu>
Source record: 24536

This shouldn't surprise anyone familiar with Sinclair's business methods. Papers filed with the Commission several years ago accused him of filing applications for Assignment Table changes in efforts to keep a Chesapeake-based station from getting an upgrade. Needless to say, there are some folks who have questioned his business morality

Grant

On 25 Mar 1996, Don Leonard Munthali wrote:

> Market #33 Update for Norfolk-Virginia Beach, VA...
>
--<edit>--
>
> The suit claims that after Del Toro joined 96X in June, he and [PD and
> morning co-host Perry]Stone and [GM/Owner Robert]Sinclair ``formulated a
> plan or scheme calculated to damage Griffiths' reputation in the
> broadcast community and among his listeners, to embarrass and humiliate
> him, to inflict severe mental anguish and emotional distress upon him,
> to diminish his ability to work and to have a derogatory effect on his
> listening market.''
>

3024. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j7sts$sgm@vixen.cso.uiuc.edu>
Source record: 24537

In article <4j5n29$cer@vixen.cso.uiuc.edu>, Don Leonard Munthali
<munthali@infi.net> writes:

>
>Anyone know where a limiter/compressor suitable for "recreational" use
>at home could be found?
>
>A nice, relatively "cost-effective" unit that would give my home tapes
>that "processed" sound...
>--

Pick up a used Compellor. Seamless and exacting.. I've used one for years
on personal and professional work.
Lee Kent
http://members.aol.com/enticy1/radio/leekent.htm (resume)
http://members.aol.com/enticy1/ntc/prog.htm (philosophy)
Will work for money to buy food to make energy to make money.

3025. The OIDAR Wavelength

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: Dan O'Day <102404.1602@CompuServe.COM>
Message-ID: <4j7stn$sge@vixen.cso.uiuc.edu>
Source record: 24538

Tony Harding <uktony@mneuk.tcp.co.uk> wrote:

>About 20 years ago I obtained 12 programs of The ODIAR Wavelength.

It was a program which paported to come from sometime in the
future, when the music of the 1970's was called the vynal era.
This let them play what was then current music as if they were
oldies. They also had some great Si-Fi bits between tracks.

Does anyone know what happened to Cy Holiday who did the Verbal input
to the program, or anyone who was part of the program?<

I thought I was only one who ever heard of OIDAR. (By the way, that is the correct spelling; it is "RADIO" in reverse.)

I ran it as a PD in 1973, and I have all the episodes in a box somewhere. (Maybe there only were 12? Can't recall.)

It was a good idea, wonderfully executed.

I'll call around to see whatever happened to Cy Holiday (I'm in Los Angeles, where OIDAR was produced). As I recall, the producer of OIDAR also worked on a syndicated program for Charlie Tuna. I met him once, but it was SO long ago....Jeff something?

Anyway, perhaps Tuna can give me some info, too.

I'll let you know what I find out.

Best,
Dan O'Day
--
Dan O'Day's
European PD GRAD SCHOOL, London, July 5-6, 1996
*AIR PERSONALITY PLUS (Dan O'Day)
*THE RADIO NEWS CONNECTION (Rasa Kaye)

3026. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: mrfranks@scs.unr.edu
Message-ID: <4j7stn$sgf@vixen.cso.uiuc.edu>
Source record: 24539

On 22 Mar 1996 06:16:34 GMT, Nafana <nafana@peganet.com> wrote:
> With the thousands of rock songs released over the past 40 years- why does
>every "Oldies" station I hear repeat the same ones over and over and over?
>While there are countless hits from the 60s & 70s that I have not heard even
>once?

well, we get back to the cume vs aqh strategies.

do you want a small, but loyal audience listening all the time (giving
you a higher cume)? then play a wide variety of familiar and unfamiliar
music. (AAA/progressive stations do this well)

or do you want as many people to tune you in as possible (giving you a
higher 'average quarter hour' (aqh) rating)? then play the hits and play
'em hard! sure, people will burn out a little more quickly, but when
someone needs an oldies fix, they will know where to turn to hear
'runaround sue' for the 500th time! :-) stations following this
strategy are usually researched to the hilt.

the station i work for goes for the latter strategy, and it sure drives
me nuts! but it pays the bills. :-) we can play tunes that aren't in
the normal rotation during request hours, so at least there's an outlet
for 'em.

i speak only for myself...
///tim elliott
oldies 104, kods-fm/reno nv

3027. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4j7sto$sgg@vixen.cso.uiuc.edu>
Source record: 24540

slwork@netcom.com (Steve Work) wrote:

...

>I live in a major market, and every station in a rock or oldies format
>has a short list of songs they play over and over and over and over....
>T... I am looking forward to the day when a

>radio picks up at least 100 stations, where they have a wide variety of
>all kinds of music, and NO commercials. Instead, it will be financed by
>payment of a very reasonable subscription charge, and worth it. I'm
>looking forward to it.

If you live in a major market, you probably already have

over 100 choices. As you mention mediocrity and security are

the real villians. Imagine in an expanded universe 50

stations playiing the same oldies over and over again!!

There is a way to do great oldies and classic rock, we've

done it some time ago, it works, but alas, the researchers

are still running the asylum.

Rob

3028. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j7sto$sgh@vixen.cso.uiuc.edu>
Source record: 24541

In article <4j5n28$ceq@vixen.cso.uiuc.edu>, BILLHALE@MICRON.NET writes:

>
>I agree. Here in Boise, we have an oldies station, KLTB-FM "KOOL 104"
>which has a playlist of about 400 records, which they repeat over and
>over, day after day. You can hear the same song almost at the same time
>every day. I love oldies, but it's almost like they are playing a Top 40

>list, but the list never changes week to week.

It IS a top 40 list. THE original top 40 list. The reason you think they play the same tunes too much is because all you are hearing is the music. If oldies radio was what oldies radio was (when IT was top 40) you would be listening to entertainment where the music filled the gaps between the fun and the commercials. The music was secondary when it was new. To make an oldies station succeed today it has to be the same way. Inexperienced programmers and owners who want an oldies station take the songs that were hits during a particular era and put them on the air with liner card reading, boring deliveries, where fun is considered to be a four letter word. It is thought to equal a real four letter word,, cost. It isn't. Talent doesn't cost more it just takes more.

If your oldies station was presented the way the format was when it was 'new' the music would fill the gaps and keep any dead air from happening. But without the sound effects, the production value, the jingles, the time elements, the features, the self promotion, the fun its just another spot on the dial. And I hate to break to the news to anybody but another spot is there only to be rubbed out.

Lee Kent
http://members.aol.com/enticy1/radio/leekent.htm (resume)
http://members.aol.com/enticy1/ntc/prog.htm (philosophy)
Will work for money to buy food to make energy to make money.

3029. First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4j7sts$sgn@vixen.cso.uiuc.edu>
Source record: 24542
Cross-posted to: rec.radio.broadcasting,pipeline.entertainment,pipeline.watercooler,rec.radio,rec.music.info,rec.music.country.old-time,rec.music.country.western

Comments supplied by the person who sent the e-mail to me, BUT, I wouldn't be completely truthful if I didn't say that I somewhat echo those sentiments...

Ron

Funny... but it looks like WKTU's ARBs are MUCH LOWER than WYNYs ever were... or is it just me GLOATING??

==========

NEW YORK ARBITRENDS:

WHQT (T40R) 5.9-5.6
WSKQ (Spa) 5.5-5.2
WRKS (UAC) 5.0-5.1
WCBS-FM (GOLD) 4.9-4.9
WLTW (AC) 4.8-4.6
WCBS-AM (TALK) 3.9-3.9
WABC (TALK) 4.1-3.9
WPLJ (HOT AC) 4.1-3.9
WINS (NEWS) 3.9-3.8
WHTZ (TOP 40) 3.7-3.5
WQCD (NAC) 3.4-3.5
WMXV (HOT AC) 3.2-3.2
WOR (TALK) 2.8-3.0
WXRK (CR) 3.3-3.0
WBLS (UAC) 3.1-2.9
WKTU (TOP 40) 1.8-2.1

+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

[Moderator's Note: Don't gloat yet. They don't even have a full book under their belts yet. What was their ratings as a country station? Bill]

3030. cool book

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: JJDULING@aol.com
Message-ID: <4j7stu$sgp@vixen.cso.uiuc.edu>
Source record: 24543

Here's something I thought I'd pass on to you. Had a radio friends blow through Nashville recently and had a copy of a new book "Blast From The Past" by Eric Rhoads (the guy from Radio Ink mag). What a cool book...it's a coffee table-type deal and it's got hundreds of pictures of radio, from the early days to present (I think they got the idea to do this when they put out their radio anniversary Radio Ink last fall). For someone like me who started in radio in the '70s, it's really neat to see all the pictures of stations in the '40s, '50s, '60s and from when I started in the business (Super CFL, WLS, CKLW, etc). I ordered my copy and have let all my jox take a look at it (some are younger and I thought they'd enjoy some radio heritage). Anyway, it's about $40 and if you're a radio junkie like me, you gotta get your hands on this book. I've never seen it advertised, so I thought you'd like to know it's out there.

JJ Duling, PD, Arrow 104.5-WGFX/Nashville (615-244-9533)

3031. Re: Rude PD's (Was: Is it really WHO you know?]

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: enticy1@aol.com
Message-ID: <4j7stu$sgq@vixen.cso.uiuc.edu>
Source record: 24544

In article <4j5n2b$cet@vixen.cso.uiuc.edu>, Don Leonard Munthali
<munthali@infi.net> writes:

>
>But 'tis the nature of the beast called radio that lends itself to such
>a milieu wherein such common decency is often trumpeted but rarely
>displayed...
>
>Worry not, though. In the end, the karma of such actions will
>undoubtedly catchup to this and all PD's who pull similar stunts...

Its the nature of the human beast. A person reaches a position of power and it is power that is paramount. A person reaches a position of authority and it is authority that is paramount. When a person reaches a level of a personal goal it is the personal goal that is paramount.....The problem with all of this is not that its radio, it is that it is human nature. Controllers hoard power . It makes them strong. Any time any humility is sprinkled in it is seen as a loss of power. This is NOT just radio. Its everyday life.
There are hundreds of very fine programmers, true managers of the human element, but there are many more who are not. And the Peter Principal sums it up: A man is promoted past his level of incompentence.

A great jock may not make a great manager. When made one the great jock who doesn't know how to manage people dictates to them instead and can't be bothered with personal things like courtesy, professional decorum and the like. He's not a manager he's a jock in a manager's job. It will always show. The person promoted to a step past their incompetence will begin to fail at the competence and seriously fail at their incompetency. In radio that incompentency can be hidded behind (the other guys fault) (HE had low ratings)(HE didn't follow orders)(HE costs too much)(HE can't execute the well thought out plan)... all things a real manager KNOWS is the manager's responsibility.

A true manager will accept vicarious liability as a jerk back to reality. An out of place manager won't know what it is, let alone recognize it to avoid it.

Radio PD's are not much different than any other business except in one thing: There is no other business where a great bolt installer can be promoted to a bolt designer just because he has flair in putting the thing in the hole.

Lee Kent
http://members.aol.com/enticy1/radio/leekent.htm (resume)
http://members.aol.com/enticy1/ntc/prog.htm (philosophy)

Will work for money to buy food to make energy to make money.

3032. Re: AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: norml@ix.netcom.com
Message-ID: <4j7stv$sgr@vixen.cso.uiuc.edu>
Source record: 24545

hrick@gate.net (Rick Harrison) wrote:

>Many AM stations
>have abandoned their experiments with stereo so there are likely
>many surplus exciters on the market.

I'd sure like to have some accurate current info on this. We seem to continue to enjoy an AM stereo boomlet in the Bay Area.
KNEW, 910, Oakland recently joined the parade and, although they are not lighting my stereo indicator right now, I believe KXBT, 1640, Vallejo intends to go stereo.

Is this happening in other cities?

Norm

3033. Re: Tapecaster

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: The Veshman <veshman@ns.iconn.net>
Message-ID: <4j7stv$sgs@vixen.cso.uiuc.edu>
Source record: 24546

kLIP wrote:
>
> I am looking for a Tapecaster dealer or parts house. I am currently
> helping a School NonComm station out with some repairs and I have a
> Tepecaster cart machine with shorted motor windings. Does anyone know
> where I can obtain parts.
>
> Thanks
> Ruben Duckworth

If you have a hard time with contacting the company (parts dealer), try
contacting WCCC in Hartford, CT. They are a 50KW FM station (still)
using the tapcaster (mono) cart machines. Good Luck!

- Veshman

3034. Re: 16" professional broadcast(?) records

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: orangeco@ix.netcom.com
Message-ID: <4j7su1$sgv@vixen.cso.uiuc.edu>
Source record: 24547

In <4j2eop$csj@vixen.cso.uiuc.edu> cco@execpc.com (Chris Olsen) writes:

>
>
>
>Hello. A friend of mine has some very old 16-inch diameter, thick,
>and heavy records that contain recordings of some historical talks
>that he would like to replicate on another media (probably cassette
>tape), and keep them in archives. He does not have any equipment to
>play them on, so he can't do the recording himself. I have not seen
>the record myself, so this is all I know, at this point.
>
>Supposedly these were records produced for radio broadcast. I'm
>wondering if there is still equipment around that can play these. Do
>audio transfer companies work with them, and what are they called so
>that they might know what I am talking about? I'd also be interested
>in any other information about them (such as playback speed (RPM),
>timeframe when these were commonly used, etc.).
>
>If you know anything about such records as these, or if you can
>recommend a better newsgroup on which to ask for information, please
>post or e-mail as you see fit.
>
>Thanks a bunch!
>Chris
>
Chris,

What you have are referred to as "transcription" discs. Yes there is still new equipment being produced to play these type of discs. There is a company in Downers Grove, IL called either ESOTERIC SOUND or ESOTERIC AUDIO. A stripped model will go for around $600, a good one for way over $1000. Remember we are not talking mass produced models here so the price are not really "out of line". I've heard there are a few companies that can that can take sound recordings from any medium - 78's, cylinders, wire recorders, and transcription discs - and transfer them to a more modern and convenient medium - but I don't know who they are or where they are located let alone what they may charge for their services.

Dana

3035. Re: Technics turntable help

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: orangeco@ix.netcom.com
Message-ID: <4j7su1$sh0@vixen.cso.uiuc.edu>
Source record: 24548

In <4iob26$8db@vixen.cso.uiuc.edu> wallyaudio@aol.com (WALLYAUDIO)
writes:
>
>Reply-To: wallyaudio@aol.com (WALLYAUDIO)
>
>I am looking for either a Technics EPA-B500 tone arm or an SME 3009/S2
or
>S/3 tone arm to mount with the Technics SH-15B3 base for their SP-15
>turntable. I have a large number of 78 RPM discs I need to transfer
to
>DAT and want a good arm for the project. I would also consider
purchase
>of a complete SP-15/Base/Arm combination if that's what you have to
offer.
>I'll pay a fair but reasonable price.

>Wally Wawro
>WFAA-TV
>Dallas, TX
>wallyaudio@aol.com
>radio broadcasting
>
Wally,

I don't have the turntable/arm you are looking for but I have some
useful info for you. Go to the nearest library that has back issues of
AUDIO magazine and look for a 2 part article from June and July 91
written by a Michael Lane on the playback of 78's. About 80% of the
info is still current with the biggest deficit being the absence of
hard disc recording.

Dana

PS What kind of 78's (in particular in regards to age) are you
attempting to transfer?

3036. Re: VoxPro? Anyone using it?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-26 00:00:00 UTC
From: CUTC29C@prodigy.com
Message-ID: <4j7su2$sh2@vixen.cso.uiuc.edu>
Source record: 24549

Yes...It's awesome...simple to use...takes the hassle out of
recording/editing those lovely callers....Kelly McCoy WSB FM Atlanta

3037. Re: Dahl's manifesto

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Andy Rollins <arollins@cig.mot.com>
Message-ID: <4jak04$sfj@vixen.cso.uiuc.edu>
Source record: 24350

Could someone send this to me? I'd be interested to read it. Thanks!

Andy Rollins Email: arollins@pamd.cig.mot.com
The opinions expressed above are mine, and do not represent those of Motorola,
or anyone else for that matter.

[Moderator's Note: To look at recent postings to this group (and to
the Old Time Radio list) in hypertext format, point your copy of
Netscape (or other html-3.0 browser) to the following URL...
http://radio.aiss.uiuc.edu/~rrb/online.html . I keep about 30 days
worth of AIRWAVES/RRB articles there, and you can also post via that
page too. Bill]

3038. Re: Voxpro

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: mark1190@aol.com
Message-ID: <4jak06$sfo@vixen.cso.uiuc.edu>
Source record: 24351

Hollywood Henderson wrote:

>>>> What used to take ten minutes to edit now takes maybe a minute and a half! You will LOVE Voxpro!<<<<<<

Second that! Tape seems antiquated, archaic, almost barbarian by comparison.At KEX, Portland we were lucky enough to get it last September. You'll find it very manageable, and will immeasurably improve your phone work .
Reel to reel? Now as useful as 78rpm's.

You'll also find that each jock has his/her own data path with password, so you can keep good bits in there which no one can play/erase/edit except you.

Hollywood, thanks for the tip on making a new master, that will help us as we tend to use up disc space quickly. When VOXPRO will allow us to dub off a day's work onto disc for filing they will have perfected this tool.

Mark1190
Mark Mason
1190 KEX Radio, Portland (The Mighty 1190)
Afternoon Host
(Go Blazers!)

3039. Re: VoxPro? Anyone using it? You bet!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: robins@ix.netcom.com
Message-ID: <4jak09$sg7@vixen.cso.uiuc.edu>
Source record: 24352

In <4itgkh$me8@vixen.cso.uiuc.edu> jj@kissfm.com (J.J. Wright) writes:
>
> Hi All
>
>We,ve just added VoxPro to our studio.
>
>Anyone in the group using it? Looking for feedback, FAQ's, opinions,
>shortcuts and things to watch-out for.
>

Just added Vox Pro at both KFRC AM/FM, and Young Country (KYCY-FM) here in San Francisco. All the airstaff is in the learn-by-doing mode... after some brief off-air practice with it. So far it's a great hit! I haven't heard anyone say anything bad about it. One person wants to know how to add echo to the trax, like you can with tape. I told her I think you just have to feed the signal to a real tape deck and fold the delayed sound back in for the effect. As far as I know there isn't any "echo" function on the Vox Pro.

Bottom line... GET IT! It'll save tons of frustration trying to quickly get a great call "fixed up" and on the air!

Robin Spalding

KFRC

3040. ST. LOUIS RADIO WATCH 3/26 -- DORSEY SPEAKS ABOUT WIBV

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: ssimon9@ix.netcom.com
Message-ID: <4jajup$sau@vixen.cso.uiuc.edu>
Source record: 24403

NEW WIBV MANGER PREDICTS
TRIPLING CURRENT AUDIENCE

by Scott Simon

ST. LOUIS ---- Tim Dorsey, who will become the general manager of WIBV-AM on April 15, is predicting that the station's audience will triple in one year.

He made the statement in a lengthy question and answer interview with columnist Jerry Berger, published in the March 26 edition of the St. Louis Post-Dispatch.

"Right now, it's a 1 -- we'll easily triple that," Dorsey told Berger. "I wouldn't be surprised if we were somewhere in the 5 to 7 range."

The last time any St. Louis AM station had a 5 share of the 12 year-old and older audience was in the mid to late 70's when KXOK-AM (now KJSL) was a Top 40 station, and KSD-AM was a personality-oriented adult contemporary format.

The headline of the article is titled, "Radio's Pied Piper". Dorsey is basing this prediction on the audience who listened to former KMOX air personalities Bill Wilkerson, Wendy Wiese, and Kevin Horrigan, who announced on March 3 that they were jumping to WIBV.

Wilkerson and Wiese in morning drive at KMOX was part of a 6-10 a.m. time period that recently commanded an approximate 14 percent share of the 12+ audience (Wilkerson and Wiese were on from 6-8:30 in that time, but started their show at 5 a.m.).

Horrigan was paired with Charles Brennan at KMOX from 8:30-11 a.m., and recent arbitron ratings for the period 10 a.m. to 3 p.m. also posted similar figures (although exact shares weren't available as this is written), although some of that success can be attributed to the success of the Rush Limbaugh show.

Dorsey's claim isn't so far-fetched. If a third of KMOX's audience from 6-11 a.m. followed the pair to WIBV, they could average anywhere between a 3 to a 5 percent share.

There are two crystal ball questions right now --- will KMOX listeners stay with the the current 6-11 a.m. lineup of Charles Jaco, Nan Wyatt, and Charles Brennan? And will WIBV's 5,000 watt directional signal cut down on the reach to the TSA (total survey area?).

There's no answer to the former. But Dorsey shed light on the latter.

"This station was not purchased on the strength of a signal," he said. "This station is totally being built on the strength of the people that are surrounding it, and in it.

"I don't know that it (the signal) can be improved. I have been told by people that they think that there can be a slight improvement with the signal of the station. But there are other alternatives to the signal."

Dorsey has contracted a consulting engineering firm to research a possible increase of power, and/or change of the WIBV directional pattern, which protects co-channel stations in Indianapolis and Springfield, Missouri.

Critics of Dorsey's action say WIBV won't succeed because many listeners in St. Louis can't pick up the station at night. But Dorsey easily rebuffed them with a response only a super-savvy professional can present.

"When we took a look and prepared a pro forma on the station, everything was based during daylight hourse, so that anything else we did would be gravy," he told Berger. "It was all done on a very, very conservative basis.

"We built in the cost as high as we can possibly go, we tookd the revenue as low as it could possibly go, and the numbers still make good sense."

And here is where Dorsey is putting pencil to paper. He already has a sales staff on the street.

"I have heard from many people that were in the advertising business and, acutally, people who really own their own companies, who tell me that they would like to be a part of WIBV and they want to do it sooner rather than later.

"In most of these instances, the rates that they were quoting me, which they'd pay, were higher than what we had on the pro forma. But most of them were in the $250-300 range for one minute in morning drive time."

Other revealing notes in the article said that current WIBV host Bruce Bradley, a former popular star at KMOX, was approached by Dorsey, but that Bradley chose not to pursue working for the new group.

The station is exploring studio and office sites in the St. Louis area. Locations mentioned are the current studio of WKBQ-FM in south St. Louis city (Q-104 is moving to Maryland Heights in the office and studio now being occupied by sister station KIX-106), or suburban Sunset Hills, where Dorsey's office is located as the current general manager of the Cable Advertising Network of Greater St. Louis.

One of the owners of Cable Ad Network is Charter Communications, who will be a majority owner of WIBV.

Dorsey said if on-air announcers decide to affiliate with the American Federation of Radio Television Artists (AFTRA) or any other union, that station management will honor that decision.

He also said the group may buy another station in the market to help cover areas not reached by WIBV's signal, but that right off the bat, Charter Cable will make the signal available on one of its cable TV channels, targeting people in the western part of the St. Louis metro area, furthest from WIBV's towers outside of Belleville, Illinois.

ED. NOTE: The Post-Dispatch does not have a writer who is regularly assigned to covering the St. Louis radio market. Berger is the paper's unofficial radio editor, and includes brief radio items in his five time-a-week variety column.

3041. Toledo RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Craig Warner <cwarner@wcnet.org>
Message-ID: <4jajuq$sb4@vixen.cso.uiuc.edu>
Source record: 24404

WSPD (1370 AM, News Talk)
Dateline, March 21st.
Bill Wagy, who hosts the nightly sports program on WSPD was fired (3-21). WSPD General Manager, Andy Stuart said that the reason Wagy was fired was because "He (Wagy) wanted to emphasize local high school and college sports." Stuart said, adding that the station wants to focus on national sports. "That's what our research told us to talk about." Stuart said.
Wagy was quoted as saying, "I'm not controversial enough," Wagy was a former channel 13 sportscaster who was hired by WSPD last July. "They said I was too much of a journalist and less of a talk show host, which I took as a compliment. I'm going to be credible. I'm not going to go off and alientate people just to generate ratings." WSPD, however, does still carry the Jim Rome show from 8-11PM weekday nights.

WXKR, 94.5
WXKR has ditched their slogan, "X94.5" and renamed themselves K-Rock 94.5. The station is has a classic rock format.

FYI, and, only if you care!

WWW sites for Toledo radio stations.

WVKS (92.5, KISS-FM) http://www.toledolink.com/kissfm
WWWM (3WM, 105.5) http://www.toledolink.com/3wm
WIOT (104.7, It's an attitude) http://www.wiot.com
Jeff Lambs home-page (Lamb is the morning drive-guy on WIOT)
http://www.cybergate.net/jefflamb
WSPD (1370, NewsTalk) http://members.gnn.com/wspd1370

Craig D. Warner--Thank God I'm Me!!

Quote Of The Week!

"Tough Moooonnnkeeeeyyyyy!!!!!"
-Billy Packer (sp?)

I thought that this one fit with the NCAA tourney and all!

3042. Re: Boston Radio Watch 3-22-96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: "Keith M. Nelson" <KNELSON@ROPESGRAY.COM>
Message-ID: <4jajuq$sb5@vixen.cso.uiuc.edu>
Source record: 24405

In Airwaves #1959, Mark Shneyder wrote:

- AAA WBOS 92.9FM seems to be having trouble keeping a permanent night-time (7pm-12a) voice in its line-up...The latest casualty is Geoff Allen who left the station last month. Allen, who originally did weekends and fill-ins at 'BOS, took over evenings at 92.9 this past November....In less 2 years WBOS had 4 different jocks covering the 7p-12am slot : Marilee Kelly (now at AAA LA station), Dick Pleasants (now back at WUMB-FM in Boston), John Hutchinson(now out of radio; working for British Airwaves) and Geoff Allen. Plus numerous fill-ins in between all the on-air personnel moves. Regular weekend/fill-in jock Sonia Mosrtenson is now doing 7pm-12a shift....
>>>>>>>>>>>>>
Geoff Allen has been absent from 'BOS for longer than one month, I don't think he lasted a full month.

Kevin Malvey returned to WBOS shortly after Allen's exit to assume the full-time evening gig. Malvey at one time held down the midday slot at 'BOS. I heard he left the Boston area for awhile but returned. He did some part-time/weekend work at WBCN and also at WZLX prior to the full-time gig at 'BOS, now positioned as "Rock of the 80's and 90's."

Keith Nelson
Boston, MA

3043. Re: Craig Back In Hartford Market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: supersport@eb101.com
Message-ID: <4jajus$sbb@vixen.cso.uiuc.edu>
Source record: 24406

Craig by the way, is on in Boston at WEGQ, an Amercian Radio Systems station.

The Veshman <veshman@ns.iconn.net> wrote:

>Rumour has it that Gary Craig will be back in Hartford, CT within the next 6 >months or so. American Radio Systems, who is in the process of purchasing >the WTIC combo, plans on (strong possibility) hiring Mr. Craig back for the >morning show.

>What stations will do for numbers!!!

>- V-man

3044. Re: CRTC website down???

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: aa423@freenet.hamilton.on.ca
Message-ID: <4jajuu$sbv@vixen.cso.uiuc.edu>
Source record: 24407

NewsRadio (jmckay@interlog.com) wrote:
: Has anyone else noticed that the CRTC website seems to be unaccessable?
: I've been trying since last week and cant seem to connect...
: ----> www.crtc.gc.ca <----

Yes, I noticed as well. It seems to be back now, 9:50 EST Mar 26.

Jeff

--
Jeff Bamford Phone: +1-905-570-0130 fax: +1-905-570-1161
E-mail: jeffb@audiolab.uwaterloo.ca
Looking for an audio consultant who has studied Ambisonics, Dolby Surround
and Stereo? Check out: http://audiolab.uwaterloo.ca/~jeffb/consult/

3045. DANNY BONADUCE BECOMES "FLY JOCK" IN COMMUTE BETWEEN DETROIT & CHICAGO

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: "Michael R. Lewis" <lewismik@metronet.lib.mi.us>
Message-ID: <4jajuv$sc0@vixen.cso.uiuc.edu>
Source record: 24408

...from the [Radio/TV Dial Pages] http://nether.net/~mikel/people/bonaduce.html

---

Following a protracted legal battle that ended in Dick Purtan leaving Detroit's 95.5 WKQI, the station quickly found a replacement at a sister station in Chicago - Danny Bonaduce from the Loop, WLUP-FM.

Bonaduce is the bad boy, youngest child of the old TV sitcom, "The Partridge Family". His life of a troubled child TV star lead to drugs and all manners of anti-social behavior that has been fodder for tabloid papers and TV for at least a decade. His antics have included beating up a transvestite and tattooing his buttocks with the Loop's logo (while on overnights at then-WLUP-AM 1000) and faxing it to hundreds of listeners.

His most recent failed venture was a nationally syndicated TV talk show.

Tom O'Brien, program director of WKQI, said that Bonaduce will move to Detroit to do the 6AM-10AM morning show called, "The Q Crew". Concurrently, he will continue to do his afternoon shift at WLUP-FM in Chicago. This will involve commuting between the two cites via planes.

The "Fly Jock" idea is one that was abandoned after many years, by the Chicago/Dallas DJ, Tom Joyner. He was most famous for his daily ritual of doing the same sort of thing at stations in both of those cities.

Bonaduce's first show at WKQI came off without a hitch. Both WXYZ-TV7 and WJBK-TV2 did live interviews during the show. Michael Collins of WJBK-TV2's Eyewitness Morning was a one-time morning host at Detroit's then-ABC O&O - WRIF 101.1FM. At 8:20 Collins quizzed Bonaduce about the commute and the variety of people that were crowding the studio. They pointed out Rebecca Marshall, the news anchor who came from Salt Lake City's KBEE-FM. Resident-sidekick and comedian Bob Heffron was there. They were quick to point out that Heffron was a local who lived in the far-western suburb South Lyon and that he attended Eastern Michigan University. Also present was Carey Carlson, traffic reporter, most recently from WCSX 94.7FM. Management people present were PD-O'Brien, John Fullam-GM and Fred Buchalter-Music Director who serves double-duty as board op on the new morning show.

A stand-out of the in-studio crowd was John Smyntek, a local newspaper writer that does gossip and media writing. Smyntek had been strictly an editor at the Detroit Free Press, until Strikes by several Unions caused the town's newspaper(s) to grind to a halt. The JOA'd papers

have refused to negotiate with the Unions and have continued to publish abridged and less distributed versions of the paper(s) utilizing scab laborers locally and from other Knight-Ridder and Gannett outlets nationally. The management of the paper(s) have cried poor and have downsized their staff(s).

The conspicuousness of Smyntek, was his itinerary for the day. He followed Bonaduce around all day to Chicago and back. And this junket sponsored by a newspaper complaining of bad financial health. To add insult to injury, a prominent sponsor of Danny's first show was... The Detroit Free Press.

Tom O'Brien said that Smyntek's coverage and the prominent sponsorship by the paper were "independent of each other."

Several of the writers of the paper(s) have found other or additional emloyment and sometimes displacing broadcast professionals at other radio and TV outlets in the city, like Susan Stark at WDIV TV4, Mitch Albom at WJR 760AM and Jon Pepper at WXYT 1270 AM.

When asked how the whole "fly-jock" concept came to fruition, O'Brien explained that back around mid-December, Purtan was on vacation and Kevin O'Neill was filling-in. Bob Heffron was acting as sidekick and Bonaduce came in as a guest. Bonaduce asked to do a fill-in show by himself, which he did. At the time he suggested the idea of the "fly-jock" to WKQI management. Purtan's gone, in rolls Bonaduce.

O'Brien told, that even though Bonaduce will make "Detroit his home," there is the probability that the Detroit show will be done from Chicago on occasion. "We have the ability to do ISDN, so he may do the show from Chicago" due to bad flight connections or promotional events keeping him in town. "Evergreen has a syndication division," said O'Brien, but there are no plans to syndicate Bonaduce. "Evergreen does syndicate the Johnny-B show to Phoenix, though," he continued.

Bonaduce's antics on his first day included taking a call from old friend, Drew Lane of the popular "Drew & Mike" morning show on crosstown WRIF 101.1FM. After chiding Bonaduce for awhile about being a failed child TV star, Drew played a tape of a trademark ambush phone call to former child star Gary Coleman. Coleman was working as a car salesman and became infuriated by the call in the middle of his work time.

Another gag was giving away a "Best of...the Morning Show" CD. The joke being that the show was less than an hour old and already had a "Best of..." CD. The CD was actually one of Dick Purtan's annual collections of WKQI bits that were sold with proceeds going to charity. Danny refers to his giveaways as "what's-his-face's old stuff". Purtan is now at WOMC 104.3. Dick Purtan's first show there is April 15th.

Calls came in telling Bonaduce that he had "big shoes to fill". This prompted Danny's response: "Who was this guy? A clown? These are

mighty big shoes!" He continued, "That's gross. Wearing someone else's shoes. Like... 'you have some pretty big underwear to fill...'".

Repeated questions of how he will handle the busy schedule brought a stock reply, "I have no life. I'm making up for 15 years of lost time."

+---+
| Michael R. Lewis <lewismik@metronet.lib.mi.us> |
| |
| Radio/TV Dial Pages http://nether.net/~mikel/radio/ |
+---+

-30-

3046. Re: 50kw day/night MW stations in N. America

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jajv9$sda@vixen.cso.uiuc.edu>
Source record: 24409

>Does anyone know the ground conductivity around Regina?

If it's anything like neighboring North Dakota, it's very, very good! I have grandparents near Devils Lake, ND, and it always amazed me how I could hear a 1KW graveyard AM from over 100 miles away up there. Or how all the Winnipeg AMs would come in like they were locals, even though they were also over 100 miles away.

-Drew in Sunny Central Florida-

3047. Re: Dark 50kw in ala.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: afn09595@freenet3.freenet.ufl.edu
Message-ID: <4jajv1$sc2@vixen.cso.uiuc.edu>
Source record: 24410

In <4j5n1j$cdv@vixen.cso.uiuc.edu>, Russell Smith <rrsmith@mindspring.com>
wrote:

: There is a 50 kw DA days, DA night 500 watts in Jacksonville Alabama
: four towers just sitting there watching over a late model Continental
: 316

Not any more. The old WJXL is now WNSI and programs People's Radio Network
along with local news and information from 5am to 10pm Daily. Will probably
go 24 hours as soon as the final proofs are completed.

How do I know? We bought the station....

Wyatt Cox, People's Radio Network, White Springs, FL 32096
E-Mail afn09595@afn.org - snail mail use above address
Bringing quality talk radio to America
--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

3048. unbuilt 50kW AM

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Rusell.Smith@mindspring.com
Message-ID: <4jajv9$sdb@vixen.cso.uiuc.edu>
Source record: 24411

Reply-To: rrsmith@mindspring.com

In Smyrna, Ga northwest of Atlanta there is a construction permit for another 50kW AM on 830kHz it is a da 2 with 500 watts at night the coodinates I have for it are about 7 miles from my home putting it about 4 miles from the Powder Springs monitoring station. isn't there a rule about field strength over a monitoring station/radio astronomy observatory?

I drive by this piece of land (off of U. S. 278 between Austell & Powder Springs) everyday but never knew it had been a suspect site for an AM array in fact I think once went four wheelin' there before they built the highway.

The licencee that I have is in California any other info on this station or other hi power AMs that are dark or were never buit please pass it on.

Russell Smith
engineer WSB radio group Atlanta
rrsmith@mindspring.com

3049. Ft. Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4jajvb$sdc@vixen.cso.uiuc.edu>
Source record: 24412

My my my...two postings in two days...this is a record!

* WQHK-AM signed back on the air last evening with its beautiful music format. They're using ABC's "Radio Hollywood" satellite service. Ron Gregory is doing 6a-9a mornings, in addition to his 10a-2p (or 3p) shift at WOWO. The rest of the day is ABC's Satellite along with ABC-Information network news at the top of each hour. They are using WHWD as their calls, though I've not seen an official confirmation from the FCC that this is okay.

* Lightening struck the towers of WGL-FM and WGLL-FM (94.1 and 102.3 respectively), knocking them off the air Sunday night and most of Monday. They both were back on the air as of 1 pm today (3.26.96)

(The second item was according to the Ft. Wayne Journal Gazette)

That's about all for now...till next time...

Blaine
(Ft. Wayne, IN)
(Thompsob@cvax.ipfw.indiana.edu)

3050. Dark 50kw in Ms.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: "David P. Garland" <garland@radiobroker.com>
Message-ID: <4jajv4$scl@vixen.cso.uiuc.edu>
Source record: 24413

The dark 50kw S. of Jackson, Ms has been cleaned out. The transmitter is now at a station in Jacksonville, Fl. If anyone would like the towers in Ms. I can put you in contact with the person in the know. Email me me directly at garland@radiobroker.com.

Dave Garland
Dave Garland
Media Brokerage
532 Magnolia Bend
League City, Tx 77573
713-332-1790 Office
713-332-1310 Home
garland@radiobroker.com
http://www.radiobroker.com

3051. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: davids@mail.crosslink.net
Message-ID: <4jajv4$scm@vixen.cso.uiuc.edu>
Source record: 24414

whitetho@med.unc.edu (Thomas Hamilton White) wrote:

>In article <4j2ent$cr5@vixen.cso.uiuc.edu>,
>PvtJoker2 <pvtjoker2@aol.com> wrote:
>>Rick Seifert (rseifert@usia.gov) writes:

>>> There are two stand alone AM's in the Washington DC metro area that are
>>> currently dark.
>>>
>>> - 1030khz - 50kw DA-D - WNTL
>>> - 540khz - 500/250w ND - formerly WDMV Pocomoke City Md, but moved to a
>>> site midway between DC and Baltimore.
>>
>>What about 1440 AM in Herndon, VA? The transmitter is still in place and
>>everything.
>>
>Are you sure? Five years ago, when I lived in Herndon, I checked out
>the transmitter site. I found the the original two towers had been
>removed, and a cellular telephone tower installed. The station had gone
>off the air a number of years earlier.

Re WNTL: Although they've been silent, they were on the air today, at
least for awhile around 11:00, with Middle Eastern music...but were
off the air again when I checked around 5pm.

Re 1440 in Herndon: Yes, the towers were dismantled years ago, not too
long after the station went dark. Years ago, I remember seeing that
some group had filed an application to put 1440 back on the air from
another location (around Aldie, I think), but nothing ever came of it.

3052. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4jajv6$sco@vixen.cso.uiuc.edu>
Source record: 24415

>What about 1440 AM in Herndon, VA? The transmitter is still in >place and everything.

This station, whose last calls, if I remember correctly, were WOHN-AM, is indeed dark, and the tower for the AM station has been replaced by a cellular telephone tower.

Cheers,
Max

{} Max Cacas
{} Washington, D.C.
{} INTERNET: MaxTrek@AOL.COM

3053. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: fred@ktrt.com
Message-ID: <4jajvb$sdd@vixen.cso.uiuc.edu>
Source record: 24416

Come Come...

How many of those "laws" have we found technological solutions for when we wanted to work around them?

Your solution is to tell 977 licensees that they'll never be able to live up to the terms of their licenses because we planned poorly in the early 1950's.

I must tell you that at least two of my properties gained substantially in 1984. So your "laws" do not appear to be universal.

I suggest that there is a solution. Maybe more power is it. Maybe it lies in more elegant technical solutions.

But I know that there IS a solution.

3054. Re: Evergreen to buy KYLD San Francisco?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: hotter@slip.net
Message-ID: <4jajv6$scp@vixen.cso.uiuc.edu>
Source record: 24417

glenn gutierrez <glenn@crworld.com> wrote:

>Reply-To: glenn@crworld.com

>Does anyone have any info on this supposedly-just-completed deal?
I hope this ain't happening. Evergreen has basically destroyed the
San Francisco market. First, Evergreen moves KMEL PD Keith Naftaly to
KKBT in L.A. (he's now at Arista Records). As a result of Naftaly's
move, he takes many of KMEL's top air staff and programmers with him.
Then, Evergreen "buys" Mancow from Wild 107 (KYLD) to stop losing
morning listeners from KMEL to KYLD. Sure, now they supposedly buy
KYLD. Geez, what are they going to do with two CHR? Probably
maintain KMEL's format and lose KYLD somewhere in the mix.

i can see it now...
PD of KMEL Michelle Santosuosso promoted to Evergreen post
how bout combining KMEL and KYLD and forming the new 106 KMEL...
PD: Michael Martin (PD of KYLD)
APD: Michael Erickson (current APD)
MD: Joey Arbagey (current MD)

6-10: Dog House (from KYLD)
10-2: Renel (current jock)
2-6: Rick Chase (current)
6-10: JoJo Wright (from KYLD)
10-12: Sway (current morning jock)
12-6: Gil Alexander (current)

of course I'm speculating, and being very immature about this whole
issue, but I really don't want just one CHR in this market. how bout
KMEL go back to its roots of hip hop/R&B and KYLD lean to house music.

hmmmmm....I wonder if this deal includes KSOL?

drew
bay area love
hotter@slip.net has expired
The new address is newsgroup "za.test"

3055. Home Studio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: brdavis@larry.spacestar.com
Message-ID: <4jajvc$sde@vixen.cso.uiuc.edu>
Source record: 24418

A friend of mine interested in setting up a home studio to produce commercials and two hour long programs a week for radio broadcast. She need some advice as to what sort of equipment would be best for this. Her budget is fairly tight, not a lot of cash to throw around, but she wants to avoid stuff that will sound terrible. She'd also like to run the whole thing off her computer, a Power Mac 8100. If any of you radio types have any ideas aobut what sort of stuff she'll need, please post or e-mail. Thanks.

3056. More on Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Russell.Smith@mindspring.com
Message-ID: <4jajvc$sdh@vixen.cso.uiuc.edu>
Source record: 24419

this is a legal id:

wsb atlanta

call sign = wsb
city of licence = atlanta

i understand that that this too would be legal :

wsb fm 98.5 megahertz atlanta

one of our lma stations gives the following id :

wjzf la grnage, atlanta

city of licence followed by a secondary city that we serve.

but i have noticed this rule bender :

w*** atlanta's (possesive tense) classic rock

also on a clear channel station i was listening to out of the mid west
just gives the call sign w** with no city of licence .

but my favoite is when they totaly blow it and say some sentence that
might contain all the information but just in the wrong order.

back when New City had a simulcast duopoly here in town they had two
cart machines one for each station and aired the leagl id for each
seperately

part 73 goes into a lot more detail about legal id's but my copy from
94 is missing those pages, it would be nice to get a new copy but the
gov. bookstore says they will have them in april.

where you can get a copy on disk or through the net?

Russell Smith
WSB radio group Atlanta
rrsmith@mindspring.com

3057. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jajv7$sd4@vixen.cso.uiuc.edu>
Source record: 24420

>Heard recently in market #33...
>
>W---, Kill Devil Hills, Hampton Roads, a Joe Schmoe Radio Station...
>
>Is this a legal ID?

Absolutely. Call letters followed immediately by city of license makes
it a legal ID. In fact, I think that now the frequency can even be
inserted between the calls and the city, right?

-Drew in Sunny Central Florida-

3058. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4jajve$se3@vixen.cso.uiuc.edu>
Source record: 24421

The FCC doesn't care what you say before or after <call letters, city of license>.

73.1201 Station identification.

(a) When regularly required. Broadcast station identification announcements shall be made: (1) At the beginning and ending of each time or operation, and (2) hourly, as close to the hour as feasible, at a natural break in program offerings. Television broadcast stations may make these announcement visually or aurally.

(b) Content. (1) Official station identification shall consist of the station's call letters immediately followed by the community or communities specified in its license as the station's location: Provided, That the name of the licensee or the station's frequency or channel number, or both, as stated on the station's license may be inserted between the call letters and station location. No other insertion is permissible.

(2) A station may include in its official station identification the name of any additional community or communities, but the community to which the station is licensed must be named first.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

3059. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: geno57@ix.netcom.com
Message-ID: <4jajv8$sd8@vixen.cso.uiuc.edu>
Source record: 24422

In <4j7st5$sfk@vixen.cso.uiuc.edu> Don Leonard Munthali
<munthali@infi.net> writes:
>
>Heard recently in market #33...
>
>W---, Kill Devil Hills, Hampton Roads, a Joe Schmoe Radio Station...
>
>Is this a legal ID?
>
>In this case, the station is licensed to Kill Devil Hills, NC, but
>reaches the region known as Hampton Roads.
>
>To put it in perspective, consider the following:
>
>If the ID said W---, Kill Devil Hills, Virginia Beach, a Joe Schmoe
>station...I have no doubt this would be legal.
>
>What exactly is the current FCC criteria for fulfilling the
requirements
>of the legal station ID every hour?
>--
Actually, if the city of license is Kill Devil Hills, all that's
necessary is that the station ID itself as "W---, Kill Devil Hills."
They can put anything they want before or after that, but nothing is
allowed to come between "W---" and "Kill Devil Hills". (Theoretically,
not even the word "in", although I've never heard of a station getting
called on it.)

I've heard stations take it to the limit on this; i.e., "WXXX ...
Chicago's best rock." or "WYYY ... New Orleans' Hot Country."

-- Gene Davis Christianson
Interstate Radio Network / Chicago

3060. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: barrett@iadfw.net
Message-ID: <4jajve$se4@vixen.cso.uiuc.edu>
Source record: 24423

Don Leonard Munthali <munthali@infi.net> wrote:
Heard recently in market #33...

>W---, Kill Devil Hills, Hampton Roads, a Joe Schmoe Radio Station...

>Is this a legal ID?

>In this case, the station is licensed to Kill Devil Hills, NC, but
>reaches the region known as Hampton Roads.

>To put it in perspective, consider the following:

>If the ID said W---, Kill Devil Hills, Virginia Beach, a Joe Schmoe
>station...I have no doubt this would be legal.

>What exactly is the current FCC criteria for fulfilling the requirements
>of the legal station ID every hour?

As I understand it, as long as you get call letters and city of
license in together, you can add other items to the ID. You're allowed
to mention other cities you serve, as long as the city of license is
mentioned first. The absolute minimum legal ID is the call letters
followed by the city of license.

Julie Barrett

3061. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Craig Sather <csather@msmail2.HAC.COM>
Message-ID: <4jajve$se5@vixen.cso.uiuc.edu>
Source record: 24424

After seeing all the press about the Imus fiasco, I watched the replay on CSPAN hoping to see some biting political humor. After seeing it, I was amazed that all the press reports were about his "outrageous humor". From what I saw, the real story was that Imus bombed. For more than a half hour he fumbled with his papers, reading off unfunny line after unfunny line while the sweat poured off him as joke after joke flopped and got polite laughter at best. Am I the only one who noticed the absolute silence after most of his so called funny lines? These weren't only the lines taking a jab at the people in the room, so that cant be the reason for the lack of laughter. We don't hear Imus in our market, but I have always heard him described as "the thinking man's Stern". I always thought that meant that unlike Stern, Imus doesn't do fart humor, but apparently it means that unlike Stern, Imus is not funny.

Could someone familiar with the morning drive numbers in New York, please report how Imus does against Stern. I always heard that Imus gave Stern a good run for his money in the ratings, but after witnessing an Imus performance first hand, I find that hard to believe.

3062. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: jmarvin@well.sf.ca.us
Message-ID: <4jajvf$se6@vixen.cso.uiuc.edu>
Source record: 24425

gregory david newton (gdnewton@nickel.ucs.indiana.edu) wrote:

: Chicago Tribune's James Warren (a self-proclaimed Imus fan who was there)
: devoted his entire Sunday column to this yesterday. I haven't seen the
: performance myself, but based on his description and those here, it
: would indeed seem that (a) Imus made a huge miscalculation; and (b) so
: did the folks who invited him (many of whom have been guests on and
: listen to his show). Warren's column also had some moderately interesting

>From what I saw on C-Span Imus *was* great! Three cheers for Don!

Jay Marvin

3063. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: patrickp@gzero.com
Message-ID: <4jajvh$se8@vixen.cso.uiuc.edu>
Source record: 24426

DM> Looks like Imus has finally figured out what fellow windbags like
DM> Rush Limbaugh realized...

DM> Being a mere "radio personality" reading liner cards and playing
DM> "12-in-a-row" sweeps just won't make you a millionaire in this
DM> business...

DM> Go political, assume a stance in line with the prevailing hardline
DM> of the day, be controversial and extreme, and attempt to appear
DM> sincere all the while...

Frankly I have LONG been bored with the "guilty until proven innocent"
crowd" not to mention the rude, crude attempts to get an attention out
of being a bore. Imus can say, do whatever he likes. I in NO way wish to
stop him from being America's Bore ... if *I* was Clinton I would have
stood up, gotten my wife, told her we were leaving, turn to Imus, throw
water in his face and tell him to step outside and say it again to my
face ...and to NEVER say things like that in front of my wife.

But I'm not Clinton. Instead I think I'll just stop listening to Imus.
He has simply become ... a BORE.
1*
* RM 1.3 01536 * Ciao y'all : Southern Italian for hello and goodbye

3064. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: aconstantine@musicamusa.com
Message-ID: <4jajvh$seb@vixen.cso.uiuc.edu>
Source record: 24427

In article <4ig7ne$8ds@vixen.cso.uiuc.edu>, smerdonp@melbpc.org.au says...
>
>
>aconstantine@musicamusa.com wrote:
>
>
>
>>There are several reasons why CCS chose the Layer II algorithm as the
>>basis for MUSICAM. First, Layer II is the most tested algorithm.
>>Second, Layer II has a much shorter delay than Layer III. Third, Layer
>>II survives the effects of cascading better than Layer III. Fourth,
>>there are more Layer II decoders in use than all other types combined,
>>and this is the basis for true compatibility.
>
>Art,
>
>A couple of general questions ...
>
>. are you able to put a number on the delay for Layer III ?
>
>. Can you point me to published information on effects of cascading of
>similar/dissimilar coding schemes. I am trying to decide on a strategy
>to keep out of trouble at my radio station when (if?) DAB starts up -
>I think all (most) DAB schemes use MPEG Layer II. I guess if Layer II
>is top-of-the-heap re quality/lack of artifacts at the bandwidth
>required(>64k) then it would be better to avoid using other coding
>schemes in the production/delivery systems and stick with Layer II.
>How many stages of cascade would it stand before the golden-ear DAB
>listener says "Hey this is _not_ CD quality"?
>
>Peter Smerdon.
>SBS Radio - Melbourne, Australia.
>
>
Hello, Peter! Sorry for this late response. I'm just back from
vacation. Now, let's see... How much have I forgotten in a week?

Layer III delay times have been clocked in the 500 millisecond range,
with variations for codec type and sampling rate.

Your cascading question is interesting, both from the standpoint of
someone trying to put a radio station together, and from the recording
studio side as well. Here are some accepted truths:

1. The more the audio is compressed, the less you can cascade without audible artifacts.

2. When you connect audio codecs together over a single ISDN BRI, you are squashing the stereo audio signal from an uncompressed bit rate of about 1,500,000 bits per second to 128,000 bits per second. (Some BRIs in the US operate at 2 x 56 kb/s, or 112 kb/s, total.) That's quite a bit of squashing.

3. Using basic, unenhanced Layer II, the recommendation is to NOT cascade after one pass through the encode/decode chain at 128 kb/s; however, when the bit rate is increased to 256 kb/s, Layer II is transparent to most listeners through five encode/decode cycles. At 384 kb/s, Layer II can support 15 encode/decode cycles.

4. Our implementation of Layer II, known as MUSICAM in the US, follows largely the same rules as Layer II, with the additional benefit of less audible artifacts than generic Layer II coding at any bit rate.

5. Layer III works differently. Its strength at lower bit rates comes from the fact that, in addition to using psychoacoustic principles for reduction of redundency, Layer III uses Huffman coding techniques to build lookup tables at the decoder end of the connection. Therefore, when a familiar audio bit pattern is detected at the encoder, only a few "lookup" bits are sent. Clever, right?

6. But here's a concern for cascading with Layer III: When a bit pattern is presented to the encoder that is CLOSE to a stored lookup, the encoder sends the same lookup bits (hey, close is good enough, right?). This fools your ear the first time through the encode/decode cycle, but after more than one pass, the audio quickly degrades. Sort of like "Whispering down the lane" when we were kids.

7. All of the above is strongly dependent on program contant. Pure sine waves sound great all the time on all but the ugliest codecs (yes, ugly codecs exist, so buyer beware). But give a codec something hard to chew on, like Mozart or Susan Vega, and artifacts from cascading can become audible quickly.

So what do you do? Here are some logical suggestions:

A. Don't compress unless you have to, but hey, you already knew that.

B. When sending or storing audio, use the highest bit rate you can afford. Some codec companies who understand these principles offer codecs that let you operate at up to 384 kb/s. One (guess who?) even offers codecs that let you plug in up to three ISDN terminal adapters for connection to three ISDN BRIs. (The codec provides IMUX capabilities internally, and even supports J.52 BONDING for compatibility with other codecs.) By the way, when you're not in need of 384 kb/s digital mastering quality, you can send stereo to three separate locations,or mono to six separate locations,

simultaneously, without external equipment.

C. Don't lock yourself into a codec that only gives you 128 kb/s data, just because a basic ISDN line is 128 kb/s. ISDN service is getting cheaper, and advanced services are already here in some markets. Asynchronous Transfer Mode (ATM) gives you 384 kb/s in one direction, and much higher data rates going the other way.

D. Our new parent company, VirteX, is currently equipping US radio stations with a satellite-based audio delivery system that uses MUSICAM compression at the head end. The compressed MUSICAM audio frames are stored at the receiving end on a local hard disk and decoded when it's time to air the program. When DAB arrives, the station will be able to broadcast the encoded MUSICAM audio, and the decode process will happen only once--right inside the listener's radio receiver. That's one way to avoid the cascade issue.

I hope somewhere along the line that I answered your question. If you need more info, please contact me directly.

Best regards,

Art Constantine
VP Sales & Marketing
MUSICAM USA
Holmdel, NJ USA
Tel: 908-739-5600
Fax: 908-739-1818
E-mail: aconstantine@musicamusa.com

3065. Re: What ISDN gear needed?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: aconstantine@musicamusa.com
Message-ID: <4jajvi$sed@vixen.cso.uiuc.edu>
Source record: 24428

In article <4iob15$8ah@vixen.cso.uiuc.edu>, rorban@slip.net says...
>
>
>In article <4i37ts$lbi@vixen.cso.uiuc.edu>, aconstantine@musicamusa.com
>says...
>
>>In the US, MUSICAM(r) is our name for CCS' enhanced encoding method
>>for Layer II. MUSICAM encoding allows superior sounding audio to be
>>sent in a Layer II bitstream format.
>
>Has this claim ever been tested in careful, independent subjective listening
>tests by organizations such as Swedish Radio, the BBC, or CRC in Canada? If
>so, where can I read reports of the results of such tests showing that U.S.
>MUSICAM has a consistently higher score than other Layer II implementations? I
>am not interested in any proprietary tests by CCS.
>
Hello, Bob! Forgive me for not responding sooner, but I've just returned from
a (well deserved) vacation.

One of the more recent and thorough evaluations of CCS MUSICAM codecs was
presented at the Paris AES Convention in February, 1995, by Chester Grewin of
Swedish Broadcasting Corporation. The paper details the care and precision
with which Swedish Broadcasting evaluated the codecs of seven different
manufacturers. In the paper, Mr. Grewin makes the point that the ISO/MPEG
standard tightly specifies the decoder, while leaving the encoder design
to the manufacturer. Since the decoder is slaved to the encoder, an improved
encoder makes the whole system sound better. (This is the theory behind DAB.
As more and more DAB receivers are deployed--each with its own decoder--the
system can be improved by improving the encoder. Decoders need never be
recalled.)

Swedish Broadcasting, according to the paper, used a new objective testing
method developed by PTT Netherlands called PAQM, or Perceptual Audio
Quality Measure. The PAQM system had a very high correlation with exhaustive
listening tests that had been previously performed by ISO and other groups.

As you know, there have been a number of schemes developed to measure
audio quality on a subjective level. So far, no one has been able to create
a perfect testing device, but PAQM is so close that it seems to be able
to tell the difference between two apparently "transparent" codecs.

Bottom line, Swedish Broadcasting confirmed their earlier listening tests
in which the CCS MUSICAM codecs were judged superior.

If you'd like a copy of this paper, just let me know and I'll fax it to you,
or feel free to contact the AES and request Preprint 3944(C1).

Regarding the BBC, the proof is in the pudding. The Beeb is currently installing over 70 CDQPrima Model 110 units at their London headquarters, each unit individually addressable under RS485 computer control. I don't know if this satisfies your need for non-CCS endorsement of our audio quality, but the BBC has done a fair amount of testing (not to mention bouncing units off the wall).

Hope all is well in San Leandro. I've always been a fan of the company, and the weather!

Art Constantine
VP Sales & Marketing
MUSICAM USA (formerly CCS)
Holmdel, NJ USA
Tel: 908-739-5600
Fax: 908-739-1818
E-mail: aconstantine@musicamusa.com

3066. ITC Digicenter ProblemS !!! Please Help !!!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: ctremere@cycor.ca
Message-ID: <4jajvi$sef@vixen.cso.uiuc.edu>
Source record: 24429

Hi !

Our 3 station package has purchased and has run the ITC Digicenter automation for the last few months and since the system started "full-time" in Dec 1995, we've had a MONSTER problem.

THis is the scoop : (which by-the-way) is the same info we gave ITC and still have the problem, worst than ever.

We record our .SND files and send them to the servers in the master control rooms.

For some reason the files load into Digicenter and while playing, for no given reason the file may or may not play the length of the cut.

It's the same problem for spots, promos and worst of all, songs on our Lite rock station.

The problem (it seems) is within the software or my best guess a hardware problem. The cuts which it DISCARDS may or may not play all the way through and the repros and cuts are all over the board...

As you can see it's a radio-deadly problem and if your station(s) has ITC automation in place -- I'd love to have some help ...

Thanks in advance :)

Corey

Island Radio
630 CFCY / 720 CHTN / MAGIC 93

cfcy@cycor.ca

3067. Re: Jim Bohannon????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: maxtrek@aol.com
Message-ID: <4jajvk$sei@vixen.cso.uiuc.edu>
Source record: 24430

bedtime@prodigy.com (DAVID ALLAN BOUCHER) wrote:

>Is the Jim Bohannon show still being aired?

>Jim Bohannon was selected to replace Larry King on Mutual....But >since that time, he seems to have dissappeared...and I haven't >been able to hear him in the Boston area?

>Does anyone know?

David...

Jim Bohannon's program on Mutual is still being aired nightly. No word on how many stations carry the program, but I'm told its a substantial number, and he's in most markets. He also anchors Mutual's morning-drive newshour, "America in the Morning". I will leave it to others to answer the question of whether any of the numerous news/talk outlets in Bahstahn airs Jim's show.

Cheers,
Max

{} Max Cacas
{} Washington, D.C.
{} INTERNET: MaxTrek@AOL.COM

3068. job search

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: piker@vianet.on.ca
Message-ID: <4jajvk$sej@vixen.cso.uiuc.edu>
Source record: 24431

Looking for new opportunities in radio.
Experiences in News/Sports. PM anchor right now, willing to move for right position in Canada.
T&R on request, email for more info.
Thanks for tuning in!

3069. KCIN/KRPM Seattle - Now "Kiss 106"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: BSNU33A@prodigy.com
Message-ID: <4jajvl$sel@vixen.cso.uiuc.edu>
Source record: 24432

Here's the latest on KCIN/KRPM:

Their "triplecast" with KYCW ended Sunday morning. All day Sunday and most of Monday, both stations played a "transition reel" with several sequences of background audio (kids playing, spaceships shooting, a boat on the water, etc.) broken up every 5-7 minutes by an announcer with a brief story, each ending in the tag line "and soon, you will know."

Well, as from 3 pm Monday, we know what the secret was. KCIN 106.1/KRPM 1090 are now collectively known as "Kiss 106," and the music of choice is now adult contemporary - "No elevator music and no hard rock," so they say.

It appears the station has gone to a no-host format. There are no live DJs, only male and female voiceovers in the sounders and IDs. Occasionally, they will slowly spell out "K-I-S-S" between songs in a soft voice. Legal ID is on the hour, using the existing call signs. This "K-I-S-S" ID is not unusual for this company. When their AM side was playing oldies under the call of KULL, they announced as "K-Double-O-L, Kool Oldies." This was up until several months ago, when the simulcast with the former K106 was reinstated.

On that informal ID of "Kiss 106," I wonder how much confusion this might create in some areas North of Seattle, where a Vancouver, BC station identifying as "97 Kiss FM" already exists.

-
JOE CAPITANO BSNU33A@prodigy.com Everett, WA

3070. Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4jajvl$sem@vixen.cso.uiuc.edu>
Source record: 24433

In article <4j7sts$sgn@vixen.cso.uiuc.edu>, ronkr@pipeline.com (Ron Krause) wrote:

> Comments supplied by the person who sent the e-mail to me, BUT, I wouldn't
> be completely truthful if I didn't say that I somewhat echo those
> sentiments...
>
> Ron
>
> Funny... but it looks like WKTU's ARBs are MUCH LOWER than WYNYs ever
> were... or is it just me GLOATING??

Actually, it's you being _foolish_, because it's a 3-month-running trend (i.e., December, January, and February), which means most of the trend is WYNY, not WKTU. You won't get a true barometer of WKTU's performance until the _Spring_ book, as their PD and MD have only recently gotten into place. If they're still pulling low numbers then, you'll be in a much better position to gloat, because it will be April/May/June, 3 full months with the programming team (if not the full air staff) in place.

As for Country in NYC, the rumor mill - if you choose to listen to it - has WAXQ (aka Q104.3) going Country, in light of their performance against existing competition PLUS the change of K-Rock to Alternative.

Keep your fingers crossed!

3071. Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4jajvn$seo@vixen.cso.uiuc.edu>
Source record: 24434
Cross-posted to: rec.radio.broadcasting,

On Mar 26, 1996 09:03:30, '"Robert E. Beacham" <beacham@ix.netcom.com>' wrote:

>ronkr@pipeline.com (Ron Krause) wrote:
>>
>>Funny... but it looks like WKTU's ARBs are MUCH LOWER than WYNYs ever
>>were... or is it just me GLOATING??
>>
>>WKTU (TOP 40) 1.8-2.1
>>
>>[Moderator's Note: Don't gloat yet. They don't even have a full book
>>under their belts yet. What was their ratings as a country station?
>>Bill]
>>
>>
>Boy, that's the truth...any gloating is WAY premature, since two months
>of those arbitrends were still the disastrous WYNY format. Prediction:
>WKTU is gonna be BIG.

Well, I do recognize that it isn't fair to gloat over that, and, I understand that these things take time. But, I wish KTU nothing but success, just as I wish for another country station to take its place and fill the void that Evergreen left. Really, I wish them well. Business is business. I just hope that some station, far worse off, realizes that and tries to cater to the market they left.

Ron

P.S. Bob, I think that, as a country station, they were around a 2, and, yes, that isn't even much different than these ratings. I just felt that with all the apparent popularity the new format received from the start that their ratings would have been better. One of my daughters loved it when it first switched, but, she says that, now, they're playing too many repeats, and they aren't being diverse enough. Who knows? I really wish them well.
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

3072. Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: andrewr@gate.net
Message-ID: <4jajvo$sep@vixen.cso.uiuc.edu>
Source record: 24435

ronkr@pipeline.com (Ron Krause) wrote:

>Funny... but it looks like WKTU's ARBs are MUCH LOWER than WYNYs ever
>were... or is it just me GLOATING??
>WKTU (TOP 40) 1.8-2.1

1) Arbitrends are much less reliable statistically than a full three Arbitron rating period. The most recent Arbitrend includes December/January/February, during which most of that time 103.5 was a country station.

2) Even so, a move from a 1.8 in the previous trend to a 2.1 in the current trend seems to indicate that the station is trending up. That's if you buy into Arbitrends as valid statisical data.

WYNY had a 2.4 in the Summer 95 book. It will be interesting to see how WKTU does in the Summer 96 book. Then we'll be comparing apples to apples.

Andy in Jacksonville

3073. Re: Where's Dave Logan?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: mccreery@mindspring.com
Message-ID: <4jajvp$seq@vixen.cso.uiuc.edu>
Source record: 24436

Logan is now in. . .I believe, San Fransisco.
Got a good gig, from what I've heard.
BGSV75C@prodigy.com (Poindexter Regan) wrote:

>Hi All, I'm wondering anyone knows what if anything Dave Logan is up to
>these days. He was at WLUP/Chicago for a few years, left to work in
>Phoenix as o.m. of a 4 station combo for a while, and then I heard about
>6 months ago he'd "moved on" again, but didn't hear where. Does anyone
>know where he's at now?

>Thanks!

>Scott

3074. Re: Microphones for Home Studio/Broadcasting

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Adolph Santorine <70661.2763@CompuServe.COM>
Message-ID: <4jajvp$ser@vixen.cso.uiuc.edu>
Source record: 24437

OK.... think through this situation in selecting a mic.

The SM-7. It's a unidirectional, dynamic microphone. Although the transducer is mounted back from the front of the mic, it is still prone to "proxmity effect" (bass boost when you are close). It's a good mic, and has a nice "round" sound that may broadcasters prefer.

The RE-20 is a cardiod, dynamic, variable-D design (variable-D means that it does not have proximity effect). You don't get bass boost when close micing. Again, a good mic. ONLY USE THE FACTORY WINDSCREENS. Some boneheads use this mic with a typical "ball" style windscreen. This ruins the mic's response, and screws up the variable-D mechanics. They don't put screen down the side of this mic for the heck of it. It's there for a reason.

The CAD is a condenser microphone, and quite good from what I hear. It has selectable patterns (Omni, Cardiod and, I think, figure 8). I would buy from somewhere where you can try and return. Get the sound that you want.

I have the SM-7, RE-20 and Neumann TLM-170 in my mic locker. I use the SM-7 for the TOP-40 sound, the RE-20 for AC/NAC, and the TLM for spoken word/reading.
Get the sound you want.

--
ADOLPH
"The reasonable man adapts himself to the world: the unreasonable one persists in trying to adapt the world to himself.. therefore all progress depends on the unreasonable man.

3075. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: edellers@shivasys.com
Message-ID: <4jajvr$ses@vixen.cso.uiuc.edu>
Source record: 24438

In article <4iquml$207@vixen.cso.uiuc.edu>, k8zgw@hamnet.org says...
>Another option is to use "Talk Radio", because they play no music, you
>should be safe from ASCAP/BMI. Would you/could you have " Rush on hold"

Even Rush plays music! Think of all his update themes -- "Born Free," "You Don't Own Me," "I Am Woman..."

I remember reading that during the big fight between ASCAP and the networks in the late 1930s the nets considered setting up soundproof booths at football games to avoid the risk of picking up ASCAP music being played by the band.

[Moderator's Note: Does Rush still do those update themes? I don't listen often, but when I have (maybe twice a week) I don't hear them and haven't for some time. Part of the 'de-humorization' of Rush. If he still does them, they are far less frequent than they once were. Bill]

3076. Re: FM all news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: jgbennie@vcn.bc.ca
Message-ID: <4jajvs$set@vixen.cso.uiuc.edu>
Source record: 24439

Don Leonard Munthali (munthali@infi.net) wrote:

: Anyone know what happened to the CKO radio network in Canada? Many years
: ago it was broadcasting ALL-NEWS on the FM band...

Without editoralising on the station's head-office management
types (I could fill several books on it), the owners of the
network pulled the plug at 9:01 Pacific Time on a November morn
in 1989. A proposed sale to Cogeco had fallen through and
the owners lost a reported 55 million dollars.

: It has since gone dark, leaving a trail of prime FM allocations in its
: wake, namely 99.1 in Toronto...

: Any word as to when (or if) the CRTC will re-assign these frequencies
: across Canada?

It doesn't appear (at least as far as 96.1 in Vancouver goes)
the frequencies will be crackling with activity soon. I believe
the Commission still wants to award them in a block, but I'll
stand corrected.

CKO was a wonderful concept with some talented (and a few
truly bizarre) people, who I still miss working with. It's
a shame they weren't the ones making the programming decisions.

Jim Bennie
Past PD/ND
CKO Vancouver
Oh, and host of CKO's popular 'Welcome to Microwave Cooking',
even though I still haven't used a microwave oven to this day.

3077. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: markp@ksgrsch.harvard.edu
Message-ID: <4jajvs$seu@vixen.cso.uiuc.edu>
Source record: 24440

In article <4j5n25$cem@vixen.cso.uiuc.edu>, sids1045@aol.com (SidS1045) wrote:

(lots of stuff deleted)

>What this seems to boil down to, is that you don't like what you hear on
>the air. Perhaps your own personal radio station is the answer...then you
>can play anything you like.<g>
>
And that's exactly what I and many others do. It's called a CD player. When I hear "Where Did Our Love Go" for the ten thousandth time, the radio gets tuened off. And there are many like me, in a prime demographic group (professional male, 25-54) who do the same thing. I'll take three hours of "personality" over a whole week of "magic", or "zoo" or "the greatest hits of all time".

Mark Parisi
Cambridge, Mass.

3078. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: tcarman@media-archives.org
Message-ID: <4jajvu$sf0@vixen.cso.uiuc.edu>
Source record: 24441

> With the thousands of rock songs released over the past 40 years- why does
> every "Oldies" station I hear repeat the same ones over and over and over?
> While there are countless hits from the 60s & 70s that I have not heard even
> once?
>
Having just come back from Los Angeles... I wonder the same thing. After listening to K-Earth 101 (KRTH), KDES and KOLA.......... the only thing different was the presentation (i.e. production and jocks). The songs were all the same. There is only a limited number of times one can listen to ''Brown Eyed Girl'' by Van Morrison..... or the same 3 Beatle and Beach Boy songs.

After button-pushing for two of the four days I was there.... I resorted to popping cassettes into the rental car's tape deck to get rid of the redundancy. And they wonder why people are tuning out radio stations?!

Sorry... but I'd rather hear ''Tomorrow'' by The Strawberry Alarm Clock than Incense & Peppermints played every hour. There are also a score of regional hits that are great to hear from time-to-time. Just because some programmer 'test' the songs in Cleveland, Ohio doesn't mean that they fit in Hartford, Connecticut.

Last note... It's time to 'freshen up' the oldies stations to keep them alive. While the promotions and jocks can be great (yes it was good to hear Don Steele in LA)... narrowing the play-list to 400 top songs makes the format burn out... as it obviously had in LA. These are oldies... not re-currents.

(Stepping off soap-box)

-TC
---
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

3079. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4jajvv$sf1@vixen.cso.uiuc.edu>
Source record: 24442

MR>well, we get back to the cume vs aqh strategies.

MR>do you want a small, but loyal audience listening all the time (giving
MR>you a higher cume)? then play a wide variety of familiar and unfamiliar
MR>music. (AAA/progressive stations do this well)

MR>or do you want as many people to tune you in as possible (giving you a
MR>higher 'average quarter hour' (aqh) rating)?

Tim,
You have it reversed. Cume measures the number of bodies that sample
a station. AQH goes up when they like what they hear and stay.

Rich

3080. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jak00$sf5@vixen.cso.uiuc.edu>
Source record: 24443

If you think the redundancy on traditional Oldies stations is bad, try listening to your local 70's station for awhile (if you still have one, that is!) The same 300 or so "safe" songs "carefully selected and researched" under the direction of focus groups and research. No wonder TSL and ratings are down in almost all markets, and the format is dying a slow-but-painful death.

Really sad, especially if you realize the potential of this format if it had been done correctly.

-Drew in Sunny Central Florida-

3081. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4jak00$sf8@vixen.cso.uiuc.edu>
Source record: 24444

Burt Fisher <k1oik@ccsnet.com> wrote:
>
>Bill/Lisa Protzek wrote:
>>
>> Claus Nielsen wrote:
>>
<snip> (Of course every processor has its fans and detractors) The
>
>When stations cannot produce product they try fancy technical
>equipment. Do you really think the listener cares that you have
>OPTIMOD whatever? <snip>
>

Actually, this is a question that I'd like to see some discussion on.... Of course, listeners will be turned off by obvious defects in audio such as earburn highs, distortion and other artifacts. But aside from gross audio problems, misadjustments or the like, I'd like to know-

In a competitive marketplace, does anyone have any hard evidence of how much market share can be bought solely by 'improvements' (whatever they are!) in audio processing?

There are those who say if a listener likes the station, they'll listen in spite of less than optimum audio or signal; others feel that Joe Listener will punch the button on the radio on the slightest snap, crackle or pop. I'd find any objective evidence one way or another to be mighty interesting and food for thought....

-BK

3082. PRN live in RealAudio on the Net

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: afn09595@freenet3.freenet.ufl.edu
Message-ID: <4jak01$sfb@vixen.cso.uiuc.edu>
Source record: 24445
Cross-posted to: rec.radio.broadcasting,alt.radio.talk

Reply-To: afn09595@afn.org

After too long a delay in getting things rolling, the People's
Radio Network is now testing our link to the Internet.

Many thanks to the good folks at Audionet who have worked so hard
in getting our programming up and running.

To access our programming 24 hours a day, 7 days a week, surf to
www.audionet.com using any popular Web Browser, click on Radio
Stations, then pick the People's Radio Network. You MUST have the
RealAudio browser to pick up our live programming.

Wyatt Cox, People's Radio Network, White Springs, FL 32096
E-Mail afn09595@afn.org - snail mail use above address
Bringing quality talk radio to America
--
Wyatt Cox - People's Radio Network - White Springs, FL 32096
NEW EMAIL Address - afn09595@afn.org
Views and opinions not necessarily those of the sponsors, etc....
...way down upon the Suwannee River....

3083. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: John Hayward-Warburton <Music@bbcradio.demon.co.uk>
Message-ID: <4jak03$sfd@vixen.cso.uiuc.edu>
Source record: 24446

> There is a neat little trick buried in the track-out grooves of
> the British pressings of Sgt. Pepper(on vinyl)...maybe 15 seconds after
> the long final chord of "A Day In The Life" trails out, there's about
> :03 of gibberish...music and voice..

There's another trick just before this (which also appears on UK-issed
CDs of Sgt. Pepper); a high-pitched whistle designed to annoy
listeners' dogs! Check it out; it's there on the early pressings and on
my CD which is of UK manufacture.
--
John Hayward-Warburton

3084. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: nemoman@earthlink.net
Message-ID: <4jak04$sff@vixen.cso.uiuc.edu>
Source record: 24447

entricy1@aol.com (ENTICY1) wrote:

>In article <4j5n29$cer@vixen.cso.uiuc.edu>, Don Leonard Munthali
><munthali@infi.net> writes:

>>
>>Anyone know where a limiter/compressor suitable for "recreational" use
>>at home could be found?
>>
>>A nice, relatively "cost-effective" unit that would give my home tapes
>>that "processed" sound...
>>--

>Pick up a used Compellor. Seamless and exacting.. I've used one for years
>on personal and professional work.

Try a dbx166 or 266. Nice and friendly. Also look at the products
from ART and RANE.

John

nemoman@earthlink.net

3085. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: Dale Randall <daler@uslink.net>
Message-ID: <4jak0b$sg8@vixen.cso.uiuc.edu>
Source record: 24448

StellaStar wrote:
>
> Not to beat this one even farther into the ground, (but since I am...) the
> Mississippi ends, or rather begins, partway up Minnesota, leaving the
> delineating line absent north of a certain point.

What surprised me about this call letter change was my understanding
that WAVC topped all other Duluth stations in the last book. Isn't
it rather unconventional to trash a winning formula?

3086. Re: AM STEREO micropower transmitter?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-27 00:00:00 UTC
From: nrj@cdx.net
Message-ID: <4jak04$sfh@vixen.cso.uiuc.edu>
Source record: 24449

norml@ix.netcom.com (Norm Lehfeldt) wrote:

>hrick@gate.net (Rick Harrison) wrote:

>>Many AM stations
>>have abandoned their experiments with stereo so there are likely
>>many surplus exciters on the market.

>I'd sure like to have some accurate current info on this. We seem to
>continue to enjoy an AM stereo boomlet in the Bay Area.
>KNEW, 910, Oakland recently joined the parade and, although they are
>not lighting my stereo indicator right now, I believe KXBT, 1640,
>Vallejo intends to go stereo.

>Is this happening in other cities?

I think there is a status quo. The stereo doesn't hurt
anything and once the money has been spent why not leave it
run?? In the case of expanded band stations, most are
comitting to stereo in order to get licensing preference.

Rob

3087. Ft. Wayne Radio News

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: "Blaine E. Thompson" <thompsob@CVAX.IPFW.INDIANA.EDU>
Message-ID: <4jd7vt$pkh@vixen.cso.uiuc.edu>
Source record: 24353

Three days in a row...my oh my!

* WBCL 90.3 names Tim Yazel as the Asst. Manager of Operations
according to the Journal Gazette. Yazel has 13 years of broadcast experience
in the Ft. Wayne area. Yazel replaces Jeff Carlson who died in an automobile
accident in December, 1995.

* Someone awhile ago asked about Tom Kelly, former morning man
at WMEE. While going through some files this morning, I stumbled on
a Billboard article dated 7/15/95 talking about the morning guy (also the PD)
at KEYV - Las Vegas by the name of Tom Kelly. The person who asked me about
it wanted to know what he was doing now. This might be the answer.

No posting tomorrow...I'll be in South Bend (Friday). If anyone
wants a certain daypart(s), let me know by 10am EST Friday morning.

Blaine
(Ft. Wayne, IN)
(not currently on air)
(thompsob@cvax.ipfw.indiana.edu)

3088. PHOENIX RADIOWATCHERS 3/27

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@azfamily.com>
Message-ID: <4jd7vu$pki@vixen.cso.uiuc.edu>
Source record: 24354

Phase 2 Winter Arbitrends
(from published sources...ratings are Copyright 1996 Arbitron)

1. KTAR(620) News/Talk 7.3--->7.5
2. KKFR(92.3)CHR/Rhythm 7.2--->7.0
3. KNIX(102.5)Country 6.4--->6.7
4. KMLE(107.9)Country 6.1--->6.5
5. KOY(550)Nostalgia 5.6--->5.9
6. KUPD(97.9)AOR 5.4--->5.5
6. KFYI(910) Talk 5.7--->5.5
8. KOOL(94.5)Oldies 4.5--->4.6
9. KYOT(95.5) Smooth Jazz 4.4--->4.4
10.KDKB(93.3)AOR 3.6--->3.6
11.KKLT(98.7)AC 3.5--->3.5
12.KESZ(99.9)AC 3.5--->3.2
12.KSLX(100.7)Classic Rock 3.5--->3.2
14.KZON(101.5)Alternative 2.9--->2.8
15.KVRY(104.7)AC 2.6--->2.6
16.KEDJ/KHOT(106.3/100.3)Alt. 2.9--->2.5
17.KHTC(96.9) 70's 2.4--->2.0
18.KTWC(103.5) MOR 2.0--->1.9
19.KVVA(860) Spanish 0.9--->1.2
20.KGME(1360)Sportstalk 0.9--->0.7
20.KAHM(102.1)Easy Listening 0.3--->0.7
22.KBZR(103.9) CHR/Rock 0.7--->0.6
22.KSUN(1400)Spanish 0.7--->0.6
22.KISO(1230)Urban AC 0.6--->0.6
22.KMJK(106.9)Urban 0.6--->0.6
26.KXAM(1310)Talk 0.5--->0.5
26.KLVA(105.5)Christian 0.3--->0.5
26.KCWW(1580)Country 0.8--->0.5
29.KVVA(107.1)Spanish 0.3--->0.4

Overall, a flat book...nobody up or down more than
0.4...though 0.4 up for KMLE and 0.4 down for
KHTC mean two different things.
For those just tuning in...previously reported changes
that have taken place or will soon:
Carolyn Coffee is off the KNIX morning show...John & Bobby
continue...Tim & Willy are leaving KMLE in the
next couple of months for WKXK, Chicago...PD
John Sebastian leaves KSLX for KZLA, Los Angeles
next week...KVRY flipped to CHR KZZP March 8...
Shellie Hart is in from KUBE, Seattle to PD KEDJ/KHOT...
Shawn Burke is out next week from his morning

drive gig at KHTC...no replacement yet...and KTWC
will undergo a format change when MACAmerica
Communications takes over sometime in April. No word
on what that format will be.
I'm on vacation much of the next 4 weeks. John Davis
(who just jumped from KZON to KZZP) will make sure
no Phoenix radio news goes unreported to rrb.

3089. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jd802$pkn@vixen.cso.uiuc.edu>
Source record: 24355

Bottom line: higher power for the graveyard AMs would be a DISASTER... both for themselves, and also for the regional and clears on adjacent frequencies. Dial your radio up to 1230, 1240, 1340, 1400, 1450, or 1490 at night and notice how high the noise floor is! Quite a bit higher than it was back when nighttime power was 250 watts, BTW. Can you imagine what this noise floor would be like if every one of these hundreds of stations were running 5KW instead of 1KW?

-Drew in Sunny Central Florida-

3090. April Fools/Mike Cooper

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: NewsRadio <jmckay@interlog.com>
Message-ID: <4jd7vv$pkj@vixen.cso.uiuc.edu>
Source record: 24356

Fred Cunha wrote:
>
> neil.hedley@prepstore.com (Neil Hedley) wrote:
> >Best April Fools stunt I ever heard of was pulled off beautifully in
> >Toronto in the Mid-70's.
> >CHUM-AM jock Mike Cooper had been airing calls all morning from an
> >obscene caller who just kept calling and hanging up. Later, his calls
> >included the word "You're dead." After about 7 or 8 of these calls,
> >Cooper remarked to his producer "What did he say? I'm dead? I'd like
> >to see him come on down here."
>
> You can listen to Mike Cooper weekday mornings on EZ Rock 97.3 FM in Toronto.
>
> Fred

I remember hearing a tape of this played when 'Coop was at 680 CFTR in
the '80s. Tom Rivers (Then am driver) was doing a special show with Mike
during the PM drive to celebrate (I think) 10 years of Cooper being with
'TR? This was back when they were CHR, the station is now 680NEWS.
Anyway, I think I have a tape of this show with Tom and Cooper, and on it
they play all the bits, including when the "disgruntled listener" breaks
into the studio and "shoots" cooper right in the middle of Coop's tagging
off the back of a commercial. Mikes operator/producer even does a good
job of running out of the studio screaming "he's been shot!" They
supposedly had over 30 seconds of dead air before Cooper says "April
Fools" and then launches the song "I shot the sherrif". Apparantley
enough listeners called the police that the ETF (Tactical squad) showed
up....AAhhhh the good old days of radio.......

John

It was cult hit: Mike Cooper's world famous "5:10 stupid joke of the day"
on CFTR...

Southern Ontario Radio News &
Broadcast Engineering homepage:
HTTP://www.interlog.com/~jmckay

3091. looking for vegas gig

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4jd800$pkl@vixen.cso.uiuc.edu>
Source record: 24357

veteran vermont broadcaster and producer, Kevin Ohl, (all formats considered) looking for full-time (preferably) job in the Las Vegas market. I'll be in Vegas 4/4 - 4/9 to knock on doors. save me the time and hire me now! tapes and reference letters available...no charge if you act now! for a local las vegas reference, please contact sportswriter Kevin Iole at the Review-Journal. Call me at WKDR Burlington at (802)862-8255 or home at (802) 879-1586. Or, email me at wkdr@together.net. I'll see YOU in Las Vegas!

3092. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4jd801$pkm@vixen.cso.uiuc.edu>
Source record: 24358

There could be a couple of possible solutions to the plight
of the class C AM's...that might even help all of us in the
medium-power, regional-service Class B realm as well. One,
of course, might be to thin out the band, drop off the marginal
performers that can't/won't offer significant local program
service to their communities, the way the old Federal Radio
Commission got rid of about 1/4 of the stations on the band
in 1931. (Simply re-instating the old local service and news
and public affairs requirements that existed before 1981
would force a lot of the marginal performers either to improve
their program offerings or go dark...and the overall quality of
AM radio service nationwide would improve in either case.)
But beyond that, maybe a major move to in-band, on-channel
digital audio service would help as well. I'm told by the tech
types that this kind of transmission can be sent simultaneous-
ly with analog AM over the same transmitter...but unlike an-
alog AM, it behaves like FM in that the strongest signal "captures"
the receiver completely out to the far fringe of that station's
coverage. So you don't get a "station on top of station" mishmash
except in a tiny zone at the border between two stations' half-
millivolt contours (not even that in parts of the country where
stations are more widely spaced, like the mountain and western
regions). Some contend that IBOC creates more adjacent-channel
splatter on analog receivers, but that's going to be limited to a
small area within the 25 mv/m city-grade contour of the trans-
mitter anyway, and need not be a bother outside a station's prime
coverage area. (Stations in any community are spaced far enough
apart that they won't interfere with each other or with nearby
rimshot stations in any event, whether we're talking analog or
digital service.)

Bob Smith, middays WXXI-AM 1370 Rochester NY

3093. Wanted: Collins Broadcast Transmitter

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jolson@intergate.net
Message-ID: <4jd802$pko@vixen.cso.uiuc.edu>
Source record: 24359

Wanted: Collins 20V2 or 300J transmitter.

Anyone have any ideas where I can find one in the southeast?

Thanks,

James Olson
Near Atlanta, GA

3094. Re: Dark DC AM's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: davids@mail.crosslink.net
Message-ID: <4jd804$pks@vixen.cso.uiuc.edu>
Source record: 24360

JXWG75A@prodigy.com (David Sproul) wrote:

> Somebody told me yesterday (3/24/96) that there is a station
>operating around 700 kHz in the DC area calling itself the
>"international" station and claiming studios downtown on L Street. What
>in the world is he talking about?
> Dave Sproul WMAL/WRQX

WWTL AM 700 is a brand new 5,000 watt directional daytime-only station licensed to Walkersville, MD (near Frederick). During the week, WWTL rebroadcasts 91.3 WTRM, a Winchester, VA non-commerical religious FM. On weekends, though, WWTL airs its own programming and calls itself "the international station" and airs some foreign language programming, but mostly just plays a variety of music, some of which is foreign language, but a lot of which is just regular old U.S. pop music. Their towers are on Route 26 east of Frederick, but I'm not sure where the studios are...on the air, they give out a Frederick phone number and an L Street DC mailing address.

3095. WTB: Easy Listening!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: krapperj@isc.rit.edu
Message-ID: <4jd805$pkv@vixen.cso.uiuc.edu>
Source record: 24361

Reply-To: bpm1992@rit.edu

Yes, I'm looking for Easy Listening recordings
from the late `70's and `80's. If anybody has
some old records lying around or some sources
on picking up recordings like this, please
E-Mail me.

-Brian

--
-------------------------+---------------------------
| Brian McGlynn | Phone: (716) 424-8760 |
| N2KDT | E-Mail: BPM1992@RIT.EDU |
=========================+===========================
| "Electrical Engineers Do It With Less Resistance" |

3096. HIGH SCHOOL STATION NEEDS HELP

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: rbadesc@orion.it.luc.edu
Message-ID: <4jd806$pl0@vixen.cso.uiuc.edu>
Source record: 24362

I put out the call once again to any broadcasters who have
equipment gathering dust in their basements, whose stations are switching
over to computer equipment, or stations who have fully depreciated
equipment: out soon to go on the air student radio station is in
desparate need for a used but useable 'real' radio broadcast console.
We currently have had over $60,000 of equipment donated including
a NEOTEK production console from WFMT-FM (Chicago) and cart machines,
turntables, and a SMARTCASTER system from the Crystal Radio Group in
Kalamazoo, MI.
While we can use the production console, the students really need
to learn on a real radio broadcast console. The production console
posses problems for many of the student 'jocks' trying to 'mix' their
'rap' and 'hip-hop' and 'house' music. PLEASE, PLEASE, PLEASE, does
anyone have a console????
We have 9 inputs and need 4-5 outputs (2 CD's, 2 TT's, 3 carts, 2
R-R's). By the way, in case you haven't guessed yet, the board has to be
donated because the school board has NO money for the station. The
students have done this all on their own. Please help them!!
You can send the board (and any other working used equipment) to
my attention at the school: Roger Badesch, WKR Radio, Evanston Township
High School, 1600 Dodge Ave., Evanston, IL 60204. I am the
advisor/consultant to the students and the station. We are in the
process of investigating into the feasibility of applying for a frequency
in our area. Until then, we will be broadcasting over one of the
school's local cable channels.
Finally, is there one or two single sources to contact to get on
mailing lists for public service announcements other than the Ad
Council? Thanks for any and all assistance!

3097. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: "Donald D. Forsling" <forsling@netins.net>
Message-ID: <4jd807$pl2@vixen.cso.uiuc.edu>
Source record: 24363

sids1045@aol.com (SidS1045) wrote:
>The FCC doesn't care what you say before or after <call letters, city of
>license>.
>
>73.1201 Station identification.
>
>
(Part 1 snipped)

>(2) A station may include in its official station identification the name
>of any additional community or communities, but the community to which the
>station is licensed must be named first.
>

And thus, according to my understanding, the additional community or communities do _not_ have to be served by the station. It would seem that, for example, "WOI, Ames, Des Moines and Los Angeles" is a perfectly legal ID. IMHO, of course. Anybody feel or know otherwise?

Cheers,

Don

3098. European PD GRAD SCHOOL

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Dan O'Day <102404.1602@CompuServe.COM>
Message-ID: <4jd803$pkq@vixen.cso.uiuc.edu>
Source record: 24364
Cross-posted to: rec.radio.broadcasting,alt.radio.uk

Here's a brief advance notice of the line-up and dates for 1996's European PD GRAD SCHOOL. The brochure will be ready for mailing in a couple of weeks.

If you would like a more detailed description of the sessions & schedule, please e-mail me and I'll reply with a fuller version.

(I did not want to take up a lot of your download time with information you might not need.)

If you would like to receive our brochure via snail-mail, please give us your complete name & mailing address (and your station affiliation).

*Dan O'Day's PD GRAD SCHOOL

*WHEN: Saturday - Sunday, July 5-6, 1996

*WHERE: London, England (Sheraton Skyline Hotel, across the street from London Heathrow)

*COST: Earlybird registration costs $795(U.S.).

SCHEDULED SESSIONS & PRESENTERS

*AIR PERSONALITY PLUS (Dan O'Day)
(Two-part session, Saturday & Sunday)

*THE RADIO NEWS CONNECTION (Rasa Kaye)

*THE TOTAL RADIO EXPERIENCE (Lew Dickey)

*OUTSIDE-IN MARKETING (Dwight Douglas)

*BRANDING YOUR RADIO STATION (Lew Dickey)

*INSIDE 'THE MORNING ZOO' (Ross Brittain)

Hope to see you there!
--
Dan O'Day's
European PD GRAD SCHOOL, London, July 5-6, 1996
*AIR PERSONALITY PLUS (Dan O'Day)
*THE RADIO NEWS CONNECTION (Rasa Kaye)

3099. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Chris Oaks <wkxa@brutus.bright.net>
Message-ID: <4jd808$pl4@vixen.cso.uiuc.edu>
Source record: 24365

<barrett@iadfw.net> writes:
>
> As I understand it, as long as you get call letters and city of
> license in together, you can add other items to the ID. You're allowed
> to mention other cities you serve, as long as the city of license is
> mentioned first. The absolute minimum legal ID is the call letters
> followed by the city of license.
>
> Julie Barrett
>
>

The best Legal ID I ever heard was a few years back on WGTZ-FM/Dayton.
Their Legal was "Z-93 is WGTZ-FM, Eatin' Dayton Alive". For months it
astounded me that they got away with this, until I realized their
actual city of licence was the suburb of Eaton (Eatin').

What a classic!

- Chris.

3100. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4jd809$pl5@vixen.cso.uiuc.edu>
Source record: 24366

In article <4j7st5$sfk@vixen.cso.uiuc.edu>, Don Leonard Munthali <munthali@infi.net> writes:

>What exactly is the current FCC criteria for fulfilling the requirements >of the legal station ID every hour?

Call letters followed by city of license, for example, "WABC, New York." You can bury this phrase any way you please. For example, we end our :53 past the hour newscasts with "I'm (name) for KUZZ-FM, Bakersfield's news leader." That suffices as the legal ID for the hour, since it contains "KUZZ-FM, Bakersfield" in exactly that order as required. (Yes, nit-pickers, the call sign includes the FM in our case. We once had KUZZ and KUZZ-FM. When we changed the AM calls, we did not change the FM.)

Rimshot stations often list several cities after the call letters, which is legal as long as the first one is the city of license. Sometimes the big city boys do it, too--it's popular in San Francisco, for example.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

3101. Re: More on Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: wollman@halloran-eldar.lcs.mit.edu
Message-ID: <4jd809$pl6@vixen.cso.uiuc.edu>
Source record: 24367

In article <4jajvc$sdh@vixen.cso.uiuc.edu>, <rrsmith@mindspring.com> wrote:
>this is a legal id:
>
>wsb atlanta
>
>call sign = wsb
>city of licence = atlanta
>
>i understand that that this too would be legal :
>
>wsb fm 98.5 megahertz atlanta

Indeed, it would even be legal to say:

WSB-FM, channel 253, 98.5 MHz, WSB, Inc., Atlanta

>but my favoite is when they totaly blow it and say some sentence that
>might contain all the information but just in the wrong order.

There are a number of slimy operators who do things like this. Go to the Boston Radio Archives (URL below) index of samples, and tell your Web browser to look for the word ``illegal'' in the index pages. I think the worst one in the collection is WRCN-FM Riverhead / WMJC Smithtown, on the Eastern Long Island page.

>where you can get a copy on disk or through the net?

Some kind soul posted the entire text of 47 CFR 73.1201 to AIRWAVES a few months ago, and I HTML-ized it and placed it in the Archives as well. I'm planning on printing up a whole bunch of copies to hand out during my tower-hunting trips this spring and summer. The URL is:

ftp://radio.lcs.mit.edu/radio/bostonradio.html

The legal ID requirements can be found under `Other Radio Resources'.

-GAWollman

--
Garrett A. Wollman | Shashish is simple, it's discreet, it's brief. ...
wollman@lcs.mit.edu | Shashish is the bonding of hearts in spite of distance.
Opinions not those of| It is a bond more powerful than absence. We like people
MIT, LCS, ANA, or NSA| who like Shashish. - Claude McKenzie + Florent Vollant

3102. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: "Julian H. Breen" <breen@ix.netcom.com>
Message-ID: <4jd809$pl7@vixen.cso.uiuc.edu>
Source record: 24368

> Subject: Re: Imus, Clinton at Press Dinner
> From: Craig Sather <csather@msmail2.HAC.COM>
> Organization: None
>
> ...
>
> Could someone familiar with the morning drive numbers in New York,
> please report how Imus does against Stern. I always heard that Imus
> gave Stern a good run for his money in the ratings, but after
> witnessing an Imus performance first hand, I find that hard to
> believe.

In the Fall 1995 Arbitron Stern was first in AM Drive at persons 12+ with an 8.5 share. Imus generated a 3.5 share-- tied at eleventh with WADO, a Spanish language AM station.

In the money demo, adults 25-54, Stern was first and Imus was eighth with about one third of Stern's share. Even at eighth, Infinity makes a lot of money with Imus in New York. But, at number one it makes even more with Stern.

Yes, for the uninitiated, Stern and Imus are Infinity stablemates although the studios of WXRK are in Manhattan and WFAN's are in Queens.

JHB

++
Breen Broadcast	Arbitron Analysis
Six Queens, Pennington, NJ 08534	for
609-730-0070 609-737-1635 fax	Management, Mergers
E-Mail: breen@ix.netcom.com	and Acquisitions
++

3103. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: rhh@research.att.com
Message-ID: <4jd80b$pl8@vixen.cso.uiuc.edu>
Source record: 24369

Imus hasn't got a good sense of audience, or camera.

He's a wonder in his medium, which is radio.

Any true Imus listener listens expecting to wait, for that line that comes up out of a clear sky from the material at hand.

Much of the time is spent getting material at hand, to give this line its chance.

It may go many shows without showing up.

This doesn't translate to speeches.

The speech does, and wonderfully, give Imus material for his show.

Ron Hardin
Pataskala OH

3104. NEW RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Brendan Cosgrove <kevinc@awod.com>
Message-ID: <4jd80c$plb@vixen.cso.uiuc.edu>
Source record: 24370

Hi Everyone out there in Airwaves Land,
It's you good ol jingle lovin buddy "The CosMan" again. I was just wondering if anyone knew if the folks at JAM, Thompson, and TM?Century have produced any new jingle packages recently. If you know of any, have purchsed them for your station, or have copies of some recent demos, please e-mail me and let me know as I am trying to expand even further my jingle collection
Thanks
Brendan Cosgrove
Teenage Radio Fanatic
Summerville SC

3105. Re: KABC's New PD?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jmarvin@well.sf.ca.us
Message-ID: <4jd80d$pld@vixen.cso.uiuc.edu>
Source record: 24371

Thanks Tom hope all is well.

Jay Marvin
WLS Chicago

TomLeykis (tomleykis@aol.com) wrote:
: The new Program Director of KABC (as well as KMPC) is Andy Ludlum,
: formerly of KING and KIRO in Seattle and KMBZ/Kansas City.

: Tom Leykis
: Westwood One
: Los Angeles

3106. Re : Jim Bohanon

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4jd80b$pl9@vixen.cso.uiuc.edu>
Source record: 24372

> From: maxtrek@aol.com (MaxTrek)
>> bedtime@prodigy.com (DAVID ALLAN BOUCHER) wrote:
>
> >Is the Jim Bohannon show still being aired?
>
> >Jim Bohannon was selected to replace Larry King on Mutual....But
> >since that time, he seems to have dissappeared...and I haven't
>>been able to hear him in the Boston area?
>
> >Does anyone know?
>
> David...
>
> Jim Bohannon's program on Mutual is still being aired nightly. No word on
> how many stations carry the program, but I'm told its a substantial
> number, and he's in most markets. He also anchors Mutual's morning-drive
> newshour, "America in the Morning". I will leave it to others to answer
> the question of whether any of the numerous news/talk outlets in Bahstahn
> airs Jim's show.
>

"America In The Morning" anchored by Jim Bohannon airs
on WRKO AM 680, weekday mornings 5-5:30am..."AITM" is sandwiched
in-between 'the best of' reruns of "Classic Carr" (Howie Carr,weekdays
3pm-7pm) and "Clapprood and Whitley"(5:30am-10am; 5:30-7am block
is simulcast on New England Cable News)

I hope this helps.

-Mark
Boston Radio Watch

3107. Re: KCIN/KRPM Seattle - Now "Kiss 106"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jgbennie@vcn.bc.ca
Message-ID: <4jd80e$ple@vixen.cso.uiuc.edu>
Source record: 24373

Joe Capitano (BSNU33A@prodigy.com) wrote:

: On that informal ID of "Kiss 106," I wonder how much confusion this might
: create in some areas North of Seattle, where a Vancouver, BC station
: identifying as "97 Kiss FM" already exists.

I don't think it'll be too confusing Joe. I don't think 106
is available on Cable here and I've never been able to tune it in
at home.

And 1090 A.M. is not all that strong; WX at 1130 pretty well takes care
of it in town here.

Jim Bennie
CJJR FM
<with 3 different positioning statemnts for your listening pleasure>
Vancouver, B.C.

3108. Re: KCIN/KRPM Seattle - Now "Kiss 106"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Tom Taylor <totaylor@delphi.com>
Message-ID: <4jd80e$plf@vixen.cso.uiuc.edu>
Source record: 24374

Followup: Veteran GM Gary Taylor [no relation] will manage both the new "Kiss 106" and "Young Country" KYCW. He'd been GM at KYCW. EZ's currently LMAing both stations prior to closing. Gary Taylor to report to EZ Seattle exec Fred Schumacher, who's also overseeing KMPS, KZOK and EZ's other various media interests in Seattle (like a magazine and Internet stuff). Tom Taylor/Inside Radio ("Tom@Inside-Radio.com")

3109. Jingles and Airchecks

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Tim Brown <timb@netins.net>
Message-ID: <4jd80c$pla@vixen.cso.uiuc.edu>
Source record: 24375

Hi,

I am a collector looking for WLS airchecks from the late 60's through the mid 80's (unscoped or scoped.) Have most of the airchecks from the "commercial" aircheck companies. Also looking for the WLS Jody Lyons "Rock of Chicago" jingles from l972 (would prefer air versions) and the WLS PAMS "Windy" (air versions) package from l976. Have checked with Ken R, Ricky the K, and Ben Freedman, who have access to the PAMS material and the "Windy" air versions master seems to be "lost." Anybody know where else to look?

Also looking for Tanner packages from KGRC in Hannibal, MO. Anybody who use to work there have a dub? The station no longer has their reference copies.

Thanks in advance for any help you may be able to give. Tim

3110. Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: tonysant66@aol.com
Message-ID: <4jd80f$plg@vixen.cso.uiuc.edu>
Source record: 24376

You've read it wrong.

The latest Arbitrends came out in March, and even though they HAD to note WKTU (because that is what they call themselves now), the ratings were a reflection on when the station was WYNY.

I guarantee you to look out for the Arbitron ratings and you will see 'KTU catapult to the top. Not disrepecting country music..I want to see that back on the radio for fans of that music, but don't bash 'KTU because we have been waiting for this for 4 years.

Thank you.

Tony Santiago

****
DISCLAIMER: I am not employed by WKTU or in any capacity of Evergreen Broadcasting. All opinions are solely mine.

3111. Re: K X B T -- 1640 KHz Vallejo, California

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Roy <70353.2265@CompuServe.COM>
Message-ID: <4jd80g$pli@vixen.cso.uiuc.edu>
Source record: 24377

It's 4:12 am here in Philadelphia, PA on Wednesday, March 27, 1996, and I am listening to your station right now, running the "Soul Food Cafe".
KXBT has been playing songs such as "hey There Lonely Girl", by Eddie Holman, "Expressway To Your Heart" by the soul Survivors, and "Disco Lady" by Johnnie Taylor. A very quick ID was given at the top of the hour. Signal is fair to poor--lots of fading and static--but readable. I believe the nighttime power is 1,000 watts, is that correct?

--
Roy
70353.2265@compuserve.com

3112. Re: Evergreen to buy KYLD San Francisco?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: dk@crl.com
Message-ID: <4jd80h$plj@vixen.cso.uiuc.edu>
Source record: 24378

Drew Haus wrote the quoted material below:

" move, he takes many of KMEL's top air staff and programmers with him.
" Then, Evergreen "buys" Mancow from Wild 107 (KYLD) to stop losing
" morning listeners from KMEL to KYLD.

They offered Mancow Muller more money. SF stations are known for not paying top dollar for talent. I don't blame him for moving. If your observation is true, I should think Evergreen would have preferred to keep Mancow in SF and build upon his already rising reputation, rather than move him to a new city and have him go back to being unknown.

--
(c) 1996 365,000 homes use the fire department each
David Kaye year; 700,000 homes need termite treatment.

3113. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4jd80h$plk@vixen.cso.uiuc.edu>
Source record: 24379

I have have discussions on just this matter with BMI. They consider MOH to be "broadcasting", believe it or not. But that makes it easy for a radio station to put itself on hold since it already has a license for broadcast performance of the cleared material. I have not discussed this issue specifically with ASCAP but they vary little from BMI on legal definitions.

Grant

On 26 Mar 1996, Conrad Trautmann wrote:

> > [Moderator's Note: I know ALL the arguments about this matter, but I
> > still think it is a stinking form of petty double-dipping to charge a
> > radio station for playing records (a public performance) then to try
> > to extort another fee when that public broadcast is received in a
> > place of business. I am all in favor of composer's making money, but
> > it still smells. Bill]

3114. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Chris Oaks <wkxa@brutus.bright.net>
Message-ID: <4jd80h$plm@vixen.cso.uiuc.edu>
Source record: 24380

> > [Moderator's Note: I know ALL the arguments about this matter, but I
> > still think it is a stinking form of petty double-dipping to charge a
> > radio station for playing records (a public performance) then to try
> > to extort another fee when that public broadcast is received in a
> > place of business. I am all in favor of composer's making money, but
> > it still smells. Bill]

You want petty... I read an article (I think from the NAB, but I'm not sure) some time back that described this scenario.

A plumber's union holds a convention at a popular hotel. At the evening dinner they hire a DJ to play tunes. ASCAP/BMI can charge the DJ for profiting from the performance, and charge the union for the music rights since they are entertaining their members, AND the hotel for rights because they're making money off the whole convention! Triple-dipping from ONE performance!!!

But, then again... if you're walking down the street humming a favorite tune and someone hears you, ASCAP could get you for that too, right? I think I'm gonna start my own music licensing agency.

- Chris.

[Moderator's Note: I am always looking in the bushes when I play my guitar around the campfire, for an ASCAP/BMI agent. I am all for protecting property, but these guys are getting totally out of control with their extortion. Bill]

3115. Re: Selecting station for company's phone system "music on hold"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4jd80j$plr@vixen.cso.uiuc.edu>
Source record: 24381

It is a fairly common practice to copyright the arrangement of material
which is otherwise in the public domain. In those instances you are
still subject to the shakedown.

Grant

On 26 Mar 1996, Neil D Weiser wrote:

> Don Ritchie K8ZGW (k8zgw@hamnet.org) wrote:
> : |The best, IMHO, is to use C.D.'s of old classical music that is not
> : copyrighted. You can find some great "no name" C.D.'s at Best Buys or your
> : local record store for around $6 or $8 and have no ASCAP/BMI worries.
>
> This raises the question: If your MOH is an all-classical music station,
> does this get around the BMI/ASCAP shakedown?
>
> Last I looked, neither BMI or ASCAP has Mozart, Bach or Beethoven under
> contract.

3116. Re: FM all news

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: "william (w.g.) moss" <william@bnr.ca>
Message-ID: <4jd80j$pls@vixen.cso.uiuc.edu>
Source record: 24382

In article <4j5n1l$ce0@vixen.cso.uiuc.edu>,
Don Leonard Munthali <munthali@infi.net> wrote:
>
>
>Anyone know what happened to the CKO radio network in Canada? Many years
>ago it was broadcasting ALL-NEWS on the FM band...
>
>It has since gone dark, leaving a trail of prime FM allocations in its
>wake, namely 99.1 in Toronto...
>
>Any word as to when (or if) the CRTC will re-assign these frequencies
>across Canada?

I don't know about the ex-CKO frequencies out west, but CKO 106.9 in
Ottawa went to "The Bear" CKBQ when CJSB switched from 540 AM last
year. We're now left with CHUM's CFRA talk radio 580, Rawlin's
CFGO/Energy 1200 hit radio (with a fantastic wideband stereo signal,
by the way), and Roger's (ex-MH) CIWW 1310.

Montreal never had CKO on FM -- they took over CFOX's 1470
frequency adssigned to the Montreal suburb Pointe Claire. 1470 has
never been reassigned, AFAIK.

William
--
==========
William G. Moss disclaimer: not the views of Nortel
Nortel, Ottawa +1 613 763 8108 email: william@nortel.ca
==========

3117. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: kuzz1@aol.com
Message-ID: <4jd80k$plt@vixen.cso.uiuc.edu>
Source record: 24383

In article <4j7str$sgk@vixen.cso.uiuc.edu>, slwork@netcom.com (Steve Work) writes:

>KUZZ1 (kuzz1@aol.com) wrote:
>
>: The interest of broadcasters is to attract a listening audience.
>
>No it's not. It's to create advertising revenue for themselves.

The second doesn't happen without the first.
'
>
>Of course, the first step in maximizing ad revenue is to make sure your
>entire audience is 25-54, because that's where the ad dollars are.

That's not radio's fault. That's advertisers' fault. I don't like it, but there's nothing I can do about it if they refuse to believe anybody my age has any money.

> If there are 100 music channels on a
>satellite service, the chances are much better that I will find one to my

>liking. Better than the 10 or 15 music choices I have now.

Only in the beginning. It's the same phenomenon that has driven quality from television. The more the audience is sliced up, the more costs must be cut, and the more programming must be aimed at the lowest level of taste in order to survive. You'll have the Elvis channel, the Beatles channel, the 1963 channel, the punk channel or whatever, but it will all be narrowcast. You'll have to do even more station-switching to get variety!

>: If you've ever switched stations when a song you didn't like or a newscast
>: or a commercial came on, you're part of the problem.
>
>Reacting to the problem. I hope the buttons on my car radio don't break
>from all the punching.

No, part of the problem, because you won't tolerate the very variety you demand. Your behavior belies your stated beliefs. It shows you do not want what you say you want. Most people don't. Every radio programmer knows that the listener who says he/she wants more variety is too fickle to stay through even one tune he/she doesn't like. The natural reaction to that is to try to find out which music the target audience likes most, and confine the format to that music.

But another poster here put it best, noting that it's what goes between the songs that really makes a great radio station. My attitude has always been, if all you want is music, go play your records, CD's or tapes.

Mark Howell
News Director, KUZZ-FM/KCWR
Bakersfield, CA

3118. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4jd80k$plu@vixen.cso.uiuc.edu>
Source record: 24384

I would like to offer a differeing point of view here which I think has some validity because I was playing Fats and Chuck when they weren't oldies and I have a clear recollection of "Top 40" in those days.

The problem IS the music played by the oldies sttaions. Because it is NOT the original mix. "Oldies" has come to be defined as a certain type of old rock. That is not the top 40 of yesteryear. In those days we played the hits...ALL of them...no matter what catagory. It was not unusual to air Jerry Lee Lewis, Doris Day, the Four Lads, and the Mormon Tabernacle Choir (yes, the actually had a hit) in the same half hour. Not to mention Johnny Horton and Johnny Cash.

Even the dreaded (by our parents) top 40 stations managed to expose listeners to a wide variety of music. Today's highly researched stations have no choice but to become a lot more boring a lot more quickly.

But nothing in this world is as consistent as change. The days of Dan Diamond getting 50 shares in the afternoon on WNOE are gone forever. All of us can complain about the way things are but there is a tendency to become a little more cautious when it's our own bucks on the line. We can no longer afford to take chances because there are now 50 or 60 viable signals in Detroit where there used to be ten. Instead of a few stations in New Orleans there are now a few dozen.

The economic pie can be sliced only so many ways before people (and stations) get hurt.

Grant

(Thank you, anti-simulcast rules. Thank you, 8090.)

On 26 Mar 1996, ENTICY1 wrote:

> It IS a top 40 list. THE original top 40 list. The reason you think they
> play the same tunes too much is because all you are hearing is the music.
> If oldies radio was what oldies radio was (when IT was top 40) you would
> be listening to entertainment where the music filled the gaps between the
> fun and the commercials. The music was secondary when it was new. To make
> an oldies station succeed today it has to be the same way. Inexperienced
> programmers and owners who want an oldies station take the songs that were
> hits during a particular era and put them on the air with liner card
> reading, boring deliveries, where fun is considered to be a four letter
> word. It is thought to equal a real four letter word,, cost. It isn't.
> Talent doesn't cost more it just takes more.

3119. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Brian <brian@donet.com>
Message-ID: <4jd80m$plv@vixen.cso.uiuc.edu>
Source record: 24385

> There are those who say if a listener likes the station, they'll
> listen in spite of less than optimum audio or signal; others feel
> that Joe Listener will punch the button on the radio on the slightest
> snap, crackle or pop. I'd find any objective evidence one way or
> another to be mighty interesting and food for thought....

I think it would be extraordinarily difficult to find any objective evidence, I can offer this anecdotal evidence....

Here in Dayton, OH, ARS owns or influences WMMX (Mix), WTUE (AOR), and The Edge (with AC WLQT and oldies WDOL soon to come and WCLR/WZLR in a LSA). Thus, one engineer sets a lot of the audio processing in this town, and he apparently *really* likes Bass with a capital B! Other stations seem to set their processing to achieve a similar/comparable sound. There is not a single station in the Dayton metro with a reasonable, interesting, or "magical" high end!

Because of this, a friend of mine *avoids* listening to Dayton radio altogether. Only one of his 18 car presets is a Dayton station - all others are set for Cincinnati and Columbus stations! He chooses to accept noise and static to gain an accurate and/or interesting high end.......

Wanting to have *some* idea of what's going on in my own market, I'm a little more generous with Dayton presets -- 33%!

Brian Kelly / Dayton, OH

3120. Production Engineer/Editor Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Rich Roszel <74157.346@CompuServe.COM>
Message-ID: <4jd80m$pm0@vixen.cso.uiuc.edu>
Source record: 24386

Christian Ministry seeks professional for the following position:

PRODUCTION EDITOR, preferably with digital editing experience.
Will record, edit and help produce first class and inventive
radio productions.

Send tape, resume, and salary history to
Christian Financial Concepts
Attn: Steve Moore, Vice President of Broadcasting
601 Broad Street SE
Gainesville, GA 30501

NO CALLS OR E-MAIL OF REUMES PLEASE. Christian Financial
Concepts is an EOE.

--
Rich Roszel 770-534-0529 ext 215 (office)
Producer/Engineer 770-536-7226 (fax)
Broadcast Division 74157,346@compuserve.com (E-mail)
Christian Financial Concepts

3121. Consumer Reporter/Producer Wanted

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Rich Roszel <74157.346@CompuServe.COM>
Message-ID: <4jd80n$pm1@vixen.cso.uiuc.edu>
Source record: 24387

Christian Ministry seeks professional for the following position:

Experienced CONSUMER REPORTER/PRODUCER for nationally syndicated
radio programs. Must have working knowledge of financial and
economic issues. Will dig, research and produce quality features
and interviews.

Send tape, resume, and salary history to
Christian Financial Concepts
Attn: Steve Moore, Vice President of Broadcasting
601 Broad Street SE
Gainesville, GA 30501

NO CALLS OR E-MAIL OF REUMES PLEASE. Christian Financial
Concepts is an EOE.

--
Rich Roszel 770-534-0529 ext 215 (office)
Producer/Engineer 770-536-7226 (fax)
Broadcast Division 74157,346@compuserve.com (E-mail)
Christian Financial Concepts

3122. Re: Question on processing..

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Grant Hudson <ghudson@voicehouse.com>
Message-ID: <4jd80n$pm3@vixen.cso.uiuc.edu>
Source record: 24388

Don, you might want to visit a local musical instrument outlet and look at the equipment that is used by rock bands. Brand names like RockTron and DigiTech come immediately to mind. I think you'll be pleasantly surprised by both the prices and the audio quality.

Grant

On 25 Mar 1996, Don Leonard Munthali wrote:

> Anyone know where a limiter/compressor suitable for "recreational" use
> at home could be found?
>
> A nice, relatively "cost-effective" unit that would give my home tapes
> that "processed" sound...

3123. ST. LOUIS RADIO WATCH 3/26 -- DORSEY SPEAKS ABOUT

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4jd80r$pm9@vixen.cso.uiuc.edu>
Source record: 24389

SS> Dorsey's claim isn't so far-fetched. If a third of KMOX's audience
SS>from 6-11 a.m. followed the pair to WIBV, they could average anywhere
SS>between a 3 to a 5 percent share.

That a humongous "if." I've seen many situations where personalities moved from one station to another, never to recover their former audiences. In cases like KMOX where its heritage franchise is far stronger than any newcomer, you'll probably see WIBV gain a slight increase (maybe from 1.0 to 1.5). I seriously doubt WIBV will be a threat to KMOX. They'll probably increase their presence in the market so they'll be able to make a good living, but not knock KMOX out of the box.

I'm always skeptical of claims of future dominance when a signal doesn't cover the entire metro. It looks great in print to puff out one's chest and boast. It's another matter to accomplish the feat with a suburban signal.

SS> There are two crystal ball questions right now --- will KMOX
SS>listeners stay with the the current 6-11 a.m. lineup of Charles Jaco,
SS>Nan Wyatt, and Charles Brennan? And will WIBV's 5,000 watt directional
SS>signal cut down on the reach to the TSA (total survey area?).

Most likely, the answer is yes to both. I believe you'll find that the station has too much history to it to expect listeners to abandon it just because a few personalities change. Over time, however, if those new personalities don't measure up the audience will go elsewhere.

SS> Critics of Dorsey's action say WIBV won't succeed because many
SS>listeners in St. Louis can't pick up the station at night. But Dorsey
SS>easily rebuffed them with a response only a super-savvy professional
SS>can present.

SS> "When we took a look and prepared a pro forma on the station,
SS>everything was based during daylight hourse, so that anything else we
SS>did would be gravy," he told Berger. "It was all done on a very, very
SS>conservative basis.

It doesn't take a "super savvy professional" to answer this. It takes a good businessman. What we often fail to realize is that ratings don't guarantee success. There are many stations that make great livings with low ratings. It depends on your sales department and their ability to maximize the value of the product. Not everyone can be #1, yet many #10 stations outbill the rating champs. In the end, the real test of a succesful business is how many wheelbarrows of cash you take to the bank, not the ability to boast about ratings on the Internet.

WIBV's previous owners have created a cantankerous, hot talk station under some difficult conditions. Even a suburban station can find a profitable niche on the outskirts of a city if they do it right. From what I've heard, the new owners will carry that much further. They don't have to be #1. They just have to program and sell smart.

SS> Dorsey said if on-air announcers decide to affiliate with the
SS>American Federation of Radio Television Artists (AFTRA) or any other
SS>union, that station management will honor that decision.

They'll have no choice if an election is held and the staff votes for it.

Personally, I think the "new" WIBV will be a very viable operation. I wish them the best of luck. It sounds to me as though they're doing it the right way.

Rich

[Moderator's Note: Also, WIBV is on the east side of the river in Illinois, and they protect co-channel KTTS-AM in Springfield Mo, 200 miles SW of there, so they have a null toward St. Louis at night. Plus they are only 5,000 watts as opposed to KMOX' 50,000 non-directional. Bill]

3124. Re: Tapecaster

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Garysice@Tiac.net
Message-ID: <4jd80s$pmd@vixen.cso.uiuc.edu>
Source record: 24390

The Veshman <veshman@ns.iconn.net> wrote:

>kLIP wrote:
>>
>> I am looking for a Tapecaster dealer or parts house. I am currently
>> helping a School NonComm station out with some repairs and I have a
>> Tepecaster cart machine with shorted motor windings. Does anyone know
>> where I can obtain parts.
>>
>> Thanks
>> Ruben Duckworth

Tapecaster went out of business a couple of years ago. I tried to get some parts, called the former owner, and was told that no more parts per se exist. However, I just dismantled my voice over studio and have a Tapecaster 701RP mono record/play unit in mint condition - I bought it in 92 (one of the last ones they sold). e-mail me at Garysice@Tiac.net - I could be talked into parting with it (I haven't touched it in over a year).

-Gary

3125. Rush On Reeves

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jmarvin@well.com
Message-ID: <4jd80p$pm4@vixen.cso.uiuc.edu>
Source record: 24391

This morning as I was leaving WLS I heard Rush on the replay attacking the speech Christopher Reeves made on the Oscars about social responsibility in movie making and there was to film making than just money. Rush called this typical of Liberals. Could someone please tell me what the difference is between what Reeves was saying and what Bob "The Walking Corpse" Dole had just said a few months ago? I think this is *proof* that the title to Al Frankin's book is right on target.

Jay Marvin
WLS
Chicago
jmarvin@well.com

3126. Looking for old Western Electric AM xmtr

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: rhstein@interaccess.com
Message-ID: <4jd80s$pmf@vixen.cso.uiuc.edu>
Source record: 24392

I looking for an old (1930's) Western Electric 1kw am
2 cabinet transmitter.
Ron Steinberg 847 678 7000 voice
708 773 0822 fx
708 996 9376 pgr

3127. Stern In Hartford, CT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: The Veshman <veshman@ns.iconn.net>
Message-ID: <4jd80p$pm5@vixen.cso.uiuc.edu>
Source record: 24393

Yes folks-

It's true....Howard Stern MAY be returning to Hartford, CT. WCCC's (107-FM, AOR) morning show will soon have an expired contract, and the station is considering bringing "Howie" in. The $300,000 price tag (per year) is making management hesitate (not surprising, since they are still using Tapecaster mono cart machines at a 50KW radio station).

The question: Can Sebastian (WZMX 93.7 FM, 70's station) survive??

- V

3128. colmes, manno to stern net?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: wkdr <wkdr@together.net>
Message-ID: <4jd80q$pm6@vixen.cso.uiuc.edu>
Source record: 24394

anybody know about the howard stern network? when will
the line-up be announced? is it true alan colmes and
louie manno will be named to it? what's up?

3129. STILL LOOKING for 'UNCLE DON' ANDREWS from WSGW in SAGINAW, MI.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: Roger L Eaton <roger53@holland.it.earthlink.net>
Message-ID: <4jd80t$pmg@vixen.cso.uiuc.edu>
Source record: 24395

I am still trying to get a lead on what ever happened to my favorite DJ's

from the 50's and 60's Country Music. I heard that he moved to Florida,

but am not sure.

Would like to find someone out there that might have taped some of his

Sat. Nite gigs on WSGW 7PM til Midnite

Write soon, Roger

3130. Re: Radio equivalent of VCR ?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jeezcj@aol.com
Message-ID: <4jd80u$pmh@vixen.cso.uiuc.edu>
Source record: 24396

>>>What is the best way to achieve for radio broadcasts the type of
: > recording that is done for TV using a VCR? My objective is just to
: > time-shift my listening to various programs. I thought that this would
be
: > a standard kind of thing, but stereo stores say they have never heard
of
: > such a thing.

I used to record on a normal VCR tape....set on 6 hour mode.....the
quality was very good..have to input the radio into the VCR..cant remember
how I did it though

3131. Re: about Steve Dahl

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: rabiddogma@aol.com
Message-ID: <4jd80q$pm7@vixen.cso.uiuc.edu>
Source record: 24397

It wasn't a editorial, it was a question and answer forum in the sun-times. He didn't say much. He said that he is currently in florida and bitched about how Garry burned him. He said he quit drinking.

Garry Myer had a rebuttal on the Air (WLS) the next day. He said that he left because Steves drinking and behavior became unbearable.

3132. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4jd80v$pmi@vixen.cso.uiuc.edu>
Source record: 24398

In article <4jak0b$sg8@vixen.cso.uiuc.edu> Dale Randall <daler@uslink.net> writes:
>What surprised me about this call letter change was my understanding
>that WAVC topped all other Duluth stations in the last book. Isn't
>it rather unconventional to trash a winning formula?

Last year's book was 13.8 (?) (Number 1). The year before that (before Kat
Country signed on) it was around 20. Now they've got to work their way up
from 0 with their new name.

Jon/Superior WI

3133. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jd80v$pmj@vixen.cso.uiuc.edu>
Source record: 24399

>What surprised me about this call letter change was my understanding
>that WAVC topped all other Duluth stations in the last book. Isn't
>it rather unconventional to trash a winning formula?

They're making the same mistake as K-102 (KEEY) in the Twin Cities made 3 years ago when WBOB went on-the-air. Overreacting to a new "hot" country compeititor, and throwing away their heritage market position in the process. The results will be the same, too. Remember, in 1993, K-102 had in excess of an 11-share. BOB cut that in half and beat them within 2 years.

WAVC made a HUGE mistake here, one that will come back to bite them in the you-know-what!

-Drew in Sunny Central Florida-

3134. Re: WBZ homepage?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: manuelia@star.net
Message-ID: <4jd80v$pmk@vixen.cso.uiuc.edu>
Source record: 24450

gdallal@world.std.com (Jerry Dallal) wrote:

>Talk1370 (talk1370@aol.com) wrote:
>: Ran across a homepage for WBZ-TV (Channel 4) the other day;
>: it's got links to the Yahoo TV area and to the Boston radio/TV dial
>: home page, as well as various other industry lists...can't recall
>: the URL offhand but it's there.

>If it was there (on a test basis?) it's gone now.
>I just ran an Alta Vista search and the pages I found, with one
>exception, had hot links to GBH, GBX(!), CVB, and HDH, but no BZ.
>The one exception had BZ labeled 'New' but when I tried to go there, I
>was told that the item was not found.

The page is under developement and is not available to the public at
this time. Look for it in about a week or two.

Mark Manuelian
WBZ Radio Engineering

>[Moderator's Note: I am surprised that Scott Fybush hasn't chimed in
>on this one. Bill]

3135. Re: Westinghouse Strikes Again... does WGA?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-28 00:00:00 UTC
From: honzman@usaor.net
Message-ID: <4jd811$pml@vixen.cso.uiuc.edu>
Source record: 24451

>
>Did you know Westinghouse is playing hardball with the
Writers Guild of
>America (East and west)?
>
>Negotiations have been going on for weeks... CBS wants
"multi-tasking" that
>would allow anyone to write so long as it encompassed the
minority of their
>work (49% of any employee's job could be writing) and the
ability to "lay
>off" at will without any regard to seniority and with no
recall rights.
>
>They also want to:
> Pay temps (per diems) less than they currently make
> Eliminate the overnight differential (15%) for those
working 12m-7a (t-v,
>graphics, promo)
> Scrap a guaranteed level of benefits over the life of the
contract
> Eliminate the right to petition to get off an
undesirable shift after a
>long time working it
> Eliminate any paid lunch, and impose several other new
"working
>conditions."
>
>
Welcome to Westinghouse! The Group W station all went
through this years ago. WINS in New York was hit by a
huge AFTRA strike over similar issues a few years ago. The
station was staffed by management during the strike --- and
the ratings rose during that time.

When Westy chairman Michael Jordan says the CBS stations
just aquired need to become more cost effective --- this is
what he means.

Welcome aboard!

3136. Indianapolis RadioWatch 960328

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Jim Grey <jimgrey@iquest.net>
Message-ID: <4jffn5$9mj@vixen.cso.uiuc.edu>
Source record: 24452

WZPL INVOLVED IN BROAD RIPPLE GOOSE CONTROVERSY -- Driving along Westfield Boulevard in Indianapolis's Broad Ripple district often involves dodging geese that have wandered into the road from the nearby canal they call home. Residents complain that the geese damage their lawns, leave lots of smelly droppings in their yards, and sometimes bite passersby. Meetings of the Broad Ripple Village Association, which acts in the interest of the neighborhood, have recently centered on the goose situation. BRVA members have discussed options to reduce the number of geese. WZPL (99.5, CHR) had heard that the BRVA would vote at their March 19 meeting whether to remove some of the geese to another location, and took the position that all the geese should remain-. To draw attention to the issue, the station faxed pro-geese press releases to newspapers and television stations and even broadcasted live from Broad Ripple on the morning of the 19th. No vote was held at that evening's BRVA meeting, but WZPL morning show co-host Julie Patterson said that she knew that BRVA was at least going to discuss the issue. She promised further coverage of the issue, especially the BRVA's next meeting in May.

WZPL STUFFS A SUZUKI IN GIVEAWAY -- WZPL's latest contest will place four strangers into a new Suzuki Sidekick. The last one left in the car gets to keep it. Contestants will enter the car at noon on Saturday at a local shopping mall. They'll be allowed five minutes every three hours to answer nature's call -- but they will not be allowed to read, watch TV, change clothes, or take showers. The contestants will also raise money for a local charity as part of the stunt. If more than one person remains in the car at the end of the contest on April 13, the person who raises the most money will win the car.

WRZX ADDS MONTHLY REGGAE PROGRAM BY LOCAL REGGAE LEGEND -- Beginning this weekend, WRZX (103.3, Alternative) will begin airing a reggae program called _Dread of Night_ at 8 p.m. the last Sunday of each month. The program, which aired for several years on an Indianapolis noncommercial radio station that is no longer on the air, is the brainchild of well-known local reggae disciple Allen Deck. Deck is familiar to many Indianapolis radio listeners who remember his "Allen Deck at Large" feature on WNAP-FM in the 1970s.

WNDE ANNOUNCES AUTO RACING SCHEDULE -- WNDE (1260, sports/talk) will carry several auto races this year, including Sunday's Food City 500 from Bristol, TN, the April 14 First Union 400, and the April 21 Goody's 500.

--
jim grey |beebeebumbleandthestingersmottthehoopleraycharlessingers
jimgrey@iquest.net|lonniemackandtwangin'eddiehere'smyringwe'regoingsteadyta
--
http://www.iquest.net/~jimgrey/ -- a tiny voice needlessly saying little.

3137. Nashville RadioWatch 3/28/96

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Michael Donegan <mdonegan@edge.net>
Message-ID: <4jffn6$9n0@vixen.cso.uiuc.edu>
Source record: 24453

Nashville Radio Watch (3/28/96)

WKDF-FM's modern rock format was the only station to show any significant change in the latest numbers....up one full point....to fourth from fifth. Country continues to dominate with WSIX-FM a solid #1 and WSM-FM five points back at number two.

The readers of Nashville's alternative weekly newspaper, The Scene, have named WSIX morning man Gerry House as the best disc-jockey in its Best Of Nashville poll. WRLT-FM (adult alt) was named best radio station and also the best radio station suffering from an identity crisis. Teddy Bart of WKDA-AM was named best radio talk-show host.

WGFX-FM (arrow) afternoon personality Lisa Manning's sister, actress Lori Alan, appears on tonight's "Boston Commons" on NBC-TV. Manning is the second Nashville radio personality with a sister appearing on a network sitcom. WSIX morning sidekick/producer Devon O'Day's sister Faith Ford plays the part of Corky Sherwood on CBS-TV's "Murphy Brown".

It has been a rough couple of months for veteran Nashville talk show host Les Jameson. First Jameson was fired from his long-time midday job at WLAC-AM. The next week he underwent heart surgery. Then one week after starting his new job at WIZO-AM, he found out he has prostate cancer. Then a week later Les suffered a stroke. He's now in the Columbia Summit Hospital. WIZO officials say they will keep Les' job open until he's able to return. Cards to Les may be sent c/o WIZO, 1814 Carters Creek Pike, Franklin TN 37064.

Mike Donegan

##
"I kept throwing that radio through the window each time I got drunk and it would sit out
there on the roof still playing -- a magic radio, a radio with guts."
Charles Bukowski
##

3138. Re: APRIL FOOLS DAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: andy soule <102404.3225@CompuServe.COM>
Message-ID: <4jffn6$9n9@vixen.cso.uiuc.edu>
Source record: 24454

Reguarding the space shuttle landing in San Diego,

I believe the Shuttle is due to land on sunday...this might work again.

Andy Soule

3139. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: talk1370@aol.com
Message-ID: <4jffnc$9qg@vixen.cso.uiuc.edu>
Source record: 24455

"Can you imagine what this noise floor would be like...?"
Go to any Class B regional channel at night and check out
what happens when just 10 or 12 stations running 5 kW
and mutually protecting each other, start colliding in the
hinterlands. Now multiply it by 20. AAAAUUGHHHHH!
No, IBOC plus a thinning of the stations that just serve
as robot satellite relays, and provide their towns with no
real local service, will accomplish much more.

Bob Smith, middays WXXI-AM 1370 Rochester NY

3140. Re : Craig Back in Hartford Market...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Mark Shneyder 2-4219 <nhmas@gauss.med.harvard.edu>
Message-ID: <4jffnd$9qh@vixen.cso.uiuc.edu>
Source record: 24456

> The Veshman <veshman@ns.iconn.net> wrote :

>Rumour has it that Gary Craig will be back in Hartford, CT within the
>next 6 months or so. American Radio Systems, who is in the process of
>purchasing the WTIC combo, plans on (strong possibility) hiring Mr.
> Craig back for the morning show.
>
>What stations will do for numbers!!!

Craig is currently doing the morning drive at all-70's WEGQ
"The Eagle" 93.7FM in Boston. However, considering the fact
that ARS management has publicly made its point in the Boston
daily back in January that Craig by no means has the lock on the
Eagle morning job, the Hartford rumor may not be all that farfetched...

I still think that much rumored Sebastian(currently on WZMX-93.7FM
in Hartford) simulcast on Boston's WEGQ-93.7FM is a strong
possibility down the road...

-Mark
Boston Radio Watch

3141. Brenda Jones, WWDM dies

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4jffn7$9nm@vixen.cso.uiuc.edu>
Source record: 24457

Reply-To: powell@scsn.net

Brenda Jones, News Director of WWDM-FM died yesterday. She had been
with the station since 1981, and was well respected here in Columbia.
She worked hard and very few knew of the heart problems plagued her
for some time and took her away from us at such an early age of
39......

<sigh>

Powell

3142. Re: Where's Dave Logan?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4jffne$9qi@vixen.cso.uiuc.edu>
Source record: 24458

In a previous article, BGSV75C@prodigy.com (Poindexter Regan) says:

>
>
>Hi All, I'm wondering anyone knows what if anything Dave Logan is up to
>these days. He was at WLUP/Chicago for a few years, left to work in
>Phoenix as o.m. of a 4 station combo for a while, and then I heard about
>6 months ago he'd "moved on" again, but didn't hear where. Does anyone
>know where he's at now?
>
I don't know if it's official yet...but Dave is supposedly the
new PD at Group W/CBS KRQR-FM, San Francisco, which will
undergo a call letter and format change and re-emerge as
"The Bridge".

3143. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: powell@scsn.net
Message-ID: <4jffn9$9pa@vixen.cso.uiuc.edu>
Source record: 24459

VUBS79A@prodigy.com (Drew Durigan) wrote:

>Bottom line: higher power for the graveyard AMs would be a DISASTER...
>both for themselves, and also for the regional and clears on adjacent
>frequencies. Dial your radio up to 1230, 1240, 1340, 1400, 1450, or 1490
>at night and notice how high the noise floor is!

I work at a 1240, and the night time signal is NO better, often WORSE
that with the old 250 limit. WKDK was the first on 1240, but here they
are in so tight, that going to ANY higher power would be a disaster!

Quite a bit higher than
>it was back when nighttime power was 250 watts, BTW. Can you imagine
>what this noise floor would be like if every one of these hundreds of
>stations were running 5KW instead of 1KW?

Down here listen to 1070 and you get a small demo of what it would
sound like.

Powell

3144. NEED A SOURCE OF MONTHLY EVENTS

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: hilley@postoffice.ptd.net
Message-ID: <4jffnf$9qj@vixen.cso.uiuc.edu>
Source record: 24460

Until recently, Radio Online was providing us with a list at the beginning of each month of events and observances such as "National Fastfood Month", "Butcher Appreciation Month", etc. They were sometimes kind of offbeat, but true (as far as we know!). For some reason, they're not doing that anymore. Is there a spot on the Web (I just spent two hours looking!) where I can get this information in one place? Anybody?? It's always fun to use on the air and we miss it...Thanks!
Kevin Hilley
Kool 99.3 - Harrisburg, PA

3145. Re: Evergreen to buy KYLD San Francisco?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: djsendm@aarising.com
Message-ID: <4jffng$9qk@vixen.cso.uiuc.edu>
Source record: 24461

In article <4jajv6$scp@vixen.cso.uiuc.edu>, hotter@slip.net (Drew Haus) wrote:

> I hope this ain't happening. Evergreen has basically destroyed the
> San Francisco market. First, Evergreen moves KMEL PD Keith Naftaly to

>From the rumors that have been going around it would seem as though what would happen in the case that Evergreen did purchase KYLD, KYLZ and KSOL is that KMEL would revert back to being more Urban with KYLD/KYLZ sticking to a more "dance" oriented format. KSOL would apparently remain as it is, at least for awhile. The SF Examiner reported last week that there were deals by Evergreen to purchase the three stations at a whopping $42 million but that talks had broken down. A radio web site called Radiologon reported on March 22nd that the sale had apparently gone thru and that KYLD/KYLZ PD Michael Martin was a bit upset. However, there has been no confirmation of the sale and so far all parties involved have denied it. Of course, in radio they usually deny everything until the change really happens. :)

Nelson Wong

3146. Re: Evergreen to buy KYLD San Francisco?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: glenn gutierrez <glenn@crworld.com>
Message-ID: <4jffnh$9qm@vixen.cso.uiuc.edu>
Source record: 24462

Drew Haus wrote:
>
> but I really don't want just one CHR in this market. how bout
> KMEL go back to its roots of hip hop/R&B and KYLD lean to house music.

This is the idea that was passed around as well, and I think it's very intriguing - especially as a local dance label. Having both stations compete with a bland mixture of this-n-that is not helping anyone, including both stations! They don't take chances like Hot 97.7 used to.

>
> hmmmmm....I wonder if this deal includes KSOL?

>From what I read, yes. See <http://www.radiologon.com/truth.html>

The current local buzz is that "deal is final" means that Evergreen has made a very healthy bid, but Crescent is waiting to hear other bids before agreeing to anything.

So we all wait eagerly...

--
glenn gutierrez, vp creative services classified records
---
glenn@crworld.com p o box 908, union city, ca 94587-0908
http://www.crworld.com tel 510-475-5760 fax 510-475-5521

3147. Re: WTB: Easy Listening!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4jffnh$9qr@vixen.cso.uiuc.edu>
Source record: 24463

John Krapper (krapperj@isc.rit.edu) wrote:

: Yes, I'm looking for Easy Listening recordings
: from the late `70's and `80's. If anybody has
: some old records lying around or some sources
: on picking up recordings like this, please

I do not believe that material like this has ever been licensed for sale to individuals. The main reason is that there is such a small market for it that no one has seen it profitable to license and sell it.

I guess you could call someone at Bonneville Broadcast Systems, they do produce the material on CD's for the few stations who actually still run this format (you probably can count the stations on the fingers of one hand). My guess is they won't sell it it you, but it never hurts to ask. Another name I remember is Tom Churchill (I don't know where he is), is or was (probably was) a syndicator of easy-listening programming.

I'm sure that there are lots of stations who USED to run this format who have a stack of 10-inch tapes stashed way back in the corner. It's probably not legal for them to give them away, though.

3148. Fly Jocks

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: LBerger95@aol.com
Message-ID: <4jffnj$9qt@vixen.cso.uiuc.edu>
Source record: 24464

The year was ---1973! I was the new PD at WRIF Detroit, ABC O&O.

Upon arrival, I was faced with a jock shortage since one of my jocks (Pat St. John) had just gotten a transfer and promotion to the NYC station in the chain.

Somehow I met Greg Budel, who was at that time doing middays at WBBM-FM, CBS O&O in Chicago.

For a while, Greg did nights for WRIF Detroit, caught a plane at Metro airport after his shift, flew back to Chicago, slept on the couch at WBBM-FM, and woke up in time to do middays. Then, after middays in Chicago, he flew to Detroit.

This went on for a month maybe. Last I heard, Greg was in Miami, hopefully staying on the ground.

Larry Berger

3149. Where is Harold Day of KIFM San Diego?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: AIRWAVES MEDIA <rrb@clm.aiss.uiuc.edu>
Message-ID: <4jffnl$9qv@vixen.cso.uiuc.edu>
Source record: 24465

A friend in the area who used to work at KIFM in San Diego, who has no net access, is wondering where Harold Day may have gotten off to.

Any leads appreciated

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

3150. Re: Home Studio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: jodin@apk.net
Message-ID: <4jffnl$9r0@vixen.cso.uiuc.edu>
Source record: 24466

In article <4jajvc$sde@vixen.cso.uiuc.edu>, brdavis@larry.spacestar.com (Brian Davis) wrote:

> A friend of mine interested in setting up a home studio to produce
> commercials and two hour long programs a week for radio broadcast. She
> need some advice as to what sort of equipment would be best for this. Her
> budget is fairly tight, not a lot of cash to throw around, but she wants
> to avoid stuff that will sound terrible. She'd also like to run the whole
> thing off her computer, a Power Mac 8100. If any of you radio types have
> any ideas aobut what sort of stuff she'll need, please post or e-mail.
> Thanks.

the 8100 is a great platform for what she wants to do. she should look into MacroMadia DECK II or Opcode Digitrax. DECK is more feature laden and powerful enough for music production, whereas Digitrax is more based on spot and multimedia production.

She'll also need a large hard drive for audio only (1gb+), something to back up to (DataDAT, Zip, Jaz all work great), and preferably a way to bypass the powermacs flimsy d/a a/d converters (AMII card or a new cheaper alternative Nubus card to be annouced soon).

then it's just a good voiceover mic, a mackie 1202 or 1604 mixer, some fx, and her creativity away!

email if you need some more info, as this is sorta what i'm doing right now and i can probably lend a few more details.

--
-- jodin aren trocheck jodin@apk.net keep da funk alive!! --
-- http://apk.net/~jodin/personal.html --
-- --
-- visit the Ohio Players homepage http://apk.net/~jodin --

3151. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mmallory@netcom.com
Message-ID: <4jffnm$9r1@vixen.cso.uiuc.edu>
Source record: 24467

Paul & Julie Barrett (barrett@iadfw.net) wrote:

: As I understand it, as long as you get call letters and city of
: license in together, you can add other items to the ID. You're allowed
: to mention other cities you serve, as long as the city of license is
: mentioned first. The absolute minimum legal ID is the call letters
: followed by the city of license.

A few years back, when the WKRP tv show was popular, a station in
Salt Lake City changed it's call letters to KRPN. Listeners would hear
the legal ID:
"this is WKRP in Salt Lake City"

which was actually:
"(this is W) KRPN Salt Lake City"

Pretty clever, but I don't think it helped. I believe the
station is now dark.

3152. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: pvtjoker2@aol.com
Message-ID: <4jffno$9r3@vixen.cso.uiuc.edu>
Source record: 24468

KUZZ1 (kuzz1@aol.com) writes:

> In article <4j7st5$sfk@vixen.cso.uiuc.edu>, Don Leonard Munthali
> <munthali@infi.net> writes:
>
> >What exactly is the current FCC criteria for fulfilling the
requirements
> >of the legal station ID every hour?
>
> Call letters followed by city of license, for example, "WABC, New York."

> You can bury this phrase any way you please.
> [...]

Well, maybe not exactly. Recently, WHFS Annapolis, MD was ordered to pay a sizable fine for numerous violations, among them "misidentifying its city of license". For a long time, it made a practice of running an unobtrusive legal ID at the top of the hour, followed by a louder, clearer ID "WHFS Washington-Baltimore". Not anymore, though...

[Moderator's Note: I bet those "other" violations you mention triggered the ID problem. Stations routinely mumble rimshot IDs and trumpet false, positioner, IDs. Happens all the time. Bill]

3153. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: ricklew@aztec.asu.edu
Message-ID: <4jffnp$9r4@vixen.cso.uiuc.edu>
Source record: 24469

Hi, Gang,
I just couldn't resist telling you all about the most bizarre
legal ID I know of. There was a station in (I believe this is the
correct name of the suburb) West Valley City, UT, a suburb of
Salt Lake City. For a while, this station (on 1550 kHz) played
oldies and billed themselves as WKRP. I just *had* to listen for
their legal ID at the top of the hour to see what their call really
was. And here's what it would sound like to the untrained ear:
"This is WKRP in West Valley City."
But, you see, the *N* was actually the word "in", and the W was
superfluous. The legal ID, intact, was KRPN, West Valley City.
Rick Lewis
Skyview/Metro Networks
Phoenix AZ
--
Rick Lewis
ricklew@aztec.asu.edu

3154. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Dough@citynet.net
Message-ID: <4jffnp$9r5@vixen.cso.uiuc.edu>
Source record: 24470

In article <4j7st5$sfk@vixen.cso.uiuc.edu>, munthali@infi.net says...
>
>
>
>Heard recently in market #33...
>
>W---, Kill Devil Hills, Hampton Roads, a Joe Schmoe Radio Station...
>
>Is this a legal ID?
>

>
>What exactly is the current FCC criteria for fulfilling the requirements
>of the legal station ID every hour?
>--
>Don Leonard Munthali "Perception is reality
>munthali@infi.net because
>+1 804 467 7824 Reality is perception..."
>
There are several other answers on it being calls next to city of
license. I just wanted to point out you can do the real legal ID at :55 past
and then say what you want at the top. KQLZ Los Angeles-- back when Scott
Shannon ran it with the "Pirate Radio" format, they ended their last stop set
of the hour with a quick legal ID and then at the top they would say something
silly like, "Broadcasting around the globe in digital stereo with 50 million
bubba watts... this is 100.3 FM, Pirate Radio". So do the ID early (just not
too early since their are rules about how close to the top and how the
regularity) and then say what you want at the top.
Dough@citynet.net

3155. Re: More on Legal ID's: CFR info

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Tony Calguire <calguire@freenet.msp.mn.us>
Message-ID: <4jffnq$9r6@vixen.cso.uiuc.edu>
Source record: 24471

On 27 Mar 1996 Russell.Smith@mindspring.com wrote:

> part 73 goes into a lot more detail about legal id's but my copy from
> 94 is missing those pages, it would be nice to get a new copy but the
> gov. bookstore says they will have them in april.
>
> where you can get a copy on disk or through the net?
>

The Code of Federal regulations is available as a searchable database at:

http://www.pls.com:8001/his/cfr.html

The search engine is a bit tempremental, so here is some information they
sent me about how to search for particular sections of the code:

The way the software is set up right now (it retrieves
a maximum of 60 sections per search), is not great for trying to
retrieve entire CFR parts. On the other hand, if you were looking
for a particular section of the CFR, e.g., 43 CFR sec. 73.3598,
I would suggest the search

43:cite w/3 73.3598:cite

That search will look for "43" in the CITE (i.e., citation) field,
within three words of "73.3598".

--
____
/_____ _____/ Tony Calguire
_____/_/____
/ __________/ calguire@freenet.msp.mn.us
((__/ /____
__/ /____/
/ /
/_/

3156. Re: More on Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: prjohnso@facstaff.wisc.edu
Message-ID: <4jffnr$9r7@vixen.cso.uiuc.edu>
Source record: 24472

I had been a volunteer for years at a listener-sponsored radio station. Legal I.D.'s were one of my MANY peeves there over the years, but I won't go into a whole list....
After MONTHS of discussion with the GM about what constitutes a legal ID, how to give the ID, the order in which to SAY the ID, the GM types up some ID's for the various On-air folks to cart up and run as IDs throughout the day. Not one, I repeat NOT ONE of those "IDs" is a legal ID. They still run them. Months, YEARS!!! without a legal ID! I havn't volunteered there in three years, but it STILL bugs me.

Peter (You may remember me as the crusty, yet lovable Sandy Loam in that wacky comedy "Deadbeat Dad.") Johnson

3157. Re: Imus, Clinton at Press Dinner

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Craig Sather <csather@msmail2.HAC.COM>
Message-ID: <4jffns$9r8@vixen.cso.uiuc.edu>
Source record: 24473

In article <4jd809$pl7@vixen.cso.uiuc.edu> Julian H. Breen,
breen@ix.netcom.com writes:
>In the Fall 1995 Arbitron Stern was first in AM Drive at persons
>12+ with an 8.5 share. Imus generated a 3.5 share-- tied at
>eleventh with WADO, a Spanish language AM station.

>In the money demo, adults 25-54, Stern was first and Imus was eighth
>with about one third of Stern's share. Even at eighth, Infinity
>makes a lot of money with Imus in New York. But, at number one it
>makes even more with Stern.

Thanks for these numbers, Julian.

With all the hype about how successful Imus is, its interesting that
Stern's 12+ numbers are about two and a half times that of Imus, although
there are no doubt plenty of broadcasters who would be thrilled to
achieve a 11th place ranking with a 3.5 share in the #1 market in the
country.

Also of note is that the common claim by Stern's detractors that his
audience is just a bunch of kids does not seem to be backed by the
numbers. When you throw out the kiddies and just look at the adult 25-54
numbers, Stern's share relative to Imus increases, rather than decreases.

3158. Re: KABC's New PD?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: tomleykis@aol.com
Message-ID: <4jffns$9rb@vixen.cso.uiuc.edu>
Source record: 24474

Everything's great, Jay...and with you?

leykis

3159. Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: ronkr@pipeline.com
Message-ID: <4jffnu$9rc@vixen.cso.uiuc.edu>
Source record: 24475

On Mar 28, 1996 05:27:43 in article <Re: First Ratings Info I've Seen On The NEW 103.5 FM in NY>, 'tonysant66@aol.com (TonySant66)' wrote:

>You've read it wrong.
>
>The latest Arbitrends came out in March, and even though they HAD to
>note WKTU (because that is what they call themselves now), the ratings
>were a reflection on when the station was WYNY.
>
>I guarantee you to look out for the Arbitron ratings and you will see
>'KTU catapult to the top. Not disrepecting country music..I want to see
>that back on the radio for fans of that music, but don't bash 'KTU because

>we have been waiting for this for 4 years.
>
>Thank you.
>
>Tony Santiago
>
>**********
>DISCLAIMER: I am not employed by WKTU or in any capacity of Evergreen
>Broadcasting. All opinions are solely mine.
>
Tony,

Point well taken, and, I've received quite an education regarding how these ratings came to be. What you say makes sense, and, I agree with you. Besides, bashing never got anyone anywhere anyway, so, if my post sounded like that, I apologize to everyone.

As you, and others, have stated, when the next set of ratings are released, they'll be far more indicative of the performance of WKTU. I truly hope that, by then, perhaps, we'll also be seeing the familiar 2's for some staunch radio station content to make a couple of million per year, after costs. (With the 90 million dollar price tag for WAXQ, I'm being realistic, and not holding my breath for Viacom.)

Rumors do persist, however, with respect to 92.7 FM, WDRE, in Garden City, LI. I have heard that on 4/1/96 they are bringing back personalities from WLIR to bid farewell to the alternative rock format. Further, the information someone sent to me goes on to say that on 4/2/96, the station will switch to a country format. It offers other small tidbits, such as former WYNY personnel being hired by the station (not particularly unusual as people do have to make a living). Anyway, I'm thinking this would be a great setup for one of those April Fool's Day Jokes, so, even if I tune in on 4/1 and they are saying goodbye to alternative rock, I suppose I still

won't be convinced. Now, if I tune in on 4/2 and hear Garth Brooks coming out of the FM band on my stereo, well, now, that'd be quite another matter wouldn't it?

Thanks for your comments, and, know that they certainly haven't fallen on deaf ears. I hope that 'KTU does perform as you believe they will, and, that you'll continue to enjoy the music that you, and others, love.

Ron
--
+++++ Bring Country Music BACK To New York +++++

***** It's Worth Fighting For *****

3160. Re: First Ratings Info I've Seen On The NEW 103.5

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4jffnu$9rd@vixen.cso.uiuc.edu>
Source record: 24476

TO> I guarantee you to look out for the Arbitron ratings and you will see
TO>'KTU catapult to the top. Not disrepecting country music..I want to see
TO>that back on the radio for fans of that music, but don't bash 'KTU because
TO>we have been waiting for this for 4 years.

Tony,
While I admire your willingness to go where no man has gone
before, I have a problem making absolute statements like this. The only
way you can guarantee that WKTU will "catapult to the top" is if you've
already seen the results of the survey that hasn't yet been conducted.

I'd be willing to bet that WRKS ("Kiss") will remain very strong, as
will WQHT ("Hot 97") and WPAT ("Suave 93") will make significant gains
by taking the very audience that WKTU is targeting. There will be a
significant audience for WKTU, but I don't expect they'll reach #1 any
time soon.

The worst mistake a radio programmer can make is to assume that
everyone's taste matches his own. It never has and never will. You have
to look at the whole market, not just what interests you.

Rich

3161. Anybody know Mike Harvey's address?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mundahl@plains.nodak.edu
Message-ID: <4jffnv$9re@vixen.cso.uiuc.edu>
Source record: 24477

Mike Harvey has a syndicated oldies show each weekend out of Disney World
in Orlando, Florida. I was wondering if anybody would have an address
for him at the show! If you do, please e-mail it to me, as I don't get a
chance that often to read the newsgroups. Thanks much!!!!!
mundahl@plains.nodak.edu
==========

HOLY COW! --> --
Mike Mundahl A/~~\A
is mundahl@plains.NoDak.edu ((o o))
\ / `^^^~~
(--)\
-#--x---x---x---x--#---x---x----x----x----#--x---x---x---x---x---x-----#
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3162. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: deejay <deejay@mm.com>
Message-ID: <4jffnv$9rf@vixen.cso.uiuc.edu>
Source record: 24478

Hope you don't mind that I'm posting my reply to the newsgroup, too.

On Mon, 25 Mar 1996, 8 wrote:

> How would I research the musical history of an area?
>
> Ray Smith, 92.7 WUVA FM, Charlottesville.

First thing to do is to research the station history of your area-- find out what stations existed when and with what format(s). The likeliest stations to play 'local' (i.e. regional) music in the 50's and 60's would most probably have been Top-40 or Country & Western stations-- but I know, too, that full-service stations in the past have also featured local talent from time to time. Next step would be to see if any of their old record libraries are intact.

You might also track down some of the old booking agents-- find out who the popular local groups or talent were in the 'old days'... find out if any of them made records.

Plan a trip to the library. Look through old local or regional newspapers. If you're doing a research paper, a newspaper may even allow you into their 'morgue' where all their clippings are kept. Keep an eye out for record store advertisements highlighting local and regional recordings, as well as stories about musicians printed in the paper(s). Perhaps a reporter has already, sometime in the past, compiled a history of local/regional music that was published either in the paper or as a book.

Keep an ear open, too, for any local record collectors who might have copies (if not also a good knowledge) of records recorded by local musicians.

The hardest part is then to track down these musicians-- if they are still living-- and record their oral histories. Finding only a couple early on can greatly aid in your research as they will probably remember other groups and performers from among their peers... that information can make your subsequent searching much easier.

Larger, urban areas are, obviously, easier to search through than smaller urban or rural areas. But I think most everywhere in the country has had some local musicians of (pardon the pun) note who either made recordings or played live on the radio. (However, it may not all be rock'n'roll.)

Happy hunting!

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com

__U_/ | steve.sundberg@tclbbs.com

3163. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: slwork@netcom.com
Message-ID: <4jffo1$9rg@vixen.cso.uiuc.edu>
Source record: 24479

KUZZ1 (kuzz1@aol.com) wrote:

: >Of course, the first step in maximizing ad revenue is to make sure your
: >entire audience is 25-54, because that's where the ad dollars are.

: That's not radio's fault. That's advertisers' fault. I don't like it,
: but there's nothing I can do about it if they refuse to believe anybody my
: age has any money.

I'm looking forward to the day when radio is done by subcription. Not only will the incessant commercial interruptions be gone, but Madison Ave. won't be dictating the programming.

: > If there are 100 music channels on a
: >satellite service, the chances are much better that I will find one to my
: >liking. Better than the 10 or 15 music choices I have now.

: Only in the beginning. It's the same phenomenon that has driven quality
: from television. The more the audience is sliced up, the more costs must
: be cut, and the more programming must be aimed at the lowest level of
: taste in order to survive. You'll have the Elvis channel, the Beatles
: channel, the 1963 channel, the punk channel or whatever, but it will all
: be narrowcast. You'll have to do even more station-switching to get
: variety!

There's a fundamental difference between music radio and TV. On TV, lots of effort is required to produce programming. Yes, lots of what is on TV is junk because it is low-budget. But music radio is different, the main product, the music, already exists. The programmer merely selects which music to play. Sure, this takes some effort, but not the same level of effort as producing a TV program.

Why would I NOT benefit from having an Elvis channel, etc.? All I get now on the radio is the three or so "safe" Elvis songs every day.

And why is it NOT a benefit to me to have a much wider variety of stations to switch between? The net result is MORE variety.

Remember, on a subscription satellite service, the individual channels aren't competing tooth and nail with each other for "market share", like radio stations do. Suppose channel 64 has a 200-song list of 70's hits (typical of todays radio). Channel 65 has a 4000-song list of 70's hits, 3800 of which I can't hear on the radio now. I can switch between 64 and 65 and anything else as often as I want. The "program director" on channel 65 is not wringing his hands about losing audience by not playing a "safe" song. All the service cares about is that the get their $15 monthly payment to keep the radio turned on, based on satisfaction with the ENTIRE

product. Why do I NOT benefit from something like this? I get to hear 3800 songs, lots of which I like and can't hear on the radio now.

3164. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4jffo1$9ri@vixen.cso.uiuc.edu>
Source record: 24480

In a previous article, deejay@mm.com (Steve Sundberg) says:

>
>Nafana (nafana@peganet.com) wrote:
>
>: With the thousands of rock songs released over the past 40 years- why does
>: every "Oldies" station I hear repeat the same ones over and over and over?
>: While there are countless hits from the 60s & 70s that I have not heard even
>: once?
>
>For the same reason Top-40 radio itself developed: listeners are wont to
>hear their favorites more often than their not-so-favorite songs.
>
>What gets me is that in some markets, e.g. Minneapolis/St. Paul, that
>have their own rich oldies history, there are few-- if any-- of the local
>oldies hits played by oldies outlets. Also, the 'Motown Sound' was not
>especially popular here at the time of the original releases, and yet
>those records been played with great frequency over the past eight years by
>the FM oldies station here as if it had been very* popular. 'Course it
>then becomes a self-fulfilling prophecy (to stretch a phrase) when some
>of the records start testing well a decade later. (Consider, too, the
>fact that Minneapolis/St. Paul was the only* concert the Beatles did not
>sell-out on their first tour-- although the line for A Hard Day's Night
>did wind around the Southtown Theater three times.)
>
>How many other markets have oldies stations that ignore local music
>history and go strictly by national test results?
>
>
Steve: Some very good points...but are all the 30-54's in the Twin
Cities people who lived there 30 years ago? Migration in our
society is so common(for professional and personal reasons) that
unless a city is stagnant, a significant number of adults are
from someplace else.
In 1966, Phoenix had roughly 750,000 people in its metro
and most were white. Now, it's closing in on 2.6 million and the
ethnic composition is changing as well. Las Vegas & Los Angeles...
same story. Yeah, these are the high end of the "boomtown"
phenomenon...but, remember...even the guy who's lived in
Minneapolis-St. Paul for 20 years and considers himself a native
did all his radio listening prior to 1976(meaning all
of what the industry regards as "oldies") someplace else.
The key is not national testing or local history...
but knowing what and who your market is now.

3165. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4jffo2$9rj@vixen.cso.uiuc.edu>
Source record: 24481

In a previous article, entic y1@aol.com (ENTICY1) says:

>
>In article <4j5n28$ceq@vixen.cso.uiuc.edu>, BILLHALE@MICRON.NET writes:
>
>>
>>I agree. Here in Boise, we have an oldies station, KLTB-FM "KOOL 104"
>>which has a playlist of about 400 records, which they repeat over and
>>over, day after day. You can hear the same song almost at the same time
>>every day. I love oldies, but it's almost like they are playing a Top 40
>
>>list, but the list never changes week to week.
>
>It IS a top 40 list. THE original top 40 list. The reason you think they
>play the same tunes too much is because all you are hearing is the music.
>If oldies radio was what oldies radio was (when IT was top 40) you would
>be listening to entertainment where the music filled the gaps between the
>fun and the commercials. The music was secondary when it was new. To make
>an oldies station succeed today it has to be the same way. Inexperienced
>programmers and owners who want an oldies station take the songs that were
>hits during a particular era and put them on the air with liner card
>reading, boring deliveries, where fun is considered to be a four letter
>word. It is thought to equal a real four letter word,, cost. It isn't.
>Talent doesn't cost more it just takes more.
>
>If your oldies station was presented the way the format was when it was
>'new' the music would fill the gaps and keep any dead air from happening.
>But without the sound effects, the production value, the jingles, the time
>elements, the features, the self promotion, the fun its just another spot
>on the dial. And I hate to break to the news to anybody but another spot
>is there only to be rubbed out.
>
>Lee Kent

Lee: Agree...except for one point...top 40 gave us 3-5 new records each
week and the average shelf life for a record was 16 weeks or so.
The 400 records being played now get no breaks(go tell a PD to
"rest" "Satisfaction" and see what reaction you get).

3166. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: dlm@firebird.osf.org
Message-ID: <4jffo5$9rm@vixen.cso.uiuc.edu>
Source record: 24482

In article <4jak00$sf8@vixen.cso.uiuc.edu> Bill Kleronomos <wkleros@csn.net> writes:

> In a competitive marketplace, does anyone have any
> hard evidence of how much market share can be bought solely
> by 'improvements' (whatever they are!) in audio processing?

IMHO... There is no hard evidence that processing has ever had any measurable results in audience size! This is one of those areas about which broadcasters have religious beliefs, and, if you are the decision maker and have the money, you get to choose, whether or not you can prove that it makes any difference.

Having said that, I'll certainly grant that there are some basic things that do make a difference. Since so much listening is done in cars, and a car is inherently a noisy environment, it's hard to listen to anything in a car that has very much dynamic range. This wouldn't be much of a problem for contemporary music stations, even without processing, but it is a problem for classical and some other formats where the music does have some actual dynamic range. Including a fair amount of compression in the processing certainly rouses the ire of (the diminishing number of) purists in the audience, but it keeps the listeners in cars from tuning out when the music drops below the ambient noise level.

For any station, a basic level of processing is necessary to provide reasonably constant levels, and peak limiting to keep the signal within FCC modulation limits. And on FM these days, since most everyone runs at least the equivalent of a first or second generation Optimod, if you DIDN'T limit peaks and control gain based on the the preemphasized signal, you would sound significantly less loud that most every other station on the dial.

Many broadcasters have this fundamental belief that listeners will tune up and down the dial and listen to the loudest station that they hear. I think this superstition dates from the AM days of 50 or so years ago when receivers had much less AGC, and signal strength really did make a big difference in how loud a station would sound. Now, with FM, signal strength does NOT determine how loud the audio coming out of the speaker will be, only how much noise is under it. In any event, these broadcasters are still trying to get the last half db of loudness into their signals, and I claim it doesn't make one iota of difference to their share.

It remains true (fortunately) that radio programming is still an art, not a science, and so it's hard to say for sure what makes

the difference in growing or shrinking the audience. However, the evidence strongly points to program content as the primary factor and processing differences as insignificant.

dlm

3167. Re: OPTIMOD

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: meanie@astral.magic.ca
Message-ID: <4jffo6$9rn@vixen.cso.uiuc.edu>
Source record: 24483

Bill Kleronomos <wkleros@csn.net> wrote:

>In a competitive marketplace, does anyone have any
>hard evidence of how much market share can be bought solely
>by 'improvements' (whatever they are!) in audio processing?

In the Toronto market, the dominant station for years has been
CHFI. They continue to pull amazing shares with their sleepy AC
format. Barring the local college stations, they're the least
processed station I'm aware of and appeared to have totally ingored
the race for loudness.
Their next closest share competitor in the money demo, I believe,
is the CHUM affiliate. They about have the most processed signal in
the market.
Go figure.

R. Dal Farra

3168. Re: Profanity on the Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Michael Hagerty <Michael_Hagerty@ktvk.com>
Message-ID: <4jffo6$9ro@vixen.cso.uiuc.edu>
Source record: 24484

Lou Kolb wrote:
>
> I can recall WFIL in Philadelphia was so conservative, they made their
> own version of Paul Simon's Kodachrome. They snipped the phraze, "crap I
> learned," and replaced it with the phraze, "girls I knew," from the next
> verse. I don't remember anyone else doing this, and the first time I
> heard it, it really knocked me for a loop.

Actually, it was a fairly common practice...more so among the adult contemporary and MOR stations that felt they had to play the record to satisfy Paul Simon fans, but couldn't deal with the "crap" line. Top 40 stations, with a few exceptions like WFIL, generally played it uncut. I don't recall, but Columbia may have supplied the edit to insure airplay.

3169. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: mhtv3@aztec.asu.edu
Message-ID: <4jffo3$9rk@vixen.cso.uiuc.edu>
Source record: 24485

In a previous article, tcarman@media-archives.org (Tracy E. Carman) says:

>Having just come back from Los Angeles... I wonder the same thing. After
>listening to K-Earth 101 (KRTH), KDES and KOLA.......... the only thing
>different was the presentation (i.e. production and jocks). The songs were all
>the same. There is only a limited number of times one can listen to ''Brown
>Eyed Girl'' by Van Morrison..... or the same 3 Beatle and Beach Boy songs.
>
>After button-pushing for two of the four days I was there.... I resorted to
>popping cassettes into the rental car's tape deck to get rid of the redundancy.
>And they wonder why people are tuning out radio stations?!
>

>Last note... It's time to 'freshen up' the oldies stations to keep them alive.
>While the promotions and jocks can be great (yes it was good to hear Don Steele
>in LA)... narrowing the play-list to 400 top songs makes the format burn out...
>as it obviously had in LA. These are oldies... not re-currents.
>
>(Stepping off soap-box)
>
>-TC
>----
Yeah, but...KRTH's Arbitrons and Arbitrends for the past 6 months
show the station at a remarkably consistent range of 3.5 to 3.9 12+.
That makes it the #6 English-language music station in the market.
It is also one of the top 10 billing stations in the country($28.6
million according to Radio & Records). Wanna bet that Infinity
(KRTH's owner) doesn't see a problem here?
Actually, a previous poster hit the nail on the head. You can
survive....even thrive...with a limited playlist(if not, none
of us would know the name Bill Drake today). BUT...you need to
have all the other elements in place...personality, promotion and
production values(the three p's???) And KRTH does.

3170. Re: Profanity on the air?

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: vicshere@aol.com
Message-ID: <4jffo4$9rl@vixen.cso.uiuc.edu>
Source record: 24486

Here's a really strange one--from 1985-87, I worked at an AM/FM combo in a small market in the western US. AM was teen-oriented top-40, FM was country. We later flipped the country to AM, and went hot A/C on the FM. At no time, on either the top-40 or the hot A/C, were we allowed to play Madonna's "Like A Virgin!"
The GM was young as GM's go. He had lived in that town his whole life. Other than a brief stint in college radio, he had never worked anywhere except at these stations in his home town. He started as a teen-aged weekender, and wound up running the place. He said he thought the lyrics of the song weren't appropriate for the market. Odd, since this place has some of the youngest demographics in America. I always thought it was really because his Mom and Dad--old country Europeans who still had their accents after 30 years in America, and worked as the stations' janitorial staff!--told him not to play it!

Vic Doucette/vics here@aol.com

3171. Rush On Reeves

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: richwood@commspec.com
Message-ID: <4jffo8$9rq@vixen.cso.uiuc.edu>
Source record: 24487

Jay Marvin asked:

JM>This morning as I was leaving WLS I heard Rush on the replay attacking
JM>the speech Christopher Reeves made on the Oscars about social
JM>responsibility in movie making and there was to film making than just
JM>money. Rush called this typical of Liberals. Could someone please tell
JM>me what the difference is between what Reeves was saying and what Bob
JM>"The Walking Corpse" Dole had just said a few months ago? I think this
JM>is *proof* that the title to Al Frankin's book is right on target.

Jay,
The difference is that Reeves didn't parrot the Christian
Coalition. Dole does. Dole is a Republican. Reeves might be a Democrat.
Democrats are condemned to Hell. Republicans can do no wrong even when
they say the same things Democrats do. It makes perfect sense.

Rich

3172. Re: Springfield Missouri RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4jffo9$9rr@vixen.cso.uiuc.edu>
Source record: 24488

On 25 Mar 1996 08:55:04 GMT Bill P (rrb@clm.aiss.uiuc.edu) wrote:

| The degeneration of once-strong CHR KHTO continues. The station has
| lost all of its energy and identity since its acquisition by Corporate
| Communications (Channel-Z/B-95). Most live talent has been replaced
| by voice-tracks and automation.

One hesitates to think what KZTO/KCHZ (owned by the same outfit) will sound like if it *ever* gets back on the air. KZTO is at 95.7, a class-C1 with a CP to build at Linwood, Kansas, about 35-40 miles west of Kansas City. It's been off the air for 27 months.

--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is also at http://www.littleblue.com/kcradio
==========

[Moderator's Note: Actually, it would appear that the changes at KHTO may have been made to reduce its impact on KTOZ-FM. I didn't mean to imply that Corporate cannot program a decent station. Their KZBE sounds very good, for example. Bill]

3173. Re: ST. LOUIS RADIO WATCH 3/26 -- DORSEY SPEAKS ABOUT

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: transvox@crl.com
Message-ID: <4jffoa$9rt@vixen.cso.uiuc.edu>
Source record: 24489

On 28 Mar 1996 05:27:55 GMT richwood@commspec.com wrote:

{of KMOX and WIBV}

| Most likely, the answer is yes to both. I believe you'll find that the
| station has too much history to it to expect listeners to abandon it
| just because a few personalities change. Over time, however, if those
| new personalities don't measure up the audience will go elsewhere.

KMOX is loaded with history; WIBW doesn't have any to speak of.
However, this also means that WIBW has a "blank slate" with which to work,
given enough working capital.

The question that's gone unasked in all this: Where's EZ Communications?
KSD(AM) has a killer signal in ALL of St. Louis, day and night. The
nighttime DA puts out a very good signal in all of Missouri. (KSD *might*
be able to use that same DA during the day if KFRM in Concordia, Kansas
were bought out.)

However, the "Big 550" is being run more like the "Little 1550": EZ come,
EZ go. EZ doesn't appear to want to spend the money it would take to be a
real contender in the St. Louis market.

Too bad Charter and Dorsey just couldn't buy KSD. Despite those heritage
call letters, KSD has not been run properly since the 1960s, either by the
Post-Dispatch or later by Gannett. It would be just as much of a "blank
slate" as WIBV, and with no signal problems. If EZ won't spend the cash to
make KSD's programming match its signal, it really ought to sell KSD to
someone who can and will make the investment.

KSD == "Keep Suffering Deprivation"

| SS> Critics of Dorsey's action say WIBV won't succeed because many
| SS>listeners in St. Louis can't pick up the station at night. But Dorsey
| SS>easily rebuffed them with a response only a super-savvy professional
| SS>can present.

Remember, however, that during the winter, "nighttime" in St. Louis ends at
7:15 in the morning. If I'm driving in from Wentzville or St. Peters,
doing so early to beat the traffic on the Blanchette Bridge, it's
a sure bet I *won't* be listening to WIBV. I won't be able to *hear* it.

| [Moderator's Note: Also, WIBV is on the east side of the river in
| Illinois, and they protect co-channel KTTS-AM in Springfield Mo, 200
| miles SW of there, so they have a null toward St. Louis at night.
| Plus they are only 5,000 watts as opposed to KMOX' 50,000
| non-directional. Bill]

KTTS, though, has an anemic signal for all its 5,000 watts. I can rarely hear it here in Kansas City. I *can* hear WIBV during the daytime 130+ miles away in Columbia (Mo.).
--

Mark Roberts | Kansas City, Missouri (USA) | http://www.crl.com/~transvox/
The Mid-America Radio Page is also at http://www.littleblue.com/kcradio
==========

3174. Switched 56 / ISDN gear

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Rich Roszel <74157.346@CompuServe.COM>
Message-ID: <4jffoc$9s0@vixen.cso.uiuc.edu>
Source record: 24490
Cross-posted to: rec.audio.pro,rec.radio.broadcasting

I have an ADTRAN DSU III AR that I have been using for the past year or so on a Switched 56 kbs (SW56) digital line for sending studio audio to our satellite uplink for radio broadcasts. We are getting rid of the SW56 line and replacing it with an ISDN line. Unfortunately, the ADTRAN is configured for SW56, not for ISDN. I have been using the unit in conjunction with a CDQ-1000 codec (which is NOT for sale), but it will work with a Zephyr, Comrex, Micro 56, etc.

I would like to sell this unit at a resonably cheap price (which is still being determined). If you, or someone you know, would be interested, please contact me via e-mail or telephone. Thanks.

Rich Roszel

--
Rich Roszel 770-534-0529 ext 215 (office)
Producer/Engineer 770-536-7226 (fax)
Broadcast Division 74157,346@compuserve.com (E-mail)
Christian Financial Concepts

3175. Want to Buy: Tascam M-208 mixer

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: Craig Robbins <craigr@pacificnet.net>
Message-ID: <4jffod$9s2@vixen.cso.uiuc.edu>
Source record: 24491

I need a Tascam M-208 8-chnl mixer. If you know of one lying around in need of a new home, send me email with the details. If you are in the So. Calif. area, I could take a look at it.

Thanks
Craig Robbins

3176. UK PIRATE RADIO INFO SOUGHT

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: hunn@penelope.Oswego.EDU
Message-ID: <4jffod$9s3@vixen.cso.uiuc.edu>
Source record: 24492

This summer, I'm scheduled to teach a couple college courses in London. One class includes a section on the 1964-67 pirate radio off the English (& UK in general coast). Over the years, I've collected a little bit of info (Paul Harris' WHEN PIRATES RULED THE WAVES, etc.) on the interesting topic, but am really seeking to learn more. Anybody have any articles about English pirate radio, or know someone who actually participated on the broadcast side? It seems like someone would have bought the old Radio London minesweeper ship and opened it up as a pop music/radio museum. 'Course maybe that sort of thing is primarily done here in the US. In any event, I'd really appreciate an e-mail from anyone who like to share some UK pirate radio stories.
Thank you very much.
Peter Hunn
hunn@oswego.edu

3177. Re: WAVC Duluth changes name but not format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-29 00:00:00 UTC
From: reasland.1@postbox.acs.ohio-state.edu
Message-ID: <4jffod$9s4@vixen.cso.uiuc.edu>
Source record: 24493

In article <4jd80v$pmj@vixen.cso.uiuc.edu>, VUBS79A@prodigy.com (Drew Durigan) wrote:

> >What surprised me about this call letter change was my understanding
> >that WAVC topped all other Duluth stations in the last book. Isn't
> >it rather unconventional to trash a winning formula?
>
> They're making the same mistake as K-102 (KEEY) in the Twin Cities made 3
> years ago when WBOB went on-the-air. Overreacting to a new "hot" country
> compeititor, and throwing away their heritage market position in the
> process. The results will be the same, too. Remember, in 1993, K-102
> had in excess of an 11-share. BOB cut that in half and beat them within
> 2 years.
>
> WAVC made a HUGE mistake here, one that will come back to bite them in
> the you-know-what!

Drew, Drew, Drew...

K-102 is beating Bob-100 again, and always did 25-54. Bob's inroads were 18-34.

I thought K-102 peaked at a 10.8, in '92? Even so, you have to remember, they were nearly the only Country FM in the market, with KJJO changing in '93, and WIXK coming in from the east. Country was _damn_ hot, and K-102 was just about the only game in town. Now, toss in Mark Miller, ex-WLOL and WCCO (of all resume moves!) in mornings on a high-profile competitor, and K-102 was doomed. It was just too dry. K-102 didn't react to Bob until it had started to eat away the ratings, and, from what I'm told by an-until-recently-insider, the research showed that the 'old' K-102 didn't have the appeal anymore. It sounded like WLTE, with Country music. Now, it sounds much more exciting. Country listeners actually LIKE to get excited about their music! (Like some 70's people I know..... <g>)

Sure, tossing in the towel on a heritage set of calls is risky, but there is a certain 'past' to the management at their competitor, and 105 _may_ win after all, though admittedly not necessarily because of their 'big change.'

Todd

3178. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Ray Dennis <rayden@netins.net>
Message-ID: <4jip4o$ko2@vixen.cso.uiuc.edu>
Source record: 24300

I always thought that the Class IV channels were a great thing for the small market operator. Although these channels are loaded, they provide full-time local coverage (and I do mean local) with a very simple setup- one stick, reasonable power consumption and transmitting equipment that is relatively inexpensive and easy to maintain. They aren't and never were intended to have regional coverage.

Ray Dennis

3179. Re: Higher power for Class IV (Class C) AMs

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: nroman125@aol.com
Message-ID: <4jip4p$ko3@vixen.cso.uiuc.edu>
Source record: 24301

They also could eliminate AM stations that simulcasts an FM with a power above 50k.

Doing that could get rid of a whole ton of junk stations which just put on anything to keep their liscense. Doing that could eliminate many stations quite easily.

Also, the FCC needs to make it easier for a station with a weak signal to move onto the expanded band.

Mike Batchelor
The New Improved Bi-State-Radio Page
http://www.geocities.com/sunsetstrip/2417

WIN AOL
mbatchel@mail.win.org nroman125@aol.com

3180. Re: Club Contests... need help!

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: chipster36@aol.com
Message-ID: <4jip4p$ko4@vixen.cso.uiuc.edu>
Source record: 24302

My favorite has always been the "lime race"...put a few limes on ice, get some couples out (preferably ones that don't know each other), and have the women put the lime up one pant leg of the men and see who can bring it down the other pant leg first! Obviously, it gets the most interesting about halfway through. Have fun!

3181. Harris MS-15 FM exciter for sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: kharnack@airmail.net
Message-ID: <4jip4q$ko5@vixen.cso.uiuc.edu>
Source record: 24303

I have a Harris MS-15 FM exciter available. Tuned and tested on your frequency. $2,000 plus shipping.

e-mail:

kharnack@aol.com

phone:

214-620-2211, ext. 117

Kirk Harnack

3182. Re: Greaseman & Hartford market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: EPQJ37B@prodigy.com
Message-ID: <4jip4r$ko6@vixen.cso.uiuc.edu>
Source record: 24304

Gentlemen,

FYI, The Geaseman can to WAPE in JAX in 1972 till the late 70s, He then went to Washington DC ast DC-101. Last I heard his radio syndication,,,,, (what a let-down, for such a great talent) well, he needs to return to Jax!!!!

Rick Rowland

3183. Re: 50 KW stations in Hawaii

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: andy.gardner@ibm.net
Message-ID: <4jip4s$ko7@vixen.cso.uiuc.edu>
Source record: 24305

> There is one 50 Kw 24 hour station in Hawaii. KAIM 870 Khz (
>religious) is 50/50 with the same directional pattern 24 hours a
>day. Two towers to form a null towards WWL 870 New Orleans. They are a
>Honolulu station, but
> their transmitter is on the island of Molokai, about 50 miles south
>of t he metro. You may think that 50 Kw is a bit much for the islands,
>but con sider this; although we are surrounded by salt water, the
>ground conducti vity is very poor out here. We have no soil to speak
>of, just volcanic rock.

This is my understanding of the KAIM situation (take it with a grain of salt).

They used to run 10kW, but wanted to go to 50kW. To do so required them to move the transmitter out of Honolulu.

In doing so, their signal into Honolulu has degraded (KLHT 1040's 1kW is heard better in Waikiki, well that was the case last November when I tuned around in my hotel room).

Also, when they moved to Molokia, they had to install a power generator and they are using it 24 hours a day as it's the only source of electricity. I'm pretty sure they currently reduce power nights to reduce the diesel bill due to financial constraints.

They DO, however, put in a thumping great signal down here in New Zealand! Dominate WWL _most_ of the time.

Andrew P. Gardner
Wellington, New Zealand
Mediumwave DXer - Drake R8A from Riversdale Beach, New Zealand
Porsche 928S - There IS no substitute! Apple PowerMac to the Rescue!

3184. Re: Home Studio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: lewison@DUKE.ICCC.CC.IA.US
Message-ID: <4jip4s$ko8@vixen.cso.uiuc.edu>
Source record: 24306

>
>the power Mac 8100 is a great platform for what she wants to do. ...

>.... and preferably a way to
>bypass the powermacs flimsy d/a a/d converters (AMII card or a new cheaper
>alternative Nubus card to be annouced soon).
>
>--
> *-- jodin aren trocheck jodin@apk.net keep da funk alive!! --*
> *-- http://apk.net/~jodin/personal.html --*
> *-- --*
> *-- visit the Ohio Players homepage http://apk.net/~jodin --*

Whoa..... The stock a/d d/a converters are not good on the power Macs? I am seriously going to drop to big change on one to use Deck II. I heard that the card is great. I would love to hear more about the quality of apple audio cards.

Scott Lewison, GM KTPR-FM, Fort Dodge, IA 50501
Lewison@duke.iccc.cc.ia

3185. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4jip4u$ko9@vixen.cso.uiuc.edu>
Source record: 24307

Dough@citynet.net (Dough) writes:
>>
> There are several other answers on it being calls next to city of
>license. I just wanted to point out you can do the real legal ID at :55 past
>and then say what you want at the top.

NO! NO! NO! Let's go back to the FCC rules again, once more and with feeling, 73.1201(a)(2), which states that the legal ID shall be done:

"...hourly, AS CLOSE TO THE HOUR AS FEASIBLE, at a natural break in program offerings." (emphasis mine)

If you can break your programming to throw in "what you want" at the top, then you MUST -- MUST! -- do your legal ID at that time. Only if you're in the midst of some form of programming with no natural break, such as a long musical piece, or a live speech, can you wait to do the ID.

>too early since their are rules about how close to the top and how the
>regularity) and then say what you want at the top.

There are rules...and they say you CAN'T just say what you want at the top. Now if we could just get the FCC to enforce them...

-=Scott Fybush - fybush@world.std.com=-

3186. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: jellis@student.uwsuper.edu
Message-ID: <4jip4u$koa@vixen.cso.uiuc.edu>
Source record: 24308

In article <4jffnp$9r5@vixen.cso.uiuc.edu> Dough@citynet.net (Dough) writes:
>KQLZ Los Angeles-- back when Scott
>Shannon ran it with the "Pirate Radio" format, they ended their last stop set
>of the hour with a quick legal ID and then at the top they would say something
>silly like, "Broadcasting around the globe in digital stereo with 50 million
>bubba watts... this is 100.3 FM, Pirate Radio".

KDWB/Minneapolis is does a similar thing today:

"KDWB Richfield/St. Paul/Minneapolis" during the :50 break
(jingle)" KDWB Minneapolis-St. Paul" at the top of the hour

Here is my favorite unLegal ID:
"KMFX AM-FM Wabasha-Lake City-Rochester/KNFX AM-FM Austin-Albert Lea-Spring Valley-Preston" So KMFX AM-FM is in Wabasha and KNFX AM-FM is in Albert Lea? Nope. KMFX Wabasha, KMFX-FM Lake City, KNFX Albert Lea, and KNFX-FM Spring Valley. And how is the listener supposed to tell whether they're listening to KMFX or KNFX?

I think the longest Legal ID I've ever heard is "KUNI Cedar Falls-Waterloo-Cedar Rapids-Iowa City-Dubuque-Des Moines-and the Quad Cities and KUNI Mason City." Then there's "KCHA AM and FM Charles City, KCZE New Hampton, KCZQ Cresco, and KCZY Osage."

Jon/Superior WI

3187. Re: More on Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: sids1045@aol.com
Message-ID: <4jip4v$koc@vixen.cso.uiuc.edu>
Source record: 24309

<<Not one, I repeat NOT ONE of those "IDs" is a legal ID. They still run them. Months, YEARS!!! without a legal ID!>>

When CBS changed their Boston FM to an oldies format, they ran a top-of-the-hour ID as follows:

(Drake ID jingle, followed by:) "Ladies and gentlemen: You're listening to the greatest hits of all time on WODS..."(jingle:) "Oldies 103--Boston!"

That one, illegal though it was, ran for at least six months before it was re-cut to swap the "Oldies 103" and "WODS." So, it seems it's not just the little guys that don't have a clue. CBS, after all, had at that time an in-house legal department.

Sid Schweiger, C.E.
WXLO/Worcester, MA
71514.2253@compuserve.com
sids1045@aol.com

3188. Radio stations open to independent music...

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: arhythm@io.org
Message-ID: <4jip4v$kod@vixen.cso.uiuc.edu>
Source record: 24310

We have a compilation cd with participants from Canada, the U.S. and Australia who were brought together over the internet. Any stations who wish to receive a copy please e-mail us your mailing address and web site address. Thanks.
John MacRae
AlgoRhythm Music
http://www.io.org/~arhythm

3189. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4jip50$kof@vixen.cso.uiuc.edu>
Source record: 24311

kuzz1@aol.com (KUZZ1) writes:

>You can bury this phrase any way you please. For example, we end our :53
>past the hour newscasts with "I'm (name) for KUZZ-FM, Bakersfield's news
>leader." That suffices as the legal ID for the hour, since it contains
>"KUZZ-FM, Bakersfield" in exactly that order as required.

How does this square with another part of the requirement, section 73.1201(a)(2), which requires that the ID be made "hourly, as close to the hour as feasible, at a natural break in program offerings." Do your newscasts end at the top of the hour? I've heard FAR too many stations bury the legal ID 10 minutes before the hour, and then do an elaborate illegal ID, often with phony calls or no calls at all, right at the top. The FCC doesn't seem to care, and too many PDs are operating under the misconception that the law gives them 10 minutes on either side to ID? That would be true, I suppose, if you started a movement of a symphony at :45. But I think any segue between songs should count as a "natural break in program offerings"...and CERTAINLY any station that sticks in an illegal ID is acknowledging that there's a "natural break" at the top of the hour.

And then there are the true incorrigibles, like KHTO-FM in the Moderator's home market of Springfield MO. I recently heard an ID from these guys that contained a very hastily-spoken, slurred "KHTO, Mount Vernon" legal, followed by THREE repetitions of the "K-H-O-T" callsign, ending in the flagrantly incorrect "K-H-O-T, Springfield."

-=Scott Fybush - fybush@world.std.com - Waltham MA=-

[Moderator's Note: To their credit, new owners (Corporate Communications) no longer do the sluring ID. They are still calling themselves KHOT, but the KHTO Mount Vernon-Springfield is not clearly uttered at (or near) the top of the hour. Bill]

3190. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Bob Fentress <rbfentr@esac.PacBell.COM>
Message-ID: <4jip51$kog@vixen.cso.uiuc.edu>
Source record: 24312

Stations licensed to communites close to bigger metropolitan areas often stretch the rules. Case in point: At about 7 minutes before each hour, the station clearly states between commercials, "KHYL, Auburn. More music in a minute." Then, at the top of the hour, they run a Drake-Chenault jingle singing "Cool 101 - Sacramento."

Bob

3191. Re: FCC Legal ID's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: VUBS79A@prodigy.com
Message-ID: <4jip51$koh@vixen.cso.uiuc.edu>
Source record: 24313

>Recently, WHFS Annapolis, MD was ordered to pay
>a sizable fine for numerous violations, among them "misidentifying its
>city of license". For a long time, it made a practice of running an
>unobtrusive legal ID at the top of the hour, followed by a louder,
clearer
>ID "WHFS Washington-Baltimore". Not anymore, though...

We had the same thing down here a few years ago with WFKS/99.9, a Class C licensed to Palatka, Florida, but targeting Daytona Beach. They would "bury" a quick "WFKS, Palatka" in the middle of the :50 stopset and then come out at :00 with a fully-produced sweeper that said "WFKS, Daytona-Orlando-Jacksonville-Gainesville. Florida's KISS-FM"

One day I noticed that I wasn't hearing it anymore, and they were back to a not-as-quick-as-before "WFKS, Palatka-Daytona Beach" ID in the :50 stopset. Hmmm...wonder if Osborn got fined over that one (?)

-Drew in Sunny Central Florida-

3192. Re: NEW RADIO JINGLES

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: rec@goodguy.goodnet.com
Message-ID: <4jip52$koj@vixen.cso.uiuc.edu>
Source record: 24314

Brendan Cosgrove (kevinc@awod.com) wrote:

:>Hi Everyone out there in Airwaves Land,
:>It's you good ol jingle lovin buddy "The CosMan" again. I was just
:>wondering if anyone knew if the folks at JAM, Thompson, and TM?Century
:>have produced any new jingle packages recently. If you know of any, have
:>purchsed them for your station, or have copies of some recent demos,
:>please e-mail me and let me know as I am trying to expand even further my
:>jingle collection

JAM has had various CDs. Mostly of older stuff, there is some new stuff.

Uni-Que: AC for WKQI (Q-95) Detroit. It's a little fresher than
Quick-Q's but the top of the hour from Quick Q's is the best since the
original Q-Cuts package. RECJ&A rating ****
(out of 5 stars)

Master Mix: Another Mix/Vareity package. JAM's feeble attempt to
go after Thompson Creative's mix jingle packages but trying to use
the same logo that they used on Digital Mix. I will say that the
selection of cuts is good, some cuts can actually be lyriced, unlike
some of the Thompson stuff. RECJ&A rating: **

The Coast Approach: What can I say? KOST and JAM go together.
Like Adam and Eve. Like Pizza and Beer. Once again, more ramps
which are a pleasure to listen to in the clear. RECJ&A rating: ****

Metroline: 30 exciting cuts! Yes, once again, Dallas is making 30 cut
packages. Works great with many formats (designed for AC). I would buy
it for REC. Piloted for Y-98, St. Louis although originally produced for
Metro-FM in the UK, it would be nice to hear the demo with Metro.
The liners sound very JAM, the music is very JAM, the logo sounds very
80's TM-Century. RECJ&A rating: *** 1/2

Vareity Pack: If Sunny 95 was still a JAM client, they would use this
package. Hello VOA Europe?? The end of the demo was cuter than the
cuts, which recognizes jingle collectors! RECJ&A rating (the cuts): * 1/2

All of these are on the AC Volume 2. There are other CDs out there
like News-Talk vol 1 and 2, Oldies vol 1 and AC volume 1.

Thompson's latest CD is the "HOTTEST Jingles in Dallas". I have been out
of contact with Thompson since Ben Freedman has been gone.

I have not talked to TM Century since the early 90's.

http://www.goodnet.com/~rec

--
==
Richard Eyre-Eagles, KJ7MU | "The opinions expressed are not
Tempe, Arizona | those of anyone but myself"
==
goodnet is good
primenet is bad
Arizona, you have a choice

3193. Los Angeles: KMAX changes format

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: psychdoc@netcom.com
Message-ID: <4jip53$kol@vixen.cso.uiuc.edu>
Source record: 24315

The Southern California trio of stations known as KMAX (KMAX/Arcadia, KAXX/Ventura, and KBAX/Fallbrook, 107.1) dropped their all-sports format as of midnight Monday night 3/25. The staff were told of the change Monday afternoon, and "Big Joe" McDonnell broke the news on-air at 4:25pm.

Odyssey Communications is now operating KMAX, which aired "all construction radio" for a day and a half - that's right, sounds of a construction site.

Sometime between 4 and 6pm this evening (Wednesday 3/27), 'the new Y107' began airing a modern rock format. It's running jockless, with liners mocking "rival" KROQ, the heritage modern rocker here just to the left of Y107 at 106.7. To this ear, Y107 sounds a bit softer than KROQ.

The all-sports KMAX lasted about a year, and seemed to be picking up some momentum, though it never registered in the ratings. It featured "Big Joe" (who also closed out KMPC/L.A. when it switched from sports to talk) and the Pete Rose show. Before all-sports radio, KMAX broadcast an ethnic format, and I believe it was a "time buying" arrangement.

KMAX suffers from having a less than city grade signal in some parts of LA.

!!!!!!!!! psychdoc@netcom.com !!!!!!!!!! b.j. mora !!!!!!!!!!

If film aspires to be part of culture, it should do the things great literature, music and art do: elevate the spirit, help us understand ourselves and the life around us, and give people the feeling they are not alone.
- director Krzysztof Kieslowski (1941-1996)

3194. KPAY/KHSL Chico

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: "Seifert, Rick" <rseifert@usia.gov>
Message-ID: <4jip54$kom@vixen.cso.uiuc.edu>
Source record: 24316

I noticed a reference to KPAY 1060khz 10kw DA2 /KHSL 1290khz 5kw DAN in Chico, California the other day. The article indicated that these stations were part of a multi station deal in which a 1050khz station in the San Francisco area (maybe KOFY, San Mateo) would upgrade to 50kw fulltime non directional. To do this, the SF station bought 1060khz in Chico in order to take it dark. KPAY then moves to 1290khz, or something to that effect.

Since 1050khz is a Mexican clear channel, the article made reference to a "lease" arrangement between the SF owners and unnamed Mexican parties for the upgrade to happen.

Could anyone shed some light on this? In particular, what kind of lease arrangement (if any) was made between Mexico and the SF station on the use of 1050khz.

I have a personal interest in Chico since my father was stationed there during WW2. I can remember touring the base with him during a visit in the 60's. Already a teenage radio buff at the time, I asked him to drive by the local AM's so I could check out their transmitting facilties. KPAY was one of those stations.

Thanks for the help.

_ _
Rick Seifert
Office of Cuba Broadcasting
Engineering Supervisor
Radio Marti Technical Operations
Washington, D.C. 20547
rseifert@usia.gov

3195. KTTS Springfield and AM in general

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: SNOWMAN <jlsnow@fcseng.frco.com>
Message-ID: <4jip54$kon@vixen.cso.uiuc.edu>
Source record: 24317

Regarding Mark Roberts's comment about KTTS's "puny" (hopefully not a copyrighted word 'cause I didn't ask Mark if I could quote him), an assessment of that signal would presume a knowledge of their directional pattern. They dominate up here in central Iowa (WIBV is second in level). Over in eastern Iowa, WIBV is dominant. KTTS can also be heard almost nightly in central Texas.

I whole-heartedly agreed with a comment someone else made about cleaning up the AM band by removing the countless string of low-power satellite repeaters. That would help TREMENDOUSLY. Put'm on FM where receivers can much more effectively reject background signals.

When I was in Tampa recently, I tuned into the sports talker on 820 1KW at night and though they were quite strong where I was, I could DISTINCTLY hear WBAP underneath. What is the matter with these people. The argument must be that, while WBAP can be heard in Tampa, their signal is comercially insignificant because virtually no one in the Tampa Bay area will be listening to WBAP. Hard to argue with that. That's the thing about AM, it's really not spectrum-efficient in terms of the geographic spacing of stations required to prevent interference in the hinterlands. The signals trail off too gradually as distance from the transmitter increases.

Other examples abound ... WBAP would be (used to be) quite serviceable here before CHAM came on. Now, WBAP is nearly useless. WOAI is (would be) quite listenable in Chicago. Yet the 1200 station in chicago doesn't even turn up in the ratings! And WHAM Rochester was always quite good here before 8090. Now, 1180 is a mess! GROWN!!!!

I was disappointed, while in Tampa, not to be able to check on the reception of WHO because there is a 420-watt directional station on 1040 in Tampa. It simulcasts 95.9 FM. It's a good quality signal but I bet virtually no one is listening to it. So what is the advantage of that station even being on the air? Beats Me......

Forever Pissed,

Jim Snowbarger

3196. Dr. Laura's Show is on in NYC Market

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: jewel5@axe.intercall.com
Message-ID: <4jip55$koo@vixen.cso.uiuc.edu>
Source record: 24318

All you Dr. Laura fans, she can now be heard on WABC 770 AM in the New York City market on Saturday and Sunday nights starting at 9:00 P.M.

Juliana Daniels

3197. looking for manuals to older xmitter's

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: "Robert Fowle <hammarlund@vixa.voyager.net>" <hammarlund@voyager.net>
Message-ID: <4jip56$kop@vixen.cso.uiuc.edu>
Source record: 24319

i have a weakness for older broadcast transmitters. if you have anything
un-needed laying around, please drop me a line and let me know what you
have. also may be interested in unwanted equipment.
thank you for reading this post.

--
==]-[->
Robert Fowle
The HAMMARLUND Historian
Ph. voice or fax 517-789-6721
1215 Winifred
Jackson, Mich. 49202-1946
E-mail at: hammarlund@vixa.voyager.net
HAMMARLUND LITERETURE WANTED
WANTED: MANUALS FOR ANY MAKE RADIO EQUIPMENT
==]-[->

3198. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: tcarman@media-archives.org
Message-ID: <4jip57$koq@vixen.cso.uiuc.edu>
Source record: 24320

> Yeah, but...KRTH's Arbitrons and Arbitrends for the past 6 months
> show the station at a remarkably consistent range of 3.5 to 3.9 12+.
> That makes it the #6 English-language music station in the market.
> It is also one of the top 10 billing stations in the country($28.6
> million according to Radio & Records). Wanna bet that Infinity
> (KRTH's owner) doesn't see a problem here?
> Actually, a previous poster hit the nail on the head. You can
> survive....even thrive...with a limited playlist(if not, none
> of us would know the name Bill Drake today). BUT...you need to
> have all the other elements in place...personality, promotion and
> production values(the three p's???) And KRTH does.
>
I agree. You have to have the elements in place. Let's face it.
KOLA/KRTH/KDES are all airing the same jingles (Johnny Mann/Drake). The only
thing different is the personality and promotion presentation. It still
doesn't mean the station couldn't freshen up the format by adding more variety.

If there are only a limited number of alternatives available, the public will
choose the least offensive (or the best of the heap). I wonder if their
ratings would improve if they added a greater variety of songs!

-TC

---
o/~ Mu-sic.... That's our middle name. o/~
-PAMS Series 31

3199. Re: OLDIES STATIONS REDUNDANCY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4jip58$kos@vixen.cso.uiuc.edu>
Source record: 24321

MICHAEL HAGERTY (mhtv3@aztec.asu.edu) wrote:

: In a previous article, deejay@mm.com (Steve Sundberg) says:

[my stuff snipped]

: Steve: Some very good points...but are all the 30-54's in the Twin
: Cities people who lived there 30 years ago? Migration in our
: society is so common(for professional and personal reasons) that
: unless a city is stagnant, a significant number of adults are
: from someplace else.

I don't have the figures handy but it's been stated elsewhere that, at least in Minnesota, there hasn't been a great deal of migration into the state as compared to others. (The argument, I believe, revolved around driving habits and how they've changed. Some people attributed the worst habits to migrants from other states but that was disputed with some figures showing that a large migration into the Twin Cities-- much less out-state-- was only a perception, not a reality.)

While I can agree that migration into other markets has to be considered, another, perhaps more important, factor to consider is the influence of television over the past 25-30 years. Along with the homogenization of language there has been the homogenization of music owing to the influence of network programming, program syndication, and the growth of non-local cable TV channels. Before the days of video tape, the only programming the networks provided were the daytime game shows and evening fare-- and before video tape the only 'syndication' that could be done was done live (e.g. American Bandstand). More than half a typical TV station's programming, therefore, had to be made of local productions. Very few, if any, stations today do more than produce their own newscasts; it was a far different situation then than now. I hope you catch my drift. ;)

: In 1966, Phoenix had roughly 750,000 people in its metro
: and most were white. Now, it's closing in on 2.6 million and the
: ethnic composition is changing as well. Las Vegas & Los Angeles...
: same story. Yeah, these are the high end of the "boomtown"
: phenomenon...but, remember...even the guy who's lived in
: Minneapolis-St. Paul for 20 years and considers himself a native
: did all his radio listening prior to 1976(meaning all
: of what the industry regards as "oldies") someplace else.

But the population of the Twin Cities has remained comparitively stable since 1966 when compared with cities like Phoenix, Albuquerque, Miami, Atlanta, Houston... I'm begining to see a pattern here(!). (Miami,

however, is a classic example of the influence migration can have on local music tastes.)

: The key is not national testing or local history...
: but knowing what and who your market is now.

But doesn't it then become a self-fulfilling prophecy? The music listeners know now* is only the stuff they've been fed since, say, 1976 or 1986. And as music has become homogenized, and the influence of smaller markets has waned (just how P-2 or P-3 stations get free promos anymore?), the choice and breadth of music has become more narrow-- resulting in a listenership that does not know of much else than what is being promoted nationally.

If a station in Brainerd, MN (pop. 25,000) wants to sound large-market and subscribes to a satellite service, does that mean the listeners are getting the benefit of local music input? I think not, especially if the pollsters and testers never get around to doing their research in Brainerd.

There seem to be far fewer 'testing grounds' for new music these days. Everyone wants to play the 'hits'... even that small station in Brainerd that backsells Enya as a top-ten charter while many of their listeners say to themselves 'Enya who? Never heard of her before.'

I'll stop here, though.

But before I go, yes, I do think migration plays a part in what oldies stations play nowadays-- as well as national testing, cable TV and those oldies infomercials, and the way records are being promoted (or not* being promoted) today. This does not, however, means it's right.

--

I'm not verbose. \|/ ____ \|/ | Steve Sundberg
I just like listening "@'/ ,. \`@" | deejay@mm.com
to myself talk. /_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

3200. The Peter Principle for Radio (was: WAVC Duluth changes name but not format]

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Don Leonard Munthali <munthali@infi.net>
Message-ID: <4jip58$kou@vixen.cso.uiuc.edu>
Source record: 24322

Typical radio programming at work here...if it's ain't broke, then you know it just needs fixin'! :>

Could also be a case of the Peter Principle in action - as postulated by Vancouver psychologist Laurence J Peter - and applied to radio:

"In a hierarchy or organization, an employee rises or is promoted to the level of his/her incompetence..."

--
Don Leonard Munthali "Perception is reality
munthali@infi.net because
+1 804 467 7824 Reality is perception..."

3201. Pirate Radio Marathon on Satellite April 1

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: AIRWAVES MEDIA <rrb@clm.aiss.uiuc.edu>
Message-ID: <4jip5a$kov@vixen.cso.uiuc.edu>
Source record: 24323

A 6 hour marathon of pirate radio tapes.

8PM - 2AM EST

Anik E1 18 Wideband Audio 5.8

Roll a Hi Fi VHS on this one.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

3202. Re: UK PIRATE RADIO INFO SOUGHT

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4jip5b$kp1@vixen.cso.uiuc.edu>
Source record: 24324

Peter E Hunn (hunn@penelope.Oswego.EDU) wrote:

: This summer, I'm scheduled to teach a couple college courses in London.
: One class includes a section on the 1964-67 pirate radio off the English
: (& UK in general coast). Over the years, I've collected a little bit of
: info (Paul Harris' WHEN PIRATES RULED THE WAVES, etc.) on the interesting
: topic, but am really seeking to learn more. Anybody have any articles
: about English pirate radio, or know someone who actually participated on
: the broadcast side? It seems like someone would have bought the old
: Radio London minesweeper ship and opened it up as a pop music/radio
: museum. 'Course maybe that sort of thing is primarily done here in the US.
: In any event, I'd really appreciate an e-mail from anyone who like to
: share some UK pirate radio stories.

I always had a romantic notion to work in pirate radio but never got around to it.

There is (or was) a CD released about 5 years ago... by Polygram?... that was a compilation of music and Radio London jingles. I received a promo disk in Singapore when I worked there in radio but-- drat!-- never bought a copy for myself. The inside sheet had quite a bit of info about the history of Radio London-- like that it never broadcast from a ship (that was Radio Caroline) but from one of the old WWII concrete gun towers that were placed out in the Channel to repel any German invasion... just beyond the old three-mile limit near the mouth of the Thames.

The only song I can recall from the disk was Bobby Goldsboro's 'Little Things', so you might want to cross reference through Phonolog or Schwann to see if the disk is still in print or even available in the US.

Btw, is Paul Harris any relation to Rick Harris? Rick was the original PD for Lazer Radio, another pirate that began broadcasting around 1982 from a ship in the North Sea. I also recall Jay Stone as having worked there as a PD or announcer before going on to program Radio Luxembourg (Jay went on to bigger and better things in Honolulu, including producing Glenn Medeiros' first album). I do not, however, know where either of these two individuals are at the moment. (If you find Rick, though, say 'hi' to him from a 'old WCVR relic'. We worked very briefly together at the same Vermont radio station just before he went to do Lazer.)

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

3203. Re: Profanity on the Air/Paul Simon's "Kodachrome"

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: slush@VOA.GOV
Message-ID: <4jip5c$kp2@vixen.cso.uiuc.edu>
Source record: 24325

I generally lurk in the background, but had to lunge for the Followup key
after seeing what Lou Kolb <loukolb@postoffice.ptd.net> wrote:
>
>I can recall WFIL in Philadelphia was so conservative, they made their
>own version of Paul Simon's Kodachrome. They snipped the phraze, "crap I
>learned," and replaced it with the phraze, "girls I knew," from the next
>verse. I don't remember anyone else doing this, and the first time I
>heard it, it really knocked me for a loop.
>

BZZZZZZZZT! I worked as a technician...OK, board op...at WFIL from
1973 to 1980, and in fact one of the first records I ever put on
the turntables after beginning work there was "Kodachrome".

Never once do I remember playing anything other than the 45RPM single
as pressed by Columbia Records for that song...."crap I learned" and all.
At the same time, the record company's edited single of Pink Floyd's
"Money" was played rather than the LP cut. And WFIL did play the
"funky kicks" version of Steve Miller Band's "Jet Airliner".

But never an edit on "Kodachrome". Now lemme just reach for that
"lurk" button again.....

slush@voa.gov (Joe Gallagher)
Radio isn't about AM and FM...it's about AM and *PM*. Think about it.

3204. Re: Rush On Reeves

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Johnny Donovan WABC NY <ru@i-2000.com>
Message-ID: <4jip5f$kp4@vixen.cso.uiuc.edu>
Source record: 24326

jay marvin wrote:
>
I think this
> is *proof* that the title to Al Frankin's book is right on target.
>
> Jay Marvin
> WLS

There you go again! You might get more people to bite on that worm
in the "talk.origins" conf. Do you start off every show with "Gun control" or
"Abortions" just to get the phone bank hot?

--
ru@i-2000.com
http://www.i2.i-2000.com/~ru/

3205. Re: Rush On Reeves

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Brett Kottmann <bkottman@erinet.com>
Message-ID: <4jip5g$kp5@vixen.cso.uiuc.edu>
Source record: 24327

jay marvin wrote:
>
> This morning as I was leaving WLS I heard Rush on the replay attacking
> the speech Christopher Reeves made on the Oscars about social
> responsibility in movie making and there was to film making than just
> money. Rush called this typical of Liberals. Could someone please tell

What Rush called typical of liberals was the hypocrisy embodied in
the speech. The self-congratulatory attitude when all that really
counts in tinsel town is the bottom line.

Now, if you really want to skewer Rush, simply point out his stance
on this versus his stance on Clinton's call for businesses to be
more socially "responsible".

Brett

---
http://www.erinet.com/bkottman/brett.html --Me
http://www.erinet.com/bkottman/reagan.html --The Gipper

3206. San Diego Legend 'Shotgun' Tom Kelly signs off.

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Roger Otterson <rogo@qualitec.wanet.com>
Message-ID: <4jip5g$kp7@vixen.cso.uiuc.edu>
Source record: 24328

It's Friday...

And I've just heard San Diego legend 'Shotgun' Tom Kelly end his last air shift at San Diego's long time TOP 40/Pop/Rocker/Oldies KCBQ (FM 105.3). The station has switched to the new format is set to move over to the 102.1 position Sunday night, under the calls of KXST 'Sets-FM'.

I was moved to hear 'Shotz' end his show with an emotional (he almost didn't get it out) tribute to the people who been through KCBQ over the last 40+ years. He acknowledged 'Happy Hair' Martin through to his current producer, but wanted to thank the listeners the most.

Many of us natives remember growing up with our transistors tuned to '1170-KCBQ' and arguing with our friends why it was better than 'Boss Radio 1-thirty-6 KGB'. Gary Kelly was there, so were Charlie and Harrigan. We saw country come and go, different packages of oldies, the standard promotions and the whacky stunts that only a station like KCBQ would do.

Shotgun ended his show recalling that he grew up listening to KCBQ in the 50's and 60's and how he eventually went to work there, left and came back. He usually ended his show with "Have no sorrow, be back tomorrow"...but he changed it to ..."Have a 'little' sorrow...there will be another tomorrow."

I know he'll be back on the air, at another spot on the dial, but here's to you Shotgun, the local boy made good and we're all a little better off for the times you've given us on (Heavy drum intro) ...KAY CEE BEEEEEE.....Q!

--
==========
Roger Otterson
rogo@qualitec.wanet.com

Qualitec (A Southern California Systems Integrator)
10717 Sorrento Valley Road #200
San Diego, CA 92121
(619) 622-1220 x246

* SCO UNIX, Caldera Linux, Windows NT, Win95, Networks *
==========

3207. New 670 In Denver- On Air

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Bill Kleronomos <wkleros@csn.net>
Message-ID: <4jip5h$kp8@vixen.cso.uiuc.edu>
Source record: 24329

Well, I can say goodbye to listening to WMAQ *clear channel* ; ta
new Denver 50 KW (DA) religious broadcaster has fired up on
670. Must have taken some serious $$$ and engineering to sandwich
a new co-channel between KBOI in Boise and WMAQ.....

I'd be curious to hear from anyone in Nebraska, Kansas or other
states near Colorado as to how much WMAQs night time coverage
has been trimmed.

-BK

3208. IMUS SUNDAY

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Tripp Rogers <trogers@injersey.com>
Message-ID: <4jip5j$kp9@vixen.cso.uiuc.edu>
Source record: 24330

The following is from the CBS WWW site:

60 MINUTES LISTINGS FOR SUNDAY, MARCH 31, 1996

THE LETTER - Could there have been jury tampering in the O.J. Simpson trial? After months of investigation, a 60 MINUTES two-part segment reveals that an anonymous letter accusing a juror of intending to write a book -- which some say was the reason that juror was dismissed -- was almost certainly a fake. The dismissed juror's lawyer says it was the "jury tampering of the century." Steve Kroft reports. Howard Rosenberg is the producer.

IMUS - He had Washington seeing red last week when he insulted the President and First Lady to their faces at a dinner. The uproar is nothing new to radio "shock jock" Don Imus, who has been raising eyebrows and tempers on his radio show for over twenty years. Mike Wallace profiles the man who many say went over the line. Tom Anderson is the producer.

Tripp Rogers

Do you ever get down on your knees and thank God that you have access to my dementure? - G. Costanza

Movies that describe Pat Buchanan's campaign...Disclosure, Clueless and Dumb & Dumber - W. Goldberg

3209. Tektronix 2710 spectrum analyzer for sale

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: kharnack@airmail.net
Message-ID: <4jip5j$kpa@vixen.cso.uiuc.edu>
Source record: 24331

Recently retired from day to day contract engineering, I have a
Tektronix 2710 spectrum analyzer for sale.

This unit is perfect for AM and FM RF Proofs. It will read from 10kHz
to 1.8 GHz. It has the additional 300Hz resolution bandwidth option
for making AM NRSC measurments.

It also has a printer port for direct printing to any Epson compatible
printer.

Was $11,000 new. Will sell for $7,000.

e-mail to:

kharnack@aol.com

or call me at:

214-620-2211, ext. 117

Kirk Harnack

3210. Re: Springfield Missouri RadioWatch

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: radioman@dialnet.net
Message-ID: <4jip5k$kpc@vixen.cso.uiuc.edu>
Source record: 24332

Bill Pfeiffer did a fine job of summarizing the happenings in Springfield, MO. radio.

However, might I make a few additions and clarifications.

KZPD, Ash Grove, sold to Jerry Evans of San Diego. He moved here a couple of weeks ago, and took possession about 3/20/96. He immediately removed the "Gentle Beat" format aired by the previous owner, Len Smith. Smith did indeed own the CD's, but it wasn't quite as dramatic as presented. Evans wanted to get his own format on the air as quickly as possible, to distinguish himself from the previous owner.

I was there as the change was made. The station uses a TM Century UDS system with a Computer Concepts DCS for commercial playback. As many of you know who use UDS with Pioneer players, changing music is a nightmare. And, so it was.

Especially when the phone began to ring. Smith's small, but very vocal listenership rang the phones for many hours, upset that "their" station had been compromised. In my opinion, it demonstrates that there is room in Springfield for a low-budget nostalgia station on FM.

Smith didn't want to sell. However, his financial backers, all family members, wanted to cash in their chips. They were hoping for fast financial rewards from radio, and when that wasn't forthcoming, they wanted out.

I keep telling Len he should take his format concept to Branson Music Network, or someone else, who would syndicate it. But, Len is still licking his wounds, and isn't ready to consider that at this time.

And, the reported purchase price of 900K is a little inflated. I'd say it closer to 400K, and most of that is already spoken for by Smith's financial backers. He's mostly definitely not getting rich on the deal.

Art Morris

[Moderator's Note: Thanks, Art, for the clarification. My info was, as stated in my report, from a contact in the market, and I have since been in touch with Jerry and planned to correct my errors. Now I don't have to because you have taken care of it for me <g>. I wish Jerry a lot of success, although I will miss Len's mix of jazz and adult standards. Bill]

3211. Re: DXing with SRF-42 AM Stereo Walkman

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: quozl@netcom.com
Message-ID: <4jip5k$kpe@vixen.cso.uiuc.edu>
Source record: 24333

Chris Beckwith (beckwith@biddeford.com) wrote:
: talk1370@aol.com (Talk1370) wrote:

: > For everyone's benefit (especially those of us who make our
: > living on the AM band)...what national or mail-order outfits
: > offer the AM Stereo/FM Stereo Walkman, and what's the
: > price? I'm interested....and I suspect a lot of other radio sal-
: > ary slaves would like one too...

: I've seen it in J&R Music World's catalog. 1-800-221-8180

Radio Shack is currently offering the SRF-42 in their main annual catalogue for $29.95.

Any Sony dealer should be able to special-order the radio, if they don't have it already. It retails for something like $39.95 that way. That's how I got mine... :)

I do have a few questions/requests:

1: I'm not good with electronic/electrical work/construction, but I need to ask this: The radio is DC only, no adaptor connection- How may I connect a removable dummy-battery/DC power (3V) assembly, so I could run it off the AC instead of going through batteries (I'm using NiCads right now)?

2: I'm interested in obtaining technical specs/data on all known modes of AM stereo, including all the now-defunct modes... (I know the Motorola C-QUAM format is now the official standard, but I'd still like info on all the other formats...)

3: Along the lines of #2, are there any schematics available for the electronics hobbyist pertaining to AM stereo? (I know what I said in #1, but I don't want to risk *damaging* the radio!)

4: Is there any way to get a database of worldwide AM stereo stations?

5: Is there anyone else who wants to talk AM stereo with me, maybe swap tapes? (My preferred medium is VHS HiFi, but I can do audio tapes... And no, there are no AM stereo stations local to me- I regularly listen to KBOI 670 in Boise, ID, some 600 miles away from me... Great oldies and some newer stuff... :))

6: Anybody wanna set up an AM stereo WWW page? ;)

....Quozl!
(Life's good with a Sony SRF-42 AM-Stereo and a Select-A-Tenna to pull 'em in...)

--
Presidential Candidate for the Third Millenium! Quozl for Prez in 2000!
Dennis M. Falk, aka "Quozl Mephit" : 221 Huntoon St. Eureka, CA 95501-4115 USA
Writer, Furry fan, Cartoon fan, Music lover : "A Novel Experience!"
Skunks, skunks, skunks! : Tiny Toons forever! : Snapple me!

3212. Re: Stern In Hartford, CT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: dig@inforamp.net
Message-ID: <4jip5m$kpf@vixen.cso.uiuc.edu>
Source record: 24334

In article <4jd80p$pm5@vixen.cso.uiuc.edu>, veshman@ns.iconn.net says...
>
>
>
>Yes folks-
>
>It's true....Howard Stern MAY be returning to Hartford, CT. WCCC's
>(107-FM, AOR) morning show will soon have an expired contract, and the
>station is considering bringing "Howie" in. The $300,000 price tag (per
>year) is making management hesitate (not surprising, since they are still
>using Tapecaster mono cart machines at a 50KW radio station).
>
>The question: Can Sebastian (WZMX 93.7 FM, 70's station) survive??
>
>- V
>
>

Having never gotten any closer to the inside of the radio biz
than picking up a prize package at a station I've always been
curious about the economics of radio. I know Howard Stern is
a dominant force in most of the markets he has entered which
considering his 'household name celebrity' status is surprisingly
small. Does anyone in the know why Stern's roster of stations
pales compared to other much less successful syndicated talents?
Best I could surmise was that Infinity was asking outrageous fees or
the threats of big FCC fines and moral majority type community groups
scared stations off. But when I saw the above post concerning Hartford
I became more puzzled. The 300,000/year syndication fee seems
cheap to me for such huge potential. Doesn't Hartford have around
500,000 people and wouldn't that make it a Top 50 market? Hartford
stations must reach into Boston and other Eastern seabord big cities.
So if you could run the Stern show for 6,000 grand a week with only some
cheap and probably stoned employee on hand wouldn't this be a no-brainer?
What would be the cost to a station to produce their own 41/2 hour morning
show? If you're after decent ratings wouldn't a morning man in a market like
Hartford cost 100.000 plus? Add in a decent producer and it seems to me
that Stern or for that matter a Don Imus seems like the less risky and more
economical way to go. If anyone who has some dope on the way radio
works could shed some light on this situation I think a lot of us non-radio
types would be fascinated.

Thanks,

Beans Baxter

3213. Re: Stern In Hartford, CT????

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: shadowcat5@aol.com
Message-ID: <4jip5m$kpg@vixen.cso.uiuc.edu>
Source record: 24335

Well, this isn't exactly accurate.

The Hartford Courant reported on March 26, 1996 that Stern is indeed coming to Hartford to WCCC-FM 106.9. Unsure if at this time he will be simulcast to WCCC-AM 1290, which just changed formats from simulcasting the FM to all sports. His first broadcast will be May 6. Mel and Frank are being cancelled, with their last show being April 5, 1996. No one has said what's going to happen between April 5 and May 6 --- probably a fill in jock.

And WZMX won't be the only station to lose listeners. But I think they'll be able to hold their own.

Melissa

3214. Legal ID WAV Files

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: ScottP@pobox.com
Message-ID: <4jip5n$kph@vixen.cso.uiuc.edu>
Source record: 24336

Reply-To: ScottP@pobox.com

I have started a collection of radio station legal ID's from wherever
I happed to be in the country. I was wondering if these would
interest people, and if so I can place them on my web page.
I taped them off the radio and edited them into WAV format. These are
all legal ID's from the top of the hour. Let me know!

- Scott Poest
KB8KGU Irving, TX
Email : ScottP@pobox.com
Web Page : http://www.anet-dfw.com/~spoest

3215. Strike planned at WCCO April 1 (was: Westinghouse Strikes Again...)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: deejay@mm.com
Message-ID: <4jip5n$kpi@vixen.cso.uiuc.edu>
Source record: 24337

Fred Honsberger - KDKA (honzman@usaor.net) wrote:

[...]

: When Westy chairman Michael Jordan says the CBS stations
: just aquired need to become more cost effective --- this is
: what he means.

: Welcome aboard!

And don't we know it here in the Twin Cities. WCCO-AM AFTRA members have voted to strike at 12:01 a.m. Monday unless a new contract can be agreed upon.

--

\|/ ____ \|/ | Steve Sundberg
"@'/ ,. \`@" | deejay@mm.com
/_| __/ |_\ | 73617.105@compuserv.com
__U_/ | steve.sundberg@tclbbs.com

3216. Re: Looking for old Western Electric AM xmtr

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: bstroupe@neosoft.com
Message-ID: <4jip5p$kpj@vixen.cso.uiuc.edu>
Source record: 24338

In article <4jd80s$pmf@vixen.cso.uiuc.edu> rhstein@interaccess.com (Ronald H Steinberg) writes:
>From: rhstein@interaccess.com (Ronald H Steinberg)
>Subject: Looking for old Western Electric AM xmtr
>Date: 28 Mar 1996 05:27:56 GMT

>I looking for an old (1930's) Western Electric 1kw am
> 2 cabinet transmitter.

I know where one is, you might see it, but I don't think you will be able to buy it. The transmitter is a 1930 Western Electric 1 KW with the dynamotor power supplies. It sits at amateur station W5YD, the club station of MIssissippi State University and I wouldn't think the university will let it go. It also has been converted to 80 meter phone. It ran in the early 80's when I was a student there. The transmitter was the original 1 KW transmitter for WREC in Memphis, TN and was donated to the school by the man who put WREC on the air, Hoyt Wooten. Mr. Wooten graduated from Mississippi State in 1917 with a degree in electrical engineering. BTW *GO BULLDOGS IN THE FINAL FOUR*!

Bob Stroupe
Chief Engineer
KKBQ AM/FM

3217. Re: Looking for old Western Electric AM xmtr

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: steve@zephyr.com
Message-ID: <4jip5q$kpk@vixen.cso.uiuc.edu>
Source record: 24339

In article <4jd80s$pmf@vixen.cso.uiuc.edu>, rhstein@interaccess.com
(Ronald H Steinberg) wrote:

> I looking for an old (1930's) Western Electric 1kw am
> 2 cabinet transmitter.

WHK, here in Cleveland, has one still in the transmitter building (at
least it was there when I was CE a few years ago) which is not (of course)
functioning and has not been used for years.

My guess is they would welcome you coming to clear it out of there. (More
room for old contest entry forms, etc...)

Current CE is Barry Thomas. Good luck!

--
Steve Church, Telos Systems
+1 216.241.7225
http://www.zephyr.com

3218. WUBE-AM 1230 -- Retro Radio

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: KFXZ10A@prodigy.com
Message-ID: <4jip5r$kpl@vixen.cso.uiuc.edu>
Source record: 24340

A new format debuted on WUBE-AM 1230 in Cincinnati on Wednesday. The station calls it "Retro Radio, standards for a new generation". The format features non-rock "standards" music by artists such as Sting, Elton John, Barry Manilow, Linda Ronstadt, Robert Palmer, Tony Bennett, Frank Sinatra, Natalie Cole, Harry Connick Jr., Eric Clapton, Carly Simon, and George Benson. The format is intended to bridge the gap between adult standards WSAI-AM 1530 and smooth jazz WVAE-FM 94.9. The station plans to syndicate the format. This is the first I have heard of this format. Does it exist elsewhere?

Chancellor's transition of the all-sports format from WUBE-AM to its sister station WKYN-AM 1160 is now complete. Chancellor also owns country stations WUBE-FM 105.1 ("B-105") and WYGY-FM 96.5 ("Young Country Y96").

--
John Simpson -- Cincinnati, OH
kfxz10a@prodigy.com OR John.Simpson@sdrc.com

3219. FAQ: rec.radio.broadcasting/AIRWAVES

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: AIRWAVES MEDIA <rrb@clm.aiss.uiuc.edu>
Message-ID: <4jis77$mvl@vixen.cso.uiuc.edu>
Source record: 24341

Some people have requested a FAQ for this newsgroup/mailing list.
Here is what I have so far. It is *not* by any means complete, but it
should help explain who we are and how we do business around here.

I have not numbered the Q's and A's because I am not yet sure what
order they will ultimately be placed in. Comments and suggestions are
welcomed.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

============= Begin RRB/AIRWAVES FAQ v0.1b =============

) What is rec.radio.broadcasting?
) What is AIRWAVES?
) Who can join in?
) How Do I Post an Article?
) What is appropriate to talk about?
) What is NOT appropriate to talk about?
) Commercial Postings
) What about signature files?
) Web
) What does 'minimal moderation' mean?
) What about Real Names?
) RadioWatchers

)Q What is rec.radio.broadcasting and AIRWAVES?

A: AIRWAVES (AIRWAVES Radio Journal) is an email-based cyberzine dedicated
to friendly, professional-level discussions about the art, business
and science of domestic broadcast radio. By 'domestic' we speak of
radio which is designed to be received in the same nation from
which it originates. It should not be taken to mean USA or
North America exclusively. Although most posts seem to be from North
America, this is probably due to connectivity ratios and is not due to any
group policy to exclude any nation. In fact we encourage other
nations to post here.

REC.RADIO.BROADCASTING is the Usenet Newsgroup that reflects
virtually all of the same articles that are carried in AIRWAVES.
Netnews may be easier to use, because each article is threaded
and available one-at-a-time. However netnews may not be as
reliable as email on your site, since many sites are forced to

'expire' (delete) articles after a day or three due to disk space constraints. If you have a 'fast expire' time on your news server, consider the following...

AIRWAVES ONLINE is a world wide web site that allows you to view and post to both groups from your web browser. Articles may be sorted by subject, author, thread or date. You click on the article in the index, and you read it. All URL's and email addresses are live hyperlinks, so you can immediately click on an interesting site and visit, then return to the AIRWAVES ONLINE menu. Expire time on this spool is about 30 days (more or less). The URL is...

http://radio.aiss.uiuc.edu/~rrb/online.html

AIRWAVES-SELECT is a 'headline news' version of AIRWAVES that includes only 'news and information' postings and *not* the discussion threads. It is designed for those who want to keep up with the news of the day without all the discussion.

) Q: Who can join in?

A: Since this is a public forum, it is not limited to radio professionals. We strive to maintain a friendly, information-rich, environment where radio professionals, para-professionals, ex-professionals, future professionals and serious non-pros can share a cup of virtual coffee and chat about their favorite subject... radio. Generally we come pretty close to that goal. We're an eclectic mix.

From the heads of major networks to someone getting advice on how to create her first aircheck, AIRWAVES/is there. We've located lost colleagues, assisted people seeking employment, helped engineers in finding an obscure part, and served as a great party line linking up radio-oriented people from all over the globe.

) Q: How Do I Post an Article?

A: You can post to rec.radio.broadcasting via your Usenet News software, or you can send articles directly via email. Posts to rec.radio.broadcasting will run in AIRWAVES and may be selected to run in AIRWAVES-SELECT, if they are deemed to be newsworthy. The email address for posting is 'articles@airwaves.com' (without the quotes). You can also post via your web browser, while reading AIRWAVES-ONLINE at http://radio.aiss.uiuc.edu/~rrb/online.html.

) Q: What is appropriate to discuss?

A: Basically, if it has to do with domestic broadcast radio, is not brain-dead, is not a flame, and has something of interest to offer, it's fine. What do we talk about? Well, let's see... formats, marketing, acquisitions, mergers, DXing consulting, regulation, de-regulation, programming, automation,

micro-radio, satellite, engineering, dxing, duopoly..... We mourned
Wolfman's passing, discuss radio's past and debate radio's future.
We have brainstorms, rants, questions of all varieties (and
people to actually answer them), breaking stories, war
stories, and 'tall tales'. The coffee is always hot and someone
knows the answer to your question.

) Q: What is not appropriate for posting?

A: === Check Flame Throwers At The Door ===

There is no productive end to calling names and insulting the next person.
We define a flame as personal insult or ridicule. It is always OK to
disagree with anyone's opinion, just as long as you attack only her
opinion and not her, personally. Nothing destroys a group faster than
a nuclear flame war. This is, perhaps, the biggest part of what is
meant by 'professional-level'. In short, basic human and professional
respect. Let us disagree when we must, but let us remain as
gentlemen and women as we do so.

=== Excessive Quoting ===

Please trim excess quoted text from your postings. It makes your
post much more readable and does not clog the digest with the same
quoted text as the thread progresses. Only use the amount of quoted
text that you need to make your points. Never quote entire articles
unless absolutely required. Keep the original text to 'more than
half' of the overall post.

=== Use Your Brain ===

Last but not least, we cannot stress enough that AIRWAVES/rrb is not
the place for fandom and flamedom posts about Howard Stern,
Rush Limbaugh or whatever. Certainly these high-profile hosts are
not off-limits, but let's try to limit the discussions to how they
relate to broadcasting. Most of these hosts have their own fandom
groups for those *other* in-depth discussions :-).

=== On Topic ===

Please keep your discussions on topic. We are a professional-level
forum for and about radio broadcasting. We appreciate it if posters
do not stray too far from that arena. There are many other forums for
discussing matters pertaining to television, music, scanner, ham, and
other related topics. Keeping the group focused makes it easier and
more productive for those who need and want this information.

Please remember that the vast majority of the readers are
intelligent professional (wo)men who seek similarly minded
posts. In short, please try to keep the brain-to-B.S. level as
high as possible.

) Q: What about commercial postings?

A: As the Internet moves from research tool to commercial communications medium, we see more and more commercial uses coming into being. Response to this change has been mixed between those who would like to keep the net commercial-free and those who would like to exploit the potential market that the net has created.

Since the core of AIRWAVES/r.r.b is radio broadcasting, a mostly commercial enterprise, it makes sense that there will be those who wish to promote their product or service here. At the same time, there are many who find commercially motivated posts to be offensive. So we have had to come up with a basic guidelines related to such posts. A year ago this issue was brought to the group for a straw poll. The following guidelines are the upshot of that poll...

a) Blatant commercial postings and spams will not be accepted. A 'Spam' is a posting sent to many, mostly unrelated, newsgroups and/or mailinglists for some sort of product or service. Most turn out to be a scam. A 'Blatant' commercial post is a post that is merely a sales piece containing no other topical material (as opposed to someone who happens to mention their company in conversation), or a blatant sales piece that has some 'thin veneer' of topical material, but is clearly there for the sales, not the conversation.

b) We generally do not include posts that promote a commercial online service or one that requires a subscription to a specific online service to access. All net resources must be accessible via the open Internet, if you want them posted here.

c) We gladly post pointers to broadcast-related web pages or other net resources, provided these are non-commercial in nature and do not require the payment of fees for access to the majority of services offered. If you post an article pointing to a page whose primary function is to sell something, even if it is free to access, we require that you include information in the post indicating that fact, and identifying any affiliation you may have with the service. At that point the moderator will access the page and check it out. In other words, if you want to promote something on your page, be up-front about it in your posting.

d) We generally allow individuals offering personal, radio-related, items for sale, provided they state in the post that they are selling personal items (this includes a station selling some surplus stuff) and are not vendors attempting to 'curbside' merchandise (curbsiding refers to the practice of used car dealers selling vehicles, off the lot, as if they were privately owned).

e) Anyone engaged in any business, who posts to this group about products or services which their business deals with, must disclose their affiliations. Even if they are not official spokespersons for that business. We give priority to entrapeneurs or others engaged in smaller, cottage industries trying to gain exposure. We support the American dream, but wish to balance the desires of those in

business to promote their product with a desire *not* to have AIRWAVES/RRB become a world-wide billboard for everyone wanting free, global advertising.

f) AIRWAVES can provide web space for commercial enterprises. For more info, write to 'webmaster@airwaves.com'. Our web sites get upwards of 20,000 hits per month. Pretty good for a single-purpose page.

) Q: What about signature files.

) A: Try to keep signatures to 4 or 5 lines, and keep overt advertising hype at a minimum. Mentioning your company affiliation is fine (in fact encouraged) but leave it at that (along with an email and/or web address if you like).

Joe Fu - President and CEO
FuBar Media Consulting
fu@fu.bar
http://fu.bar/~fu

) Q: What about the web site?

) A: AIRWAVES operates a fairly extensive web site for radio and broadcasters, fans and others interested. We have a search engine online that allows one to look us USA and Canadian station from the FCC's public database, a job search database and a bunch of links to interesting sites around the world. Plus you can access the AIRWAVES archive site where all our cyberzines are kept. The URL is http://radio.aiss.uiuc.edu/~rrb/ .

) Q: What is minimal moderation?

) A: It means that my policy on moderation is to 'err on the side of permissiveness'. In other words if there is doubt, I usually post anyway. I never kill a post because I disagree with the poster's comments or political position. I try to always reply to the few posts which are excluded and offer a reason why and the chance to re-submit. I post something over 90% of everything I get. Most of the remaining 10% are junk mail, tests, misdirected posts and spams.

Occasionally someone will write me and thank me for the quality of this group. I am *quick* to point out that I am responsible for all of the stuff you *DON'T* see... it is the fine caliber of posters who are to be thanked for what you *DO* see on this group. My mission is to keep the group at a high Brain-to-BS ratio without unduly restricting the free flow of information. I am accessible via email for all administrative matters and answer all reasonably-stated questions and concerns. My email address is bill@airwaves.com.

) Q: What about this "Real Names" policy?

) A: A few years ago, when a certain commercial online service (You know the one) allowed email and news to and from the Internet, there

was an outbreak of posts from nondescript CB-like 'handles' or cryptic alpha-numeric strings. Barry Mishkind suggested that for the sake of clarity and professionalism, that posters be required to use a 'real name' on all posts (Barry Mishkind is the moderator of the FIDO 'BROADCAST' echo and its companion Internet email digest).

So our group took a straw poll on whether to require real names. The results boiled down to a strong *yes*, but to allow for appropriate exceptions. Those exceptions allow the use *current* air names (along with station calls), and to allow late-breaking news by people close to the source, by requesting that their name be withheld from the group (I must know who it is, though) Also reasonable exceptions will be made for people asking simple one shot questions, etc.

Today with matters of copyright being raised in reference to the net, this policy is even more important. With the exceptions noted above, if you cannot sign your name to it, do you really need to post it? Anyone quoting a copyrighted source must also state that they are posting "with permission" and give full credit to the source.

=== If you are in business ===

Anyone who posts about a product or service that they are personally involved in, is required to, not only post a real name, but a line beneath it disclosing the involvement.

=== What happened to 'so-and-so' ===

Anyone posting "Where is so-and-so"..... must "definitely" use a real name and include a reason for wanting to know. Poster also is strongly encouraged to leave alternate means of contact other than email (phone number preferred). We are not trying to discourage such posts, only to make some attempt to protect people from inappropriate requests for information.

) Q: What is this RadioWatchers thing I see?

A: AIRWAVES/RRB operates a program called RadioWatchers. RadioWatchers are individuals who are either active in the radio broadcasting industry, or are very much involved in the happenings around their town/city/community and would like to become recognized as a "RadioWatcher" for AIRWAVES. RadioWatchers keep a watchful eye and ear out in their market and post periodic "RadioWatcher Reports" to the group. We have several top-notch RadioWatchers and are always looking for more individuals who would like their market assessments to be read globally. RadioWatchers are given priority placement in AIRWAVES and many report that their activities have gained them much favorable publicity and recognition. All market sizes welcome. Write me (bill@airwaves.com) for more details.

========== More To Come ==========

3220. RadioNet Talk Radio Upcoming Guest Calendar (weekly posting)

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: dwelch@best.com
Message-ID: <4jip5d$kp3@vixen.cso.uiuc.edu>
Source record: 24494
Cross-posted to:
rec.radio.broadcasting,rec.radio.info,alt.radio.internet,alt.radio.talk,ba.broadcast,alt.cyberspace,alt.cybercafes,scruz.events

RadioNet: Reporting on the digital revolution since 1994.
... RadioNet GUESTS WHO's WHEN MARCH 1996 ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

MARCH 24
10AM -- MIKE ELGAN, Editor of Windows Magazine and the WinMag Win95 page, gives tips to get RadioNet fans up to date on resources on the Internet for Win95 users---where to get drivers, tips, information, free software, etc. http://www.winmag.com/win95

11AM -- JOEL SHURKIN, author, talks about his recently released book, ENGINES OF THE MIND: THE EVOLUTION OF THE COMPUTER FROM MAINFRAMES TO MICROPROCESSORS. Marking the 50th anniversary of the invention of the computer, W.W. Norton is proud to release ENGINES OF THE MIND which is the only non-technical history of the computer published in the US. In a lively and informative account, Joel Shurkin introduces the people and discoveries that made the computer possible - from the first models to the creation of the chip and beyond. Here is the first full story of an invention that changed the world. Joel Shurkin is an accomplished science writer and reporter.

MARCH 31 1996
10AM -- LARRY EARLIX, computer instructor, Internet consultant and ham radio operator, will discuss digital communication on radio and how to interface ham radio and Internet. Visit Larry at http://www.redshift.com/~le

11AM -- KRIS HAGERMAN, president, tells about BigBook. Recently launched as an entirely new kind of Yellow Pages directory on the Web, the service provides home pages to more than 11 million businesses with content and features never before available in a Yellow Pages directory such as street-level maps, third-party reviews and customer ratings. The service is located at http://www.bigbook.com

... RadioNet How-To Tune In ...
LISTEN LIVE ON SUNDAYS 10AM to NOON on KSCO 1080AM
Monterey - Santa Cruz - Salinas - San Jose

World Wide Web
Find complete details about RadioNet and links to the players you need at http://www.radionet.com Click on "About"

Audio
Listen to recorded RadioNet programs with RealAudio and True Speech

RadioYou Can See
Photos downloaded to the Web from in-studio

Email List
Have RadioNet guest schedules, news transcripts, the Silicon Surf Report
and other important RadioNet info emailed directly to you. Send the
message:
subscribe radiomail your first name your last name
to listproc@radionet.com

IRC
Join us In Studio during the show via Internet Relay Chat in irc channel
#radionet

Radio Cam Camera
Check out the RadioCam stationed at various interesting places.

--
Dameon D. Welch (dwelch@uplink.com, http://www.uplink.com/)
Associate Producer, RadioNet Talk Radio (http://www.radionet.com/)

3221. ADMINISTRIVIA: Quoted Text in Posts

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: AIRWAVES MEDIA <rrb@clm.aiss.uiuc.edu>
Message-ID: <4jip4k$knt@vixen.cso.uiuc.edu>
Source record: 24495

Hello all:

I need, once again, to remind the group that it is very important when posting followups, that you edit out the majority of your quoted text from the original article.

I know it takes an extra few keystrokes and half a minute, but it makes your article much more readable and gives a break to digest readers who must scroll past all of that quoted text to get to whatever it is you are adding to the discussion.

Usenet conventions state that you should have 49% (or less) quoted text to 51% (or more) original text. Please, when following up, adhere to this rule. Whenever possible, edit quoted text to *no more than absolutely necessary* to give context to your point(s).

Conversely, some posters will post with *no* quoted text, and will offer no context of their own. Posts like this are very hard to relate to because they assume quoted text when none is present. If your news software doesn't allow quoted text, be sure to offer context on your own so that readers will understand what you are talking about in relation to the thread.

Also, *NEVER* quote a posters signature file in your follow-up, unless you are specifically commenting on the content of that signature.

Thanks, all, for adhering to these simple guidelines. They make your post more readable and my job much easier. I have edited some of the over-quoted posts, but I cannot keep doing that because of time limitations. I appreciate your understanding..

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

3222. D.C. Radio Watch / 28 March 1996

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: Max Cacas <76476.2472@compuserve.com>
Message-ID: <4jip4l$knu@vixen.cso.uiuc.edu>
Source record: 24496

Greetings, Airwavers! From the Nation's Capital, where we're still digging out from
Imus' class-less appearance at the Radio/TV Correspondent's Dinner...<heehee>
...here's the top of the radio biz news for the week!

Item First -- The Imus Aftermath -- Elsewhere on
Airwaves/rec.radio.broadcasting, you've likely heard about what big Don said in front of the assembled at the Congressional Radio TV Correspondents Dinner. The Washington Post "On the Dial" (radio) column says that Imus will be re-broadcasting his entire speech on his morning syndicated radio show (originating from WFAN-AM / NY, and heard on all-sports WTEM-AM [570] here in D.C.) on Thursday, the 28th...and will be the subject of a longer profile this Sunday on CBS-TVs' "60 Minutes".

Item Second -- Welcome to the club... -- The Post reports that Georgia Foy, whose last port of call was mornings and afternoons at KJMZ in Dallas, is joining the syndicated morning show of Donnie Simpson at Infinity's WPGC-FM (95.5).
Foy is expected to specialize in entertainment reporting for the urban contemporary station.

Item Third -- On the air... -- Following in the path of other Radio Watchers who have done up a breakdown of stations in their markets, here is a table of D.C. metro stations, their frequencies, formats, and network affiliations/promotional slogan/city of licence (where applicable) according to the Washington Post:

AM STATIONS:

570 WTEM Sports
630 WMAL News/Talk (ABC) (ABC O&O)
730 WBZS BusinessNews (Bloomberg) (licenced to Woodbridge/Alex.
Va.)
780 WABS Contemporary Christian (licenced to Arlington, Va.)
820 WQSI Country (licenced to Fredrick, Md.)
900 WILC Contemporary Latin
930 WFMD Adult Contemporary/Talk (licenced to Fredrick, Md.)
950 WCTN Christian (licenced to Cabin John, Md.)
980 WWRC Talk
1030 WNTL Ethnic/International (dark?)
1050 WKDL Children's/RadioZone (Radio Aahs)
1120 WUST Multi-cultural/various
1150 WMET Business/Financial news (licenced to Gaithersburg, Md.)
1220 WFAX Inspirational/Christian (licenced to Fairfax/Falls Church, Va.)
1260 WWDC Big Band/MOR (satellite)
1300 WJFK Talk / Jazz (licenced to Baltimore, Md.)

1310 WDCT Inspirational / Christian Talk (licenced to Fairfax, Va.)
1340 WYCB Inspirational
1390 WMZQ Country (licenced to Arlington, Va.)
1450 WOL Soul / Talk
1460 WKDV Children's / Radio Zone (Radio Aahs) (Manassas, Va. licence)
1480 WPWC Country/Bluegrass (licenced to a Northern Va. suburb)
1500 WTOP News / Sports (CBS)
1540 WMDO Latin Music / News (licenced to Wheaton, Md.)
1560 WMOM MOR/AC (licenced to LaPlata, Md.)
1580 WPGC Rap/Latin ("Flava 1580")
1600 WINX Oldies/Local Sports (licenced to Rockville, Md.)

FM STATIONS

88.1 WMUC Progressive (Univ. of Md.) (licenced to College Park, Md.)
88.5 WAMU News/Talk/Bluegrass (NPR) (American Univ.)
89.3 WPFW Jazz / Talk / News (Pacifica)
90.1 WDCU Jazz / Talk / Gospel (Univ. of D.C.)
90.9 WETA Classical / News (NPR)
91.9 WGTS Classical / Inspirational (licenced to Takoma Park, Md.)
92.7 WMJS Easy Listening
93.9 WKYS Urban Contemporary
94.7 WARW Classic Rock ("Arrow 94.7") (CBS O&O)
95.5 WPGC Urban Contemporary / Top 40
96.3 WHUR Urban Adult Contemporary (Howard Univ.)
97.1 WASH Adult Contemporary
98.7 WMZQ Country
99.1 WHFS Modern Rock / Alternative (licenced to Annapolis, Md.)
99.5 WEBR Adult Contemporary ("Bright 99.5")
99.9 WFRE Country (licenced to Fredrick, Md.)
100.3 WBIG 50s-60s Oldies
101.1 WWDC Modern Rock / Alternative ("DC101")
102.3 WMMJ Soul/Adult Contemporary (licenced to Bethesda, Md.)
103.5 WGMS Classical (Mutual)
103.9 WXVR 70s Oldies ("XTRA-104") (licenced to Braddock Hts./Fredrick,
Md.)
104.1 WXTR 70s Oldies ("XTRA-104") (licenced to Waldorf, Md.)
105.1 WAVA Christian Talk (licenced to Arlington, Va.)
105.9 WJZW Smooth Jazz (licenced to Woodbridge, Va.)
106.7 WJFK Talk / Jazz (licenced to Manassas, Va.)
107.3 WRQX Adult contemporary ("Mix 107.3") (ABC O&O)
107.7 WRCY Modern Country ("Thunder 107.7") (licenced to Warrenton, Va.)

That's it for this week...

Cheers,
}*{ Max Cacas / Freelance Broadcast Journalist / Washington, D.C.
}*{ COMING SOON: Project Mgr. / NetResponse / Arlington, Va.
}*{ INTERNET: MaxNewsroom@cis.compuserve.com

3223. New England Radio Watcher 3/29

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: fybush@world.std.com
Message-ID: <4jip4l$knv@vixen.cso.uiuc.edu>
Source record: 24497

*Not much to report this time, except that WDIS 1170 in Norfolk MA has returned to the airwaves. The station is still running a talk format.

*On the construction-permit front, WFFF-TV 44 in Burlington VT has been granted permission to move its transmitter. The transmitter for the not-yet-on-air station was to have been in New York state. Now it will join the market's other UHFs, WVNY 22 and WETK 33, atop Mount Mansfield, Vermont's highest point.

*The FCC's latest expanded-band plan does little for New England. The last plan had just one New England station moving, WNSW 1200 Brewer (Bangor), Maine. The new plan has just one New England station moving, WZNN 930 Rochester NH, to 170 Just over the New England line, WTRY 980 Troy NY would still move, to 1640. Oddly, WESO 970 Southbridge MA placed very high on the FCC's list of stations qualified to move (they were 21st), yet the station did not receive an expanded-band allocation.

*Now that Infinity has purchased WBOS 92.9 Brookline-Boston, the station is undergoing a subtle shift away from AAA. The new tagline is "Rock of the 80s and 90s," and a new series of TV ads contrast 'BOS with the stations that play "Hard Rock" (presumably a stab at WAAF) and "Old Rock" (apparently a stab at Infinity stablemate WZLX). We shall see whether this month's format can succeed at this notoriously underperforming station.

*An interesting translator application: Saga Communications has applied for a translator of its soft-rock WZID 95.7 Manchester, some 45 miles away in Laconia NH. The requested frequency is 96.5, the same spot on the dial where WAEF in Bedford NH (adjacent to Manchester) is expected to sign on this spring. WZID wouldn't be trying to squeeze out a competitor, now would they? Naaaahh....

-=Scott Fybush - fybush@world.std.com=-
Everything you need to know about New England Radio - Boston Radio Archives:
ftp://radio.lcs.mit.edu/radio/bostonradio.html

3224. HELP WANTED: Sales Position

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: donnellbj@crd.GE.COM
Message-ID: <4jip4m$ko0@vixen.cso.uiuc.edu>
Source record: 24498

New North Country (95.9FM) in Glens Falls, NY, is in need of a full-time salesperson. Must be motivated, experienced and a team player. Contact Tom Jacobs at 518-793-4446 preferably before noon EST.

Barbara

3225. Real Church Bulletin Anouncements

Newsgroup: rec.radio.broadcasting
Date: 1996-03-30 00:00:00 UTC
From: GBREFINI@aol.com
Message-ID: <4jip4n$ko1@vixen.cso.uiuc.edu>
Source record: 24499

Reply-To: radioprep@halcyon.com

[Moderator's Note: The following article was lifted from Brian Gregory's "Radioprep" mailing list and I felt it was good for a hoot. Sire this stuff is old as the hills but it still is cute. Bill]

Hi All!
Jay Leno has his 'Dumb Ads'. You know those wacky worded real ads. Well, from church bulletins we got a list for you in that same gendre. Enjoy. Bless you! Now pass the hat.....

These are ACTUAL announcements from ACTUAL church bulletins:

1. Don't let worry kill you - let the church help.
2.Thursday night - potluck supper. Prayer and medication to follow.
3.Remember in prayer the many who are sick of our church and community
4. For those of you that have children and don't know it we have a nursery downstairs.
5. The rosebud on the altar this morning is to announce the birth of David Allen Belzer, the sin of Rev. and Mrs. Julius Belzer.
6. This afternoon there will be a meeting in the south and north ends of the church. Children will be baptized at both ends.
7. Tuesday at 4:00 PM there will be an icecream social. All ladies giving milk will please come early.
8. Wednesday the ladies' liturgy will meet. Mrs. Johnson will sing "put me in my little bed " accompanied by the pastor.
9. Thursday at 5:00 PM there will be a meeting of the Little Mothers Club. All ladies wishing to be "Little Mothers" will meet in the Pastor in his study.
10. This being Easter Sunday, we will ask Mrs. Lewis to come forward and lay an egg on the altar.
11. The service will close with "Little Drops of Water" One of the ladies will start quietly and the rest of the congregation will join in.
12. Next Sunday a special collection will be taken to defray the cost of a new carpet. All those wishing to do something on the new carpet will come forward and do so.
13. The ladies of the church will cast off clothing of every kind . They can be seen in the church basement Saturday.
14. A been supper will be held on tuesday evening in the church hall. Music will follow.
15. At the evening service tonight,the sermon topic will be "What is Hell?" Come early and listen to our choir practice.
16. The preacher will preach his farewell message,after which the choir will sing "Break Forth With Joy"

17. Today...Christian Youth Fellowship House Sexuality Course,8p.m.
Please park in the rear parking lots for this activity.
18. During the absence of our pastor, we enjoyed the privilege of
hearing a good sermon when A.B. Doe supplied our pulpit.
19. The Rev. Adams spoke briefly , much to the delight of his
audience.
20. The church is glad to have with us today as our quest minister the
Rev. Shirley Green who has Mrs. Green with him . After the service we
request that all remain in the sanctuary for the Hanging of the
Greens.
21. The 'eighth graders' will be presenting Shakespeare's "Hamlet" in
the church basement on Friday at 7:00 p.m. The congregation is invited
to attend this tragedy.

GP Brefini
GPMJ
DJ/Voice Talent/Broadcast Engineer (I Do It All Baby!)

"Quiet Numbskull! ....I'm Broadcasting!".....Mo (of The Stooges)

3226. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-04-25 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4lmi17$kq2@ns2.world-net.net>
Source record: 24342
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

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Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 04-17-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: Wed 04-17-1996
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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access for more info?
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Q18. Can I get archived copies of old issues of the OTR Digest?
Q19. What is the best way to archive OTR programs?
Q20. My old reels squeak. Why does this happen, and can I fix it?
Q21. Where can I find more information about antique radios?
Q22. What is the best radio / antenna to get distant OTR stations?
Q23. Is there a group for modern radio drama ("new-time radio")?
Q24. I have only email access to the Net. Can I still get the files at your site?
Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?
Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?
Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?
Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the early 1960's. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes of OTR programs. A partial list can be obtained from my OTR WWW site.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of

sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page or for a list of some of them.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit

runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my WWW site. While you are there, check the "Humongous OTR Database" (a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series). At present, the database exceeds 90,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items. (Thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a table of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions to various programs. They are on file at his site (http://otr.com) and mine.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can access for more information?

A16. Yes, there are several WWW sites, as well as FTP sites and a Gopher. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd

appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to radio.aiss.uiuc.edu,
directory: pub/AIRWAVES/OTR

GOPHER:
gopher radio.aiss.uiuc.edu 7070
(select "OTR")

World Wide Web URL:
http://radio.aiss.uiuc.edu/~rrb

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

FTP: radio.aiss.uiuc.edu (directory /pub/AIRWAVES/OTR/)
GOPHER radio.aiss.uiuc.edu 7070 (select OTR)
Web http://radio.aiss.uiuc.edu/~airwaves/history.html#archive

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. To access this service, point your browser at: http://radio.aiss.uiuc.edu/~rrb/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines,

Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should not be confused with FM radio broadcasts. One of my customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the

head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a

high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s
- Avoids "ham" radio gear (the Boat Anchors group covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast Pioneers' Library". This is an excellent resource for the serious / professional researcher. It can be accessed through my WWW site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR

programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran plans with dimensions and number of turns, etc to build one of these antennas. I have built several and I'm no mechanic. If you (or anyone else reading this) would like a copy of the article and plans, drop me a stamped, self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and technical artlcles related thereto, send a SASE to the following address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop?
http://www.thoughtport.com/tpa/non/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can
handle only a few files (stations.otr, otr.faq, help). If you
have ONLY email access to the Internet, and wish one of these
files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be
read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Many of the soundbytes can be downloaded, and played on your computer's sound card, others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in

white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

All Rights Reserved

3227. RFD for uk.tech.broadcast

Newsgroup: rec.radio.broadcasting
Date: 1996-05-04 00:00:00 UTC
From: Richard Lamont <richard@stonix.demon.co.uk>
Message-ID: <rfd-uk.tech.broadcast-960504-172058@usenet.org.uk>
Source record: 24343
Cross-posted to: uk.net.news.announce,uk.net.news.config,alt.radio.scanner.uk,alt.radio.uk,alt.radio.uk.talk-radio,rec.radio.broadcasting,uk.media,uk.media.radio.bbc-r4,uk.media.tv.misc,uk.radio.amateur

```
REQUEST FOR DISCUSSION: uk.tech.broadcast
-----------------------------------------

Name: uk.tech.broadcast

Summary:
uk.tech.broadcast Technology used in UK radio and TV broadcasting

Rationale:
The newsgroups alt.radio.*, rec.radio.broadcasting, uk.media.*,
uk.radio.amateur and uk.telecom each contain a small number
of posts relating to the technology used in UK radio and
television broadcasting. None of these is a satisfactory
home: the alt.* groups are poorly propagated,
rec.radio.broadcasting is dominated by Americana, and
broadcast technology is off-topic in the uk.* groups.
Discussion of another proposed (non-technical) group,
uk.media.radio.misc, indicated that there was significant
interest in a dedicated technical group. The UK
broadcasting industry has many unique characteristics,
therefore there is much of a UK-specific nature to discuss.
This group would complement the non-technical groups in the
uk.media.* hierarchy.

Charter:
This group is for discussions of all issues relating to
technical operations and engineering in UK radio and
television broadcasting, at all stages of the broadcast
chain from microphone and camera to the transmitting
antenna.

Moderation:
None

Advertising:
Short advertisements (Maximum 20 lines including signature)
are permitted if relevant to the group.

Binaries:
None

Proponent:
Richard Lamont <richard@stonix.demon.co.uk>
```

3228. FAST-TRACK of uk.tech.broadcast

Newsgroup: rec.radio.broadcasting
Date: 1996-05-22 00:00:00 UTC
From: Charles Lindsey acting as control <control@usenet.org.uk>
Message-ID: <fasttrack-uk.tech.broadcast-DrtG7M.M47@clw.cs.man.ac.uk>
Source record: 24344
Cross-posted to: uk.net.news.announce,uk.net.news.config,alt.radio.scanner.uk,alt.radio.uk,alt.radio.uk.talk-radio,rec.radio.broadcasting,uk.media,uk.media.radio.archers,uk.media.radio.bbc-r4,uk.media.tv.misc,uk.radio.amateur

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FAST TRACK ANNOUNCEMENT uk.tech.broadcast
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I have received a request to fast-track the creation of uk.tech.broadcast.

I will do this in SEVEN working days unless I receive valid complaints
by EMAIL.

Complaints will be resolved by the committee (committee@usenet.org.uk)

NOTE that this creates a new top-level hierarchy uk.tech.* for which a
hierarchy charter should exist. I have therefore issued a separate RFD to
supply such a charter for uk.tech.*. However, since the existence of such a
hierarchy is not itself in dispute, it has been decided to let this
fast-track proceed in parallel.

Charles Lindsey - acting as control@usenet.org.uk
-------------------------------------------------------------------------------

Name: uk.tech.broadcast

Newsgroups line:
uk.tech.broadcast Technology used in UK radio and TV broadcasting

Summary of discussion:

The RFD for uk.tech.broadcast has been around for 12 days now, and it
appears to be 6 days since anyone commented on it. The statutory minimum
period for discussion is 10 days, so it now seems appropriate to consider
the next step.

In my news spool there are 25 follow-ups to the RFD.

Support for the proposal was expressed by:

John Bennett <john@johnpb.demon.co.uk>
Andrew Boothman <boothman@easynet.co.uk>
Chris Carter <cjc@ast.cam.ac.uk>
Richard Challis <Richard@challrj.demon.co.uk>
James Cracknell <jgc3@aber.ac.uk>
John Gilliver <G6JPG@soft255.demon.co.uk>
Donald Gray <D.Gray@AutoComm.cityscape.co.uk>
Christopher Hall <christopher.hall@bbc.co.uk>
Andy Howard <andy@kiss100.demon.co.uk>
Chris Newport <crn@netix.org.uk>
Tony Quinn <tonyquin@sixpints.demon.co.uk>
```

Neil Skinner <nrs@brooktye.demon.co.uk>

Two of the above (John Gilliver and Andy Howard) suggested alternative
names for the group, but I don't think either of them felt particularly
strongly about it. Chris Newport wanted the charter widened to include
cable and similar systems.

One person (Richard Salmon <richard.salmon@rd.bbc.co.uk>) said that from
his point of view the proposed group would be useless.

Rationale:
The newsgroups alt.radio.*, rec.radio.broadcasting, uk.media.*,
uk.radio.amateur and uk.telecom each contain a small number
of posts relating to the technology used in UK radio and
television broadcasting. None of these is a satisfactory
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interest in a dedicated technical group. The UK
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therefore there is much of a UK-specific nature to discuss.
This group would complement the non-technical groups in the
uk.media.* hierarchy.

Charter:
This group is for discussions of all issues relating to
technical operations and engineering in UK radio and
television broadcasting, at all stages of the broadcast
chain from microphone and camera to the transmitting
antenna.

Moderation:
None

Advertising:
Short advertisements (Maximum 20 lines including signature)
are permitted if relevant to the group.

Binaries:
None

Proponent:
Richard Lamont <richard@stonix.demon.co.uk>
--
Charles H. Lindsey ---
Acting as Control during Richard Letts' absence
Voice/Fax: +44 161 437 4506 Email: control@usenet.org.uk
Snail: 5 Clerewood Ave., CHEADLE, SK8 3JU, U.K.

3229. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-05-25 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4o7cre$ck5@ns2.world-net.net>
Source record: 24345
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

```
Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: Sat 05-25-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: Sat 05-25-1996
---------------------

Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q18. Can I get archived copies of old issues of the OTR Digest?
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Q20. My old reels squeak. Why does this happen, and can I fix it?
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Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?
Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama".

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch

<henry@g0gku.demon.co.uk> related a good experience with the
following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is
listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page
has a database of private traders as well. Leave a note in the
OTR Digest if you want to trade, or send email to me if you
want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights
have been renewed. Examples of the latter include The Shadow
(Conde Nast) and some of Arch Oboler's productions. See my WWW
site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR
programming?

A10. Call the station and tell them of the many people who like to
listen to OTR. Suggest this programming will increase
listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing
director of a non-commercial station, tells us: "The
days of radio being ruled by the artisians is over, and
for some time now it has been in the hands of people who
only look at the bottom line, so to reach them you must
talk through public radio pledges, or through sponsors
on commercial stations."

Local stations may be able to redistribute OTR available
via satellite downlink. Ask the station managers to check
with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them
sound better?

A11. You might try using a good equalizer and/or digital signal
processing (DSP) unit between the playback and recording devices.
Some people have mentioned that the Radio Shack DSP unit does a
fair job. There are also other, more expensive DSP units available

from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my WWW site. While you are there, check the "Humongous OTR Database" (a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series). At present, the database exceeds 90,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items (thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a table of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions to various programs. They are on file at his site (http://otr.com) and mine.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can access for more information?

A16. Yes, there are several WWW sites, as well as an FTP site and a Gopher. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to radio.aiss.uiuc.edu,
directory: pub/AIRWAVES/OTR

GOPHER:
gopher radio.aiss.uiuc.edu 7070
(select "OTR")

World Wide Web URL:
http://radio.aiss.uiuc.edu/~rrb

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

FTP: radio.aiss.uiuc.edu (directory /pub/AIRWAVES/OTR/)
GOPHER radio.aiss.uiuc.edu 7070 (select OTR)
Web http://radio.aiss.uiuc.edu/~airwaves/history.html#archive

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. To access this service, point your browser at: http://radio.aiss.uiuc.edu/~rrb/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines, Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should not be confused with FM radio broadcasts. One of my customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have

a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s
- Avoids "ham" radio gear (the Boat Anchors group covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast Pioneers' Library". This is an excellent resource for the serious

/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware
resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an
excellent choice for picking up distant AM stations that carry OTR
programming. Although the tuning dial has notoriously poor
calibration, the sensitivity and selectivity seem superior to other
radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna
antenna advertised in several magazines, and the Grove Catalog.
The S-A-T seems to be rather directional, and may eliminate
off-axis interference.

Ham Radio magazines sometimes carry information about small loop
antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left
this note:

Several years ago one of the electronic magazines ran
plans with dimensions and number of turns, etc to build
one of these antennas. I have built several and I'm no
mechanic. If you (or anyone else reading this) would
like a copy of the article and plans, drop me a stamped,
self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and
technical artlcles related thereto, send a SASE to the following
address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern
drama. Check the lists on your local Internet provider to see

which are available to you. Here is a list of some of the WWW
pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop
http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can
handle only a few files (stations.otr, otr.faq, help). If you
have ONLY email access to the Internet, and wish one of these
files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be
read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman
named Linda has just started a list devoted to
50's-60's Television. You can contact her at
LEEKNIGHTS@delphi.com I signed on immediately, and
it's a wonderful place to meet other people
interested in this subject. Very much like the OTR
list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample
via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect
to any of the WWW sites mentioned above, and follow the pointers
to their audio clips and / or soundbytes. Many of the soundbytes
can be downloaded, and played on your computer's sound card,
others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there
a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about
everything from "underbed cardboard storage boxes" to old soft
drink cases. If you want your collection to have a more
"professional" look, here is a note from Ron_B._Hare@livewire.com
(Ron B. Hare)

You almost need to buy cassette albums from
specialty suppliers. Radio Shack used to carry a
small line of these and charged too much. We are in
the recording studio business, and receive catalogs
from several sources. The one one I like best has
some of the lowest prices and unhesitatingly deals
with individuals and will take your credit card
number over the phone for instant shipment (in
contrast to some who require account setup, purchase
orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744

FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

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3230. Charter for uk.tech.broadcast

Newsgroup: rec.radio.broadcasting
Date: 1996-05-31 00:00:00 UTC
From: Charles Lindsey acting as control <control@usenet.org.uk>
Message-ID: <charter-uk.tech.broadcast-Ds9nFw.I6o@clw.cs.man.ac.uk>
Source record: 24346
Cross-posted to: uk.net.news.announce,uk.net.news.config,uk.tech.broadcast,alt.radio.scanner.uk,alt.radio.uk,alt.radio.uk.talk-radio,rec.radio.broadcasting,uk.media,uk.media.radio.archers,uk.media.radio.bbc-r4,uk.media.tv.misc,uk.radio.amateur

```
The newgroup message for uk.tech.broadcast has just been issued.

For your newsgroups file:
uk.tech.broadcast Technology used in UK radio and TV broadcasting

Charter for unmoderated group uk.tech.broadcast
This group is for discussions of all issues relating to
technical operations and engineering in UK radio and
television broadcasting, at all stages of the broadcast
chain from microphone and camera to the transmitting
antenna.

Advertising:
Short advertisements (Maximum 20 lines including signature)
are permitted if relevant to the group.

Binaries:
None

Proposer:
Richard Lamont <richard@stonix.demon.co.uk>
--
Charles H. Lindsey ---------------------------------------------------------
Acting as Control during Richard Letts' absence
Voice/Fax: +44 161 437 4506 Email: control@usenet.org.uk
Snail: 5 Clerewood Ave., CHEADLE, SK8 3JU, U.K.
```

3231. Hide the Chivas... Marsden is going to hit The Fan!

Newsgroup: rec.radio.broadcasting
Date: 1996-06-06 00:00:00 UTC
From: iain@io.org
Message-ID: <4p7h9l$hbs@vixen.cso.uiuc.edu>
Source record: 24347

Toronto Sports Radio News:

Well it looks like John Derringer (Bill Hayes lil' Brother) is moving on to greener pastures, as Pat Marsden moves in as new morning poo-baa at The All Sports (Fan 590) station. Pat won't be alone however, since he'll be sharing hosting duties with Gord Stellick, former GM of the maple leafs from 1988 through 89. Can Fergie Oliver be far away from the trio ?? (kidding!!) If you've caught Stellick on TSN, you'll know that his hosting skills are as good as his management skills.... boring and sterile!! At least Derringer threw in a few curves every so often

As I've mentioned, I never have liked sports, but when I asked one of my friends, a sports addict and a constant fan listener, his response was "Pat Who???". He went on to comment how lately Derringer hasn't been doing the show, and it's sounded slow and forced... We both agreed that Paul "Shakey" Hunt would make a far better host than anyone currently under consideration by Telemedia management... at least he has some character.

More at:
http://www.io.org/~iain/observe.html

Iain.

3232. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-06-25 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4qnunv$qkc@ns2.world-net.net>
Source record: 24348
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

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Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 05-27-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: Mon 05-27-1996
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama".

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There is also an Old Time Music on the Radio WWW page (apparently for Bluegrass music).

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases (WWW or FTP). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch

<henry@g0gku.demon.co.uk> related a good experience with the
following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is
listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page
has a database of private traders as well. Leave a note in the
OTR Digest if you want to trade, or send email to me if you
want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights
have been renewed. Examples of the latter include The Shadow
(Conde Nast) and some of Arch Oboler's productions. See my WWW
site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR
programming?

A10. Call the station and tell them of the many people who like to
listen to OTR. Suggest this programming will increase
listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing
director of a non-commercial station, tells us: "The
days of radio being ruled by the artisians is over, and
for some time now it has been in the hands of people who
only look at the bottom line, so to reach them you must
talk through public radio pledges, or through sponsors
on commercial stations."

Local stations may be able to redistribute OTR available
via satellite downlink. Ask the station managers to check
with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them
sound better?

A11. You might try using a good equalizer and/or digital signal
processing (DSP) unit between the playback and recording devices.
Some people have mentioned that the Radio Shack DSP unit does a
fair job. There are also other, more expensive DSP units available

from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible difference. Other audio optimization features are of negligible value for OTR. Dolby HX also requires no playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and leave a note in the OTR Digest asking about local clubs for your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are different. Why?

A13. Sometimes broadcasts are dated according to their original broadcast date, and sometimes according to a date on which they have been rebroadcast. For instance, the Armed Forces Radio Service rebroadcast many Mutual Radio transcriptions at a later date. Your tape may be of one of these later dates. Alternately, somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes on different programs! For instance, a few Suspense shows were re-scripted / re-cast for Escape. You might also find similarities between certain SF shows as done on X Minus 1 and Dimension X.

Q14. Is there any place where I can get a complete listing of all the episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs for several well-known series. The logs are available at my WWW site. While you are there, check the "Humongous OTR Database" (a database of contributed catalogs and libraries, which will eventually contain most of the readily-available programs for popular OTR series). At present, the database exceeds 90,000 records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and addresses of several vendors of these items (thanks to RadioJoe5@aol.com (Joe Coleman)). There is also a table of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello Again-, an OTR newsletter. Jay is the author of -The Ultimate History of Network Radio Programming and Guide to All Circulating Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions to various programs. They are on file at his site (http://otr.com) and mine.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) or FTP address that I can access for more information?

A16. Yes, there are several WWW sites, as well as an FTP site and a Gopher. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

FTP:
Anonymous FTP to airwaves.com,
directory: pub/AIRWAVES/OTR

World Wide Web URL:
http://www.airwaves.com

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated three times a week, and are accessible via:

Web http://www.airwaves.com

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you

want to catch up on a discussion thread, without plowing through a lot of extraneous material. Point your browser at:

http://www.airwaves.com/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines,
Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in
response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at
1-800-622-0022 or call Radio World magazine at
703-998-7600 for subscription information. Radio World is
an industry trade and has used equipment listings in the
classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the
Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note
on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines
and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi
machine from a linear machine is that the audio track is
recorded helically (diagonally) on the tape along with the
video track. On linear machines the audio is recorded at the
upper edge of the tape (and a control track at the lower
edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal
as would be the case with linear recording. Instead the
analog audio signal frequency-modulates a carrier which is
then recorded between the video tracks. A duplicate signal
is also recorded linearly to maintain compatibilty with
linear VCRs. The FM signal recorded on the HiFi track should
not be confused with FM radio broadcasts. One of my
customers thought the FM switch on his HiFi was for
recording FM from the radio. Today's machines no longer use
the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other
source) onto HiFi VCRs is virtually indistinguishable from
the source. The material can be dubbed to cassette with no
generation loss.

There is no difference in audio quality using either six
hour or two hour mode.

It is true that at slower speeds the diagonal tracks are
closer together. This does degrade the video signal as
anyone knows who has compared six hour video with two hour

video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have

separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the

lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s
- Avoids "ham" radio gear (the Boat Anchors group covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast Pioneers' Library". This is an excellent resource for the serious / professional researcher. It can be accessed through my WWW site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran plans with dimensions and number of turns, etc to build one of these antennas. I have built several and I'm no mechanic. If you (or anyone else reading this) would like a copy of the article and plans, drop me a stamped, self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and technical artlcles related thereto, send a SASE to the following address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://www.webamerica.com/artc
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop

http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can
handle only a few files (stations.otr, otr.faq, help). If you
have ONLY email access to the Internet, and wish one of these
files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be
read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained to OTR topics. Folks interested in early TV shows might be interested in this note from Kathy O'Connell (oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Many of the soundbytes can be downloaded, and played on your computer's sound card, others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

All Rights Reserved

3233. IMPORTANT: Articles Lost, Please re-send

Newsgroup: rec.radio.broadcasting
Date: 1996-07-02 00:00:00 UTC
From: rrb@clm.aiss.uiuc.edu
Message-ID: <4rc0od$1jg@vixen.cso.uiuc.edu>
Source record: 24349

**** IMPORTANT NOTICE ****

During an attempted backup of my incoming Mail partition, I lost the last two days worth of "Original" articles destined for the newsgroup rec.radio.broadcasting and AIRWAVES RADIO JOURNAL.

By Original I mean all articles that were not replies to other articles.

I sort articles here in one of two folders. One folder is for all a articles that do NOT start with the prefix "Re: ", meaning articles that are presumably not replies. The other folder is for all newsgroup articles that do start with "Re: ", and presumably are replies.

The folder that is effected is the first one, the one for Original articles, not replies.

*** If you sent an article to rec.radio.broadcasting in the past two days, which was not in (Re)ply to another article, please re-send that article, or a reasonable facsimile to me for immediate release. ***

Send articles to articles@airwaves.com - or post, as usual, to rec.radio.broadcasting.

My apologies for any inconvenience this may have caused.

Bill

--

William Pfeiffer - Moderator | "Today's radio tries so
rec.radio.broadcasting/Airwaves Radio Journal | hard not to turn off any
Email: wdp@airwaves.com | listeners, that it fails
Webmaster: http://www.airwaves.com | to do anything to turn
"Seeking Web Design Position, send me email" | them on" - Mike Miranda

3234. SEEKING NEW ARCHIVE SITE FOR RRB/AIRWAVES

Newsgroup: rec.radio.broadcasting
Date: 1996-07-03 00:00:00 UTC
From: rrb@clm.aiss.uiuc.edu
Message-ID: <4rdrr0$ipe@vixen.cso.uiuc.edu>
Source record: 24251

Rec.radio.broadcasting has had archives of its AIRWAVES RADIO JOURNAL issues online for FTP, GOPHER and WWW retrieval for over 5 years. Now, due to changes in the management of the University where we have been housed, we are looking for another repository for these archives.

Here are our requirements...

* 24 hour Publicly accessible anonymous FTP, Gopher and WWW.
* Ability to telnet into site for maintenance.
* ~100 Meg Disk Quota (the archives are now 40 megs compressed, but we would prefer room for expansion and/or to store them uncompressed if possible)
* Established, well connected site (We would like not to have to move the archives again for some time)
* Access and storage must be free, we cannot afford to pay for the privilege of the public to access back issues.

If you have such a site and would be willing to donate the space for our archives, please send me email ASAP. We need to vacate this site as soon as possible. Although no hard date has been set, and we are leaving the site on a friendly basis, it is important that this matter be resolved.

Feel free to contact the system administrator, C. Lance Moxley (clm@uiuc.edu) for any references you may need pertaining to the past 5 years of operation at this, and other, sites under his control.

Hope to hear from you soon.

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
NEW Web URL: http://www.airwaves.com/

3235. Re: underground air conditioning

Newsgroup: rec.radio.broadcasting
Date: 1996-07-23 00:00:00 UTC
From: kinsler@bobcat.ent.ohiou.edu
Message-ID: <4t1gls$ljp@vixen.cso.uiuc.edu>
Source record: 24252

Kirk Harnack <kharnack@airmail.net> wrote:

>Well, here's what I want to do. I'm building a site with a 10kw and a 1
>kw transmitter. Their combined heat output will be about 5000 watts. I'd
>like to construct an underground system of 12" (or so) duct about 150 to
>200 feet long. Air would be drawn in by an above-ground intake box
>located on the North side of the building (out of the sun), through air
>filters (lots of square foot area for low velocity), then through the
>underground duct system where it would (hopefully) get cooled in the
>summer, and finally into the transmitter building. The ductwork would be
>about 6' underground and would snake its way around the large field around
>the building. I hope that when the air gets to the building, it'll be a
>bit cooler than it was at the intake. In the dead of winter, I hope that
>it'll be warmer than the outside air.

The idea is certainly okay, but it sounds like a lot of work and an awful lot of maintenance. If you're building in the Delta, you're gonna have to contend with Yazoo clay, which is Mississippi's answer to seismic instability. Y. clay is like a very slow earthquake, and it will do interesting things to your ductwork after a couple of years. That's why the houses there don't have basements. It might be easier to bury copper or steel water pipe and circulate an antifreeze mixture through that to exchange heat with the soil. You'll need a couple of car radiators for heat exchangers and better advice as to pumps, pipe sizing, and other things of that kind than I can give you.

Mark Kinsler

3236. ADMINSITRIVIA: Status of rec.radio.broadcasting

Newsgroup: rec.radio.broadcasting
Date: 1996-08-01 00:00:00 UTC
From: wdp@sashimi.wwa.com
Message-ID: <4tq6d4$lft@miso.wwa.com>
Source record: 24253

This is to let everyone know that I am moving the moderation stuff for this group from one place to another. There is a delay while that is happening, but I expect to get everything running by this weekend (August 2 - 3).

Feel free to send in articles. I am getting all mail, and will ahve the newsgroup humming in short order.

Thanks

William Pfeiffer
Moderator: rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com * wdp@wwa.com * airwaves@woodtech.com
Web: http://radio.aiss.uiuc.edu/~rrb/

3237. ADMINISTRIVIA: We're Back and Thanks to...

Newsgroup: rec.radio.broadcasting
Date: 1996-08-02 00:00:00 UTC
From: wdp@sashimi.wwa.com
Message-ID: <4tu00j$p3l@miso.wwa.com>
Source record: 24254

Well I am still compiling stuff, changing scripts and trying to get the email digests running at the new server, but at least news is up... You may begin to send in articles as normal, either by posting to the newsgroup, or by emailing them to articles@airwaves.com.

I want to take a moment to thank two great friends without whose support none of this would be possible, or at least it would be a lot harder.

I would like to first thank C. Lance Moxley, the systems administrator at the University of Illinois, Urbana Champaign whose undying support to this newsgroup and several of my other net endevours can not possible be measured accurately. It was he who believed in me and housed this newsgroup and other net-projects, on his workstation for 5 years.

During that time, he supported the operation by offering archive disk space, fast net connectivity, 24 hour access, installed much software for my use and in countless other ways made sure that rec.radio.broadcasting, AIRWAVES RADIO JOURNAL, Old Time Radio Digest and the AIRWAVES MEDIAWEB pages came out.

Near the end of my stay there, which just ended last week, Lance fought to keep this operation on his server, against higher-level administration which was trying to curtail all non-university internet activity. He risked his job to go head-to-head in my behalf. This is a man whom I have never met, only soke to a few times on the phone, and who was receiving no money from me. Lance is one of the good ones on this net and he deserves a big round of virtual applause for his commitment to AIRWAVES/rrb and to my other net projects.

Thank you Lance. It has been fun.

Lastly, but *CERTAINLY* not least there is Greg Gulik, the co-owner of World Wide Access, Chicago's largest Internet access provider. Ever since Greg operated a little uucp site in Chicago's N.W. Suburb, on a sloooow AT&T 3B1 with 4 lines, he has been a gentleman among gentlemen. Mr Gulik, like C. Lance Moxley, has assisted me in every way possible in my net-activities, going above and beyond the call of duty to support my early days of r.r.b, giving me administrative privileges over the news machine when I needed them, working out bugs in software for me, and generally being one of the best sysadmins I have ever had the pleasure of knowing.

Now, Greg's little home computer uucp system has grown to a HUGE service provider, offering dozens of POPs around Chicago, some of the fastest and most reliable service of any

provider
(I wish my local ISP's were as vigilant about quality) in Chicago. While other ISP owners were
spouting off ego on local newsgroups, Greg (and his partner Dave Vrona) were too busy providing the highest possible quality for their ever-growing user base. Like the Tortoise and the Hare, Greg and Dave have leapfrogged everyone and quietly taken over the market.

Through it all, Greg has not lost his personal-touch. He is still accessible, friendly and willing to go out on a limb to help. It is this kind of caring that is lacking in so many service industries. But since Greg grew his business on service, he knows that you cannot become #1 without caring about your users.

Now, with my loss of the uiuc server, Greg has, once again, shown his true colors and invited
me to set up shop on his machine, to moderate this newsgroup and email digests.

Thanks Greg. You are a sysadmins sysadmin and a great friend to the net and to me.

If anyone here is looking for the best Internet site in the Chicago area, or are looking for
super fast, reliable web service, drop Greg a line at greg@wwa.com. Or for an automated info-file, send to info@wwa.com. In this day and age of care-nothing companies, it is good to
know that Greg is one of the exceptions.

BTW, I am not being paid for this, I am just trying to give back some small part of the sup[port I have received from both C. Lance Moxley (clm@uiuc.edu) and Greg Gulik.

Thanks guys...
William Pfeiffer
Moderator: rec.radio.broadcasting
wdp@airwaves.com - wdp@wwa.com - airwaves@gxl.com
Web: http://www.airwaves.com

3238. Now on the Web - AM/FM database search page, FREE!

Newsgroup: rec.radio.broadcasting
Date: 1996-08-10 00:00:00 UTC
From: wdp@airwaves.com
Message-ID: <4uisfg$s8v@miso.wwa.com>
Source record: 24255
Cross-posted to: rec.radio.noncomm,rec.radio.broadcasting,rec.radio.shortwave,rec.radio.info,chi.media,ba.broadcast,misc.misc,rec.video.satellite.tvro,rec.video.satellite.misc,rec.video.cable-tv,alt.radio.pirate

Now on the net, a user-friendly search engine using the FCC's own engineering database. If anyone has ever looked at that database, you can see why a search page like this is such a good thing.

Searches include

* Frequency: returns all stations, CP's and translators on a given frequency
* Call Letters: search with complete, or partial calls
* City/State/Province: look for all stations in a city/state or province
* Metro Area: Selected Metro areas included
* Latitude/Longitude: Enter your own search area

The AM search returns calls, city, state/province, frequency, day power, night power, critical-hours power (if used) and antenna specs such as DA-1, DA-2, DA-3 DA-D DA-N or ND-1 .... etc.

The FM search returns calls, city state/province, power, antenna height and whether the station is directional.

In addition you can see a color map of the transmitter location by clicking on the call letters in the search-results window. Currently the map feature is limited to the lower 48 states. We are working on a feature to include directional pattern data. We do not offer TV data but may do so at some later time.

To use this you must have a forms-capable browser. I suggest using Netscape 1.1 (or later) since much of the formatting is Netscape Enhanced (tables, backgrounds, centering etc). It is usable on Lynx and other browsers with varying results. The output page is formatted nicely and resembles the old "Whites Radio Log" of the early 70's.

The URL is http://www.airwaves.com/fccdb.html

Please let me know if you like the service.

The FCC database is not 100% accurate. We know this so don't write telling me about some station which is improperly listed. I do not control the database and I do not make corrections to it. To do so would be an impossible task. Enjoy the service. It is free and I think you will find it is very helpful.

William Pfeiffer
Moderator: rec.radio.broadcasting

wdp@airwaves.com - wdp@wwa.com - airwaves@gxl.com
Web: http://www.airwaves.com

3239. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-08-24 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <4vnlkh$k7k@paperboy.world-net.net>
Source record: 24256
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

```
Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: Sat 08-24-1996

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: Sat 08-24-1996
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q18. Can I get archived copies of old issues of the OTR Digest?
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Q19. What is the best way to archive OTR programs?
Q20. My old reels squeak. Why does this happen, and can I fix it?
Q21. Where can I find more information about antique radios?
Q22. What is the best radio / antenna to get distant OTR stations?
Q23. Is there a group for modern radio drama ("new-time radio")?
Q24. I have only email access to the Net. Can I still get the files at your site?
Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?
Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?
Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?
Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?
Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama". Purists even discriminate between the "Golden Age" (late 30's and the decade of the 40's) and the "Silver Age" (50's). In any case, there are plenty of programs of various types that are enjoyable entertainment. Best of all, they don't require a large screen TV to enjoy 'em -- the "visuals" are provided by the listener's imagination.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There are also some Old Time Music on the Radio WWW pages (apparently for Bluegrass music), not affiliated with ours.

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well. Some vendors and collectors even have their own WWW pages.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases at my site). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables
and sound processing units that can dramatically
improve old recordings. Their sound processing unit
runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all
their material at the following site:
ftp.atd.ucar.edu. Log on with the usual anonymous
then, your routine password. head on over to
/pub/dat-heads/ You will find a wealth of info up
there. All the digests to the current day, and mike
faqs, as well as market postings on equipment. Highly
recommendable for anyone to get their feet wet in this
media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter)
occasionally take a "Y" cord and connect the output of
your cassette player to both "sides" of the "Y". Plug the
combined side of the "Y" into your stereo. If the sound
is mush(ier) than what you hear normally, you have a head
alignment problem (assuming that the tape you are
listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible
difference. Other audio optimization features are of
negligible value for OTR. Dolby HX also requires no
playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and
leave a note in the OTR Digest asking about local clubs for
your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are
different. Why?

A13. Sometimes broadcasts are dated according to their original
broadcast date, and sometimes according to a date on which they
have been rebroadcast. For instance, the Armed Forces Radio
Service rebroadcast many Mutual Radio transcriptions at a later
date. Your tape may be of one of these later dates. Alternately,
somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes
on different programs! For instance, a few Suspense shows were
re-scripted / re-cast for Escape. You might also find
similarities between certain SF shows as done on X Minus 1 and
Dimension X.

Q14. Is there any place where I can get a complete listing of all the
episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs
for several well-known series. The logs are available at my WWW
site. While you are there, check the "Humongous OTR Database" (a
database of contributed catalogs and libraries, which will
eventually contain most of the readily-available programs for
popular OTR series). At present, the database exceeds 100,000
records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and
addresses of several vendors of these items (thanks to
RadioJoe5@aol.com (Joe Coleman)). There is also a table
of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello
Again-, an OTR newsletter. Jay is the author of -The Ultimate
History of Network Radio Programming and Guide to All Circulating
Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the
themes of OTR programs?

A15. Again, some vendors include this information with their
catalogs. If you would like to contribute your interpretations
of the themes, send them to the OTR Digest for inclusion in
one of our databases.

Jim Widner and others have contributed some synopses / introductions to various programs. They are on file at his site (http://www.otr.com) and mine.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) that I can access for more information?

A16. Yes, there are several WWW sites. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

World Wide Web URL:
http://www.airwaves.com

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated frequently, and are accessible at:

http://www.airwaves.com

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a

lot of extraneous material. Point your browser at:

http://www.airwaves.com/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time. There is very little fidelity loss when using this medium to duplicate programs.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings, and their fidelity is limited by the slow tape speed.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to

Visually Impaired persons. Price of 4 track recorder
around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines,
Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in
response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at
1-800-622-0022 or call Radio World magazine at
703-998-7600 for subscription information. Radio World is
an industry trade and has used equipment listings in the
classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the
Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note
on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines
and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi
machine from a linear machine is that the audio track is
recorded helically (diagonally) on the tape along with the
video track. On linear machines the audio is recorded at the
upper edge of the tape (and a control track at the lower
edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal
as would be the case with linear recording. Instead the
analog audio signal frequency-modulates a carrier which is
then recorded between the video tracks. A duplicate signal
is also recorded linearly to maintain compatibilty with
linear VCRs. The FM signal recorded on the HiFi track should
not be confused with FM radio broadcasts. One of my
customers thought the FM switch on his HiFi was for
recording FM from the radio. Today's machines no longer use
the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other
source) onto HiFi VCRs is virtually indistinguishable from
the source. The material can be dubbed to cassette with no
generation loss.

There is no difference in audio quality using either six
hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape

expand a bit, so it doesn't fit the machined tape-guides
properly anymore; and they can interfere with the
lubrication impregnated into the tape; and it is theorized
they can even interfere with the polished smoothness of
the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the
formulation of the plastic backing and binder. In the
mid-70's, both 3M (Scotch) and Ampex, the two major tape
manufacturers, started experimenting with their formulas.
They thought they were introducing major improvements,
but instead created a tape much more prone to
hydrolization than anything had ever been. The problem
did not show up for years, and the formulas did not get
corrected until sometime in the mid-80's. Theoretically
any tape could get hydrolyzed over a long period of time,
especially if stored in a high-humidity situation, but in
practice most squeaky tapes were made (roughly speaking)
between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and
entreprenurially successful producer of radio drama in
the US today) gave me his formula and I've done it many
times now and it works:

Bake the tapes in a convection oven for 8 hours at 130
degrees Fahrenheit. It is entirely possible to bake a
tape twice if the first time doesn't do the trick. You
get about a three-week "window", sez Tom, before the tape
starts to re-absorb water. So the best deal is to bake
the tape and immediately make a copy. But if you forget
to do it and it re-hydrolyzes, you can bake it again.

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios,
phonographs and accessories is the rec.antiques.radio+phono
newsgroup, created by Bill Robie. A pointer to his FAQ may also be
found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made
before the 60s
- Avoids "ham" radio gear (the Boat Anchors group
covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast
Pioneers' Library". This is an excellent resource for the serious
/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran plans with dimensions and number of turns, etc to build one of these antennas. I have built several and I'm no mechanic. If you (or anyone else reading this) would like a copy of the article and plans, drop me a stamped, self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and technical artlcles related thereto, send a SASE to the following address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://members.aol.com/artcradio
ZBS Media http://www.zbs.org/zbs.html

LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop
http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can
handle only a few files (stations.otr, otr.faq, help). If you
have ONLY email access to the Internet, and wish one of these
files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be
read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained to OTR topics. Folks interested in early TV shows might be interested in this note from Kathy O'Connell (oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Many of the soundbytes can be downloaded, and played on your computer's sound card, others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C

Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <henry@g0gku.demon.co.uk> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

A29. Charlie Matkin <cmatkin@earthlink.net> sent us a note saying:

My former partner in New Orleans Radio Theatre, Inc. is closing out his extensive supply of scripts. You may contact him as follows:

John Barber
P.O. Box 70711
New Orleans, LA 70116

(504) 943-6091

Also check with local or national OTR clubs. Many have a "print library" that includes scripts.

All Rights Reserved. Not-for-profit distribution encouraged.

3240. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-09-24 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <324808fd.5904547@news.world-net.net>
Source record: 24257
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

```
Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 09/08/96

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: 09/08/96
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama". Purists even discriminate between the "Golden Age" (late 30's and the decade of the 40's) and the "Silver Age" (50's). In any case, there are plenty of programs of various types that are enjoyable entertainment. Best of all, they don't require a large screen TV to enjoy 'em -- the "visuals" are provided by the listener's imagination.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There are also some Old Time Music on the Radio WWW pages (apparently for Bluegrass music), not affiliated with ours.

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well. Some vendors and collectors even have their own WWW pages.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases at my site). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables
and sound processing units that can dramatically
improve old recordings. Their sound processing unit
runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all
their material at the following site:
ftp.atd.ucar.edu. Log on with the usual anonymous
then, your routine password. head on over to
/pub/dat-heads/ You will find a wealth of info up
there. All the digests to the current day, and mike
faqs, as well as market postings on equipment. Highly
recommendable for anyone to get their feet wet in this
media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter)
occasionally take a "Y" cord and connect the output of
your cassette player to both "sides" of the "Y". Plug the
combined side of the "Y" into your stereo. If the sound
is mush(ier) than what you hear normally, you have a head
alignment problem (assuming that the tape you are
listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible
difference. Other audio optimization features are of
negligible value for OTR. Dolby HX also requires no
playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and
leave a note in the OTR Digest asking about local clubs for
your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are
different. Why?

A13. Sometimes broadcasts are dated according to their original
broadcast date, and sometimes according to a date on which they
have been rebroadcast. For instance, the Armed Forces Radio
Service rebroadcast many Mutual Radio transcriptions at a later
date. Your tape may be of one of these later dates. Alternately,
somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes
on different programs! For instance, a few Suspense shows were
re-scripted / re-cast for Escape. You might also find
similarities between certain SF shows as done on X Minus 1 and
Dimension X.

Q14. Is there any place where I can get a complete listing of all the
episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs
for several well-known series. The logs are available at my WWW
site. While you are there, check the "Humongous OTR Database" (a
database of contributed catalogs and libraries, which will
eventually contain most of the readily-available programs for
popular OTR series). At present, the database exceeds 100,000
records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and
addresses of several vendors of these items (thanks to
RadioJoe5@aol.com (Joe Coleman)). There is also a table
of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello
Again-, an OTR newsletter. Jay is the author of -The Ultimate
History of Network Radio Programming and Guide to All Circulating
Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the
themes of OTR programs?

A15. Again, some vendors include this information with their
catalogs. If you would like to contribute your interpretations
of the themes, send them to the OTR Digest for inclusion in
one of our databases.

Jim Widner and others have contributed some synopses / introductions
to various programs. They are on file at his site
(http://www.otr.com) and mine.

Many of the local and national OTR clubs maintain informational
libraries with this material.

Q16. Is there a World Wide Web page (URL) that I can access for more
information?

A16. Yes, there are several WWW sites. Each site contains different
information, so you might want to visit them all. The sites
listed below are good places to start, since the major OTR WWW
pages have links or pointers to each other. If you learn of any
others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

World Wide Web URL:
http://www.airwaves.com

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic
newsletter, mailed every night to subscribers. Traffic has
increased considerably, and the digest is usually mailed more than
once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use
old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated frequently,
and are accessible at:

http://www.airwaves.com

Readers with a WWW browser can access a "smart" archive program.
This program can sort and display old OTR articles by author,
subject, thread or date submitted. Just the thing to use when you
want to catch up on a discussion thread, without plowing through a

lot of extraneous material. Point your browser at:

http://www.airwaves.com/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time. There is very little fidelity loss when using this medium to duplicate programs.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings, and their fidelity is limited by the slow tape speed.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to

Visually Impaired persons. Price of 4 track recorder
around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines,
Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in
response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at
1-800-622-0022 or call Radio World magazine at
703-998-7600 for subscription information. Radio World is
an industry trade and has used equipment listings in the
classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the
Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note
on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines
and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi
machine from a linear machine is that the audio track is
recorded helically (diagonally) on the tape along with the
video track. On linear machines the audio is recorded at the
upper edge of the tape (and a control track at the lower
edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal
as would be the case with linear recording. Instead the
analog audio signal frequency-modulates a carrier which is
then recorded between the video tracks. A duplicate signal
is also recorded linearly to maintain compatibilty with
linear VCRs. The FM signal recorded on the HiFi track should
not be confused with FM radio broadcasts. One of my
customers thought the FM switch on his HiFi was for
recording FM from the radio. Today's machines no longer use
the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other
source) onto HiFi VCRs is virtually indistinguishable from
the source. The material can be dubbed to cassette with no
generation loss.

There is no difference in audio quality using either six
hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape

expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

John Tucky (grumpy@en.com) takes the opposite approach, with his suggestion:

For those who are squeemish about putting a valuable tape into a hot oven, you can put the tapes in a frost-free refridgerator. The humidity in there is very low - that's why everything dries out if it isn't covered or wrapped. It'll take more than 8 hours - might require several days. But then, what's a week to a 50 year old radio show?

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s

- Avoids "ham" radio gear (the Boat Anchors group
covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast
Pioneers' Library". This is an excellent resource for the serious
/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware
resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an
excellent choice for picking up distant AM stations that carry OTR
programming. Although the tuning dial has notoriously poor
calibration, the sensitivity and selectivity seem superior to other
radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna
antenna advertised in several magazines, and the Grove Catalog.
The S-A-T seems to be rather directional, and may eliminate
off-axis interference.

Ham Radio magazines sometimes carry information about small loop
antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left
this note:

Several years ago one of the electronic magazines ran
plans with dimensions and number of turns, etc to build
one of these antennas. I have built several and I'm no
mechanic. If you (or anyone else reading this) would
like a copy of the article and plans, drop me a stamped,
self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and
technical artlcles related thereto, send a SASE to the following
address for their product catalog:

National Radio Club
Publications Center
PO Box 164

Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://members.aol.com/artcradio
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop
http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers. To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at MIT, and is available from the MIT mailserver. For more info on how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can handle only a few files (stations.otr, otr.faq, help). If you

have ONLY email access to the Internet, and wish one of these files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained to OTR topics. Folks interested in early TV shows might be interested in this note from Kathy O'Connell (oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Many of the soundbytes can be downloaded, and played on your computer's sound card, others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase

orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <hbj@enterprise.net> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

A29. Charlie Matkin <cmatkin@earthlink.net> sent us a note saying:

My former partner in New Orleans Radio Theatre, Inc. is closing out his extensive supply of scripts. You may contact him as follows:

John Barber
P.O. Box 70711
New Orleans, LA 70116

(504) 943-6091

Also check with local or national OTR clubs. Many have a "print library" that includes scripts.

All Rights Reserved. Not-for-profit distribution encouraged.

3241. Joe Frank FAQ

Newsgroup: rec.radio.broadcasting
Date: 1996-10-05 00:00:00 UTC
From: rlooney@csc.com
Message-ID: <535qvh$rsr@explorer.csc.com>
Source record: 24258
Cross-posted to: alt.radio.networks.npr,rec.radio.broadcasting,rec.radio.noncomm,alt.answers,rec.answers,news.answers

Archive-name: radio/drama/joe-frank
Posting-Frequency: sporadic
Last-Modified: October 5, 1996
Version: 4.5

Joe Frank v4.5
Frequently Asked Questions 10/96

Welcome to the Joe Frank FAQ, posted sporadically to alt.radio.networks.npr, rec.radio.broadcasting, rec.radio.noncomm, rec.answers and news.answers. A new multimedia version is available on the web at wfmu.org/JF/joe_fran.html. This document was created by Richard Looney with assistance from many Joe Frank fans who are net.citizens.

Additional information is welcome - please send to rlooney@csc.com.

Contents:

1. Who is Joe Frank? -> Biography

2. What has he done? -> Chronological Listing of Radio Programs

3. How about video and writing? -> Listing of his non-radio work

4. Is he still on the radio?

5. Are tapes of the radio programs available?

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1. Who is Joe Frank?

Joe Frank is *not* the host of a long-running New York talk show, and a different Joe Frank (Carollo) was responsible for those top-40 hits from the early 1970s. Joe Frank is best known for the weekly radio show called "Work In Progress" he created in the studios of KCRW, Santa Monica between 1986 and 1992. His program was picked up by some of the more progressive public radio stations, since KCRW made it available 'on the satellite' via SASS.

The following biography from KCRW was dated April 1990:

Joe Frank was born in Strasbourg, France of a Viennese mother and a Polish father. His family immigrated to New York City where Frank was raised

and educated. Frank, who received a B.A. from Hofstra University, attended the Iowa Writers Workshop and subsequently taught at the Dalton School in Manhattan.

In the mid 70's Frank joined WBAI, the New York Pacifica station, as a volunteer. By 1977 he was the host of "In The Dark," a late night entertainment program that featured Frank's monologues, improvised sketches, and live music. In 1978 Frank moved to Washington D.C., to anchor the weekend edition of "All Things Considered" on National Public Radio (NPR). From 1979 to 1985 he wrote, performed in, and produced 18 dramas for NPR Playhouse, garnering many broadcasting honors, including the 1982 Broadcast Media Award, the 1983 Radio Program Award from the Corporation For Public Broadcasting, two consecutive Gold Awards at the International Radio Festival of New York (1983 & 1984), the American Nomination to the 1984 Prix Italia and a Special Commendation from the Berlin Prix Futura (1985).

In 1986, at the invitation of Ruth Hirschman, general manager of KCRW, Frank moved to Los Angeles where he created his own weekly one-hour program, "Joe Frank: Work In Progress" at the Santa Monica-based NPR station. In 1988 Frank won both the prestigious Major Armstrong Award and the Corporation For Public Broadcasting Program Award for his three-part series "Rent A Family."

In February 1989 "Rent A Family" was adapted and directed by Paul Verdier at Stages Trilingual Theater. In March of 1989 Frank gave his first one-man show ("Joe Frank: In Performance") at the Museum Of Contemporary Art's Ahmanson Theater.

Frank has published two plays, "The Decline Of Spengler" (New Directions 48, New York) and "A Tour Of The City" (Tanim Press, New York). A volume of fiction, "The Queen Of Puerto Rico And Other Stories" will be published by William Morrow (New York) next winter.

Montreal's Theater Anima will present Frank's award-winning "A Tour Of The City" at Hangar Number 9 of the Old Port of Montreal in June 1990. This drama, featuring a cast including performers from Cirque du Soleil, will be under the direction of Jordan Dietcher.

Michael Mann, creator of the television series "Miami Vice" and "Crime Story," has purchased the rights to Frank's radio monologue, "Night" and plans to adapt it for a feature film.

Starting in 1993, Joe changed the title of his show to "In The Dark". In early 1995 it was announced that Joe Frank would be 'taking a break' from "In The Dark", and it was removed from the KCRW schedule. Repeats of old shows are still broadcast from a few stations. Joe Frank began a new show called "Somewhere Out There" on KCRW in January 1996.

2. What has he done? Chronological List of Joe Frank's radio programs

This listing began as the Work In Progress Program List received from KCRW in 1987. That list was then augmented by the author of this FAQ

as new shows were broadcast. The productions were originally listed by KCRW as either monologues (M), dramas (D), or both (MD). This FAQ continues that tradition, but simplifies it such that programs with a single vocalist are listed as monologues (performed by Joe Frank unless noted otherwise) and programs featuring multiple performers are marked as dramas.

Additional information augments this listing:

(cast members of the dramas are enclosed in parentheses)
... based upon the credits announced at the conclusion of each program - note that there may be misspellings! The following key identifies those performers who appear more than twice:

AH Avery Hart AJ Annalee Jeffries
AM Arthur Miller BD Beth Dixon
BM Bernie Mantell BS Barbara Sommers
DR David Rapkin DSJ David St. James
ES Eric Sears FMA F. Murray Abraham
FZ Farley Ziegler GZ Grace Zabriskie
HP Harvey Per HW Helen Wilson
IW Irene Wagner JP Joseph Palmieri
LB Larry Block LE Laura Esterman
LM Larry Massett LN Lester Navscer
MH Mark Hammer NA Nick Aulette
PM Paul Mantell RC Ryan Cutrona
RF Rosemary Foley TJ Tim Jerome

[musical artist and title is noted between square brackets]
Some sources of background music used in selected programs are identified.

{ Comments are enclosed in curly brackets }
The author of this FAQ has annotated the listing with a few comments.

>>> various NPR Productions <<<

1978

The 80 Yard Run
monologue - one hour
{ KCRW's program list placed this show in the middle of the 1979 entries, but a KCRW announcer's introduction to this program claimed this to be Joe Frank's very first show, initially broadcast in 1978 }

1979

A Call in the Night
drama - one hour
(BD, ES, AM, BM, IW & Joe)

Arena
drama - one hour
(AJ, AM, BM, RF, ES, Joe & TJ)

The Death of Trotsky
monologue - one hour
[Miles Davis, "Solea", from "Sketches of Spain"]

'Til You're Gone
drama - one hour
(AM, Robin Bartlette, TJ, BM, IW, ES, RF, DSJ, Marcel Rosenblatt & Joe)

Summer Notes
drama - one hour
(TJ, BD, AM, LN, RF, BM, Fran Dorn, DSJ & Joe)

1980

The Rare Recording
drama - half hour
(BM, ES, AM, IW, FMA, Christina Moore & Joe)

Joe Frank in Concert
monologue - half hour
{ Live segments recorded at Bushido, a gallery in NYC }

1982

The Decline of Spengler
drama - one hour
(Joe, BS, JP, LN, IW, TJ, Leslie Katz (or Cass), DR, RF, Charles Potter,
AM & Brother Theodore)
[Steve Reich, from "Music for Eighteen Musicians"]

Lies
drama - one hour
(Joe, MH, FMA, BS, Christina Moore, TJ, AM & Jane Hunt)
[Mother Mallard's Portable Masterpiece Company, "Ceres Motion"]
[Philip Glass, "Part One" from "Music In Twelve Parts"]
[Steve Reich, from "Music for Eighteen Musicians"]
{ contains "The Night Watchman", which was used to conclude
All Things Considered on Halloween, 1979 }

1983

The End
drama - half hour

Pilot
drama - half hour
(BS, Clark Gordon, PM, LB, IW, Joe, AM & TJ)
[Pat Metheny, "As Falls Wichita, So Falls Witchita Falls"]

The Queen of Puerto Rico
monologue - half hour

Sales
monologue - half hour
[Steve Tibbetts, "Walking" from "Northern Song"]

Warheads
drama - half hour
(LN, PM, AM, MH, IW & Joe)

Questions
drama - half hour
(TJ, MH, AM, PM, ES, IW & Joe)

1984

A Tour of the City
drama - part 1 one hour, part 2 half hour
(Alan Hunter, Marilyn Casky, BS, AM, Richard Bower, TJ, MH, JP, LB & Joe)
[Steve Reich, from "Six Marimbas"]
[Harold Budd, "Flowered Knife Shadows" from "Lovely Thunder"]
[Brian Eno, from "On Land"]
[Tangerine Dream, "Remote Viewing", from "Exit"]
[Popol Vuh, "Brothers of Darkness - Sons of Light" from the soundtrack
of Herzog's "Nosferatu"]

Across the River
drama - half hour
(AM, PM, LN, AH & Joe)

1985

Dreams of the River
monologue - one hour

Dear Annie
monologue - one hour

A Pact With God
monologue - one hour

Pretender
monologue - one hour

When She's Asleep, She Looks Like an Angel
monologue - one hour

>>> Work In Progress <<<

1986

Photography
drama - one hour
(TJ, NA, Sandy Fazin, DR, LN, AM & Joe)

Rain
drama - one hour
(Angel, Shawn, Dinah, Chantell, LN, LM, Scott Carrier & Joe)

Talking About Love
drama - one hour
(Dennis, Doug, Danny, Bobby & Craig)

Another Country (parts 1, 2, and 3)
monologue - three hours
[Philip Glass, "Facades", from "Glassworks"]
[Eno/Byrne, "Qu'ran" from "My Life in the Bush of Ghosts"]

A Landing Strip in the Jungle
monologue - one hour

No Show
monologue - two hours
{ subsequently edited and broadcast as a one-hour version }

Let Me Not Dream
monologue - one hour
[Brian Eno, from "Thursday Afternoon"]

Case Studies
drama - one hour
(AM, NA, TJ & Joe)

Cocktails Before Dinner
monologue - one hour
[Jon Hassell, "Power Spot" and "Wing Melodies" from "Power Spot"]

Dreamland
monologue - one hour

An American Flower
monologue - one hour
[Ry Cooder, from the soundtrack of "Paris, Texas"]
{ also broadcast as: Rose }

Why I Don't Love You Anymore
monologue - one hour

Tell Me What To Do
monologue - one hour

Highways West
monologue - one hour
[Fred Simon, "Time and the River" from "Usually/Always"]
[Brian Eno, "Always Returning", from "Apollo"]

Night Ride
drama - one hour
(TJ, MH, JP, Alan Hunter, LN, AJ, FMA, AM & Joe)
[Steve Reich, from "Six Marimbas"]

[Gavin Bryars, from the original "Sinking of the Titanic"]
[Harold Budd, "Flowered Knife Shadows" from "Lovely Thunder"]
{ continuation of A Tour of the City }

1987

Rent A Family (parts 1, 2, and 3)
drama - three hours
(BS, MH, AM, TJ, NA, Carolyn Swift, LB, Lynn, Sarah, Carmen, Thomas, Timo, Sharon, & Christa)
[Harold Budd, "Gypsy Violin", from "Lovely Thunder"]

In the Middle of Nowhere (parts 1, 2, and 3)
drama - three hours
(TJ, LB, AM, LE & RC)
[Andreas Vollenwieder, "The Stone" from "White Winds"]

The Policemens' Ball
drama - one hour
(TJ, AM, NA, LB, BS, Steve Friedman, Denny Partridge & Joe)
[Rossini's "William Tell Overture" performed by the Portsmouth Sinfonia]

He Hesitated
monologue - one hour
[Eno/Moebius/Roedelius, "Foreign Affairs", from "After The Heat"
Frank Sinatra, "All My Tomorrows", from the soundtrack of "A Hole in the Head"]

At The Border
monologue - one hour

Thank You, You're Beautiful
drama - one hour
(LE & Joe)
[Harvey Sachs, "What the World Needs Now"]
[Popol Vuh, "Brothers of Darkness - Sons of Light" from the soundtrack of Herzog's "Nosferatu"]

To The Bar Life
monologue - one hour

1988

The Emergency Room
drama - one hour
(AM, TJ, LB, PM, LN & Joe)

Stories For Nothing
monologue - one hour

Building A Church
drama - one hour
(TJ, Tess, AM, Richard Eisner & Joe)
[Bill Nelson, "West Deep" and "The Spirit Cannot Fail" from "Chance Encounters in the Garden of Lights"]

The Street
drama - one hour
{ vocalists unidentified }

Lines
monologue - one hour

Words
monologue - one hour

Five Part Dissonance
drama - one hour
(ES, AM, AH, PM, FMA, AJ & Joe)
{ contains excerpts from Joe Frank in Concert }

Emerald Isle
drama - one hour
(Fionualla Flannigan, LB & Joe)

Home
monologue by GZ - one hour

Islands
monologue - one hour

Sleep
monologue - one hour

1989

Performer
drama - one hour
(LN, Julie Renick & Joe)
[Enya, "Watermark" and "River", from "Watermark"]

The More I Know You
drama - one hour
(A. Lorey, Antony Becker & GZ)

Road To Hell
monologue - one hour

Nausea
monologue - one hour
[Yello, "The Race" from "Flag"]

Bad
drama - one hour
(TJ, Tess Steincolk, AM, LB, PM & Joe)

{ essentially the same as Building A Church }

Great Lives
drama - one hour
(AM, RC, TJ, Julie Renick & Joe)

Night (parts 1 and 2)
monologue - two hours
[Meredith Monk, "Turtle Dreams (Waltz)", from "Turtle Dreams"]

1990

The Truth About Women (parts 1 and 2)
drama - two hours

I'm Not Crazy
monologue - one hour
[Andreas Vollenwieder, "Flight Feet & Root Hands" from "White Winds"]

Iceland (parts 1, 2, and 3)
monologue - three hours
[Eno, Moebius & Roedelius, "Tzima N'arki" from "After The Heat"]

1991

The Dictator (parts 1, 2, and 3)
monologue - three hours
[Enigma, "Principle of Lust", from "MCMXC"]
[David Van Tieghem, "They Drive By Night", from "Strange Cargo"]

On The Edge
monologue - one hour

1992

Redneck Rounder
monologue by J. B. Allison - one hour

El Cholo (The Beginning)
monologue - one hour
{ vocalist unidentifed }

The Best
monologue - one hour

In The Dark (parts 1 and 2)
monologue - two hours
{ with Theo Mondel & Debbie Devine }
[Thomas Newman, from the soundtrack of "The Player"]
[Kurt Neumann, from the soundtrack of "The Bonfire of the Vanities"]

Two Babes
drama - two hours
(Nancy Condy & Mimi Calpestory)

>>> In The Dark <<<

1993

God
drama - half hour
(Joe, GZ, RC, HP & HW)

Problems
drama - half hour
(Joe, GZ, RC, Phil Procter & Alan Arbus)

Pilgrim (parts 1 and 2)
drama - one hour
(Joe, AM, GZ, HW, Florina Federescou & Douglas Johnson)

Smile
drama - half hour
(Joe, FZ, LB, AM, GZ, Bob Gordon, Naomi Schwarz & Mike Mallone)
[Mark Isham's Sextet , from the soundtrack of "Little Man Tate"]

Green Cadillac
monologue - half hour

When I'm Calling You
monologue - half hour

The Loved One
drama - half hour
(Joe, GZ, AM, LE, LN, FZ, Heidi Nordberg & HP)

Coma
drama - half hour
(Joe, GZ, Patrick Buche & LB)
[Harold Budd/Brian Eno, "The Silver Ball", from "The Pearl"]

Just A Closer Walk With Thee
monologue - half hour

A Special Family
monologue - half hour
[Brian Eno, "Thursday Afternoon"]

1994

Tomorrow
monologue - half hour

The Cruise
monologue - half hour

Hit Man
monologue - half hour

A Natural Disaster
drama - half hour
(Joe, AM, RC & LB)

Joe Frank's America
drama - half hour

That Night
drama - half hour
(Joe, GZ, RC, HP, Carol Katz, HW, Donna Hardy, Mark Henning & Douglas Johnson)

Just Hold Me
monologue - half hour
[William Orbit, "Water From A Vine Leaf" from "Strange Cargo 3"]

Hawaii
monologue by Tim Jerome - half hour
{ also broadcast as: A Trip to Hawaii }

Soul Mate
monologue by Laura Esterman - half hour

Either/Or (parts 1 and 2)
drama - one hour
(AM, Maude Davis & Joe)

Anthology of Love (parts 1 and 2)
drama - one hour
(TJ, BD and TJ, AM)

Jerry's World (parts 1, 2 and 3)
drama - 90 minutes
(HP)

Loner
drama - half hour
(vocalists unidentified)

The Last Run
drama - half hour
(David Cross, RC & Joe)

Prayer
drama - half hour
(GZ)

Haiti
drama - half hour
(Rick Overton, Paul & Sonya Verdiya, Tucker Smallwood, Irving Gelman, DR & Joe)

A Hearing
drama - half hour
(David Cross, Bob Odenkirk, Marty Castor & Joe)

1995

Raymond
monologue - half hour

Insomnia
monologue by Dana Gold - half hour

Third World Country
monologue - half hour

Hotline
drama - half hour
(Davis Black)

In A Lonely Place
monologue by Julia Sweeney - half hour

Lila and the Professor
monologue - half hour
{ excerpts from Iceland }

Streetwise
drama - half hour
(William Reinart & J.P Fenyo)

>>> Somewhere Out There <<<

1996

Eye In The Sky
monologue - one hour

Three Shingles

Obsession

The Sacred

The Road To Cavalry

Red Sea

Escape From Paradise

Justine

An Enterprising Man

Just Get Me Out of Here

3. How about video and writing? Listing of his non-radio work

Joe Frank on screen:

A short video was presented at the Santa Monica Public Library in 1988. It showed Joe speaking in the KCRW studio, a woman driving up to a pay phone and making the calls heard in "Thank You, You're Beautiful", and material from "Pretender", including the scene of Joe with the pillows stuffed up his shirt.

Jerry Summers, one of Joe Frank's cohorts in the studio, says that "... Joe did a short for CBS for a late-night summer-replacement show called 'The Midnight Hour'. The piece was 'Memories', a re-working of a WIP story. It aired (as I recall) late August or early September 1990, on the final night of 'Midnight Hour'."

A short film has been aired as filler on the Los Angeles PBS station, KCET, showing a montage of urban images (among which is Joe at the microphone) accompanying the first segment from "Islands".

Three shorts are available on Playboy's "Inside Out" anthology series, released on videotape in 1992:

Volume 2 contains "The Hitchhiker"
(which dramatizes the first segment of "Nausea")

Volume 3 contains "The Perfect Woman"
(which is similar to part of "Sleep", and also dramatizes part of "The End")

Volume 4 contains "Jilted Lover"

Joe Frank stars in these features.

... and the 1995 Zima commercial

Joe Frank in print:

An article about Joe called "Radio Noir", by Jamie Diamond, can be found in the Los Angeles Times Magazine of Sunday, November 22, 1987. The Wall Street Journal profiled him in an article in their March 15, 1988 edition. Another article, by Dick Lochte, called "Frankly, Joe's Branching Out", appeared in the March 1989 issue of Los Angeles Magazine. Much more verbiage (generally quite favorable) appeared in the wake of the release of his book of short stories, _The Queen of Puerto Rico_, which was published in 1993 by William Morrow and Company of New York.

Contents of _The Queen of Puerto Rico_ :

Tell Me What To Do
Fat Man
Night
Green Cadillac
Date
The Queen of Puerto Rico
Winter
The Decline of Spengler

{ Fat Man contains material from "Dreams of the River", and Winter
has similarities to "When She's Asleep, She Looks like an Angel" }

Joe Frank on disk - commercial recordings:

"Strange Cargo Hinterland" is a 1995 William Orbit production.
It's a CD on the Discovery label. The track "Montok Point"
contains some brief monologues by Joe Frank.

4. Is he still on the radio?

The following stations play Somewhere Out There:

KCRW 89.9 FM http://www.kcrw.org
Santa Monica College
Santa Monica, California
Sundays at 11AM

WFMU 91.1 FM http://wfmu.org
Upsalla College
East Orange, New Jersey
Thursdays at 7PM

The following stations play repeats of Work In Progress or In The Dark:

KDVS 90.3 FM http://www.kdvs.org
Davis, California
Saturdays at 11PM

KPFA 94.1 FM http://www.kpfa.org
Berkeley, California
Thursdays at 11PM

5. Are tapes of the radio programs available?

Joe Frank's programs are available on tape from KCRW.
Write to them for more information at:

KCRW 1900 Pico Blvd, Santa Monica, CA 90405

or call 310-450-5183 or 800-392-8855

Several Somewhere Out There programs are available on KCRW's Joe Frank
web page (www.kcrw.org/c/jfrank.html) in the Real Audio format.

This is a living document. If you have any corrections or updates, especially
concerning the schedule on your local station, please email rlooney@csc.com.
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3242. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-10-24 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <327abae6.28623065@news.world-net.net>
Source record: 24259
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

```
Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 09/08/96

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: 09/08/96
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q17. Is there an email newsletter on OTR? How do I subscribe to it?
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Q19. What is the best way to archive OTR programs?
Q20. My old reels squeak. Why does this happen, and can I fix it?
Q21. Where can I find more information about antique radios?
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Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?
Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?
Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?
Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?
Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama". Purists even discriminate between the "Golden Age" (late 30's and the decade of the 40's) and the "Silver Age" (50's). In any case, there are plenty of programs of various types that are enjoyable entertainment. Best of all, they don't require a large screen TV to enjoy 'em -- the "visuals" are provided by the listener's imagination.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There are also some Old Time Music on the Radio WWW pages (apparently for Bluegrass music), not affiliated with ours.

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well. Some vendors and collectors even have their own WWW pages.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases at my site). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables
and sound processing units that can dramatically
improve old recordings. Their sound processing unit
runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all
their material at the following site:
ftp.atd.ucar.edu. Log on with the usual anonymous
then, your routine password. head on over to
/pub/dat-heads/ You will find a wealth of info up
there. All the digests to the current day, and mike
faqs, as well as market postings on equipment. Highly
recommendable for anyone to get their feet wet in this
media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter)
occasionally take a "Y" cord and connect the output of
your cassette player to both "sides" of the "Y". Plug the
combined side of the "Y" into your stereo. If the sound
is mush(ier) than what you hear normally, you have a head
alignment problem (assuming that the tape you are
listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible
difference. Other audio optimization features are of
negligible value for OTR. Dolby HX also requires no
playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and
leave a note in the OTR Digest asking about local clubs for
your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are
different. Why?

A13. Sometimes broadcasts are dated according to their original
broadcast date, and sometimes according to a date on which they
have been rebroadcast. For instance, the Armed Forces Radio
Service rebroadcast many Mutual Radio transcriptions at a later
date. Your tape may be of one of these later dates. Alternately,
somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes
on different programs! For instance, a few Suspense shows were
re-scripted / re-cast for Escape. You might also find
similarities between certain SF shows as done on X Minus 1 and
Dimension X.

Q14. Is there any place where I can get a complete listing of all the
episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs
for several well-known series. The logs are available at my WWW
site. While you are there, check the "Humongous OTR Database" (a
database of contributed catalogs and libraries, which will
eventually contain most of the readily-available programs for
popular OTR series). At present, the database exceeds 100,000
records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and
addresses of several vendors of these items (thanks to
RadioJoe5@aol.com (Joe Coleman)). There is also a table
of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello
Again-, an OTR newsletter. Jay is the author of -The Ultimate
History of Network Radio Programming and Guide to All Circulating
Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the
themes of OTR programs?

A15. Again, some vendors include this information with their
catalogs. If you would like to contribute your interpretations
of the themes, send them to the OTR Digest for inclusion in
one of our databases.

Jim Widner and others have contributed some synopses / introductions
to various programs. They are on file at his site
(http://www.otr.com) and mine.

Many of the local and national OTR clubs maintain informational
libraries with this material.

Q16. Is there a World Wide Web page (URL) that I can access for more information?

A16. Yes, there are several WWW sites. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

World Wide Web URL:
http://www.airwaves.com

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated frequently, and are accessible at:

http://www.airwaves.com

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you

want to catch up on a discussion thread, without plowing through a lot of extraneous material. Point your browser at:

http://www.airwaves.com/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time. There is very little fidelity loss when using this medium to duplicate programs.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings, and their fidelity is limited by the slow tape speed.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which

record at 15/16 IPS, and other products of interested to
Visually Impaired persons. Price of 4 track recorder
around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines,
Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in
response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at
1-800-622-0022 or call Radio World magazine at
703-998-7600 for subscription information. Radio World is
an industry trade and has used equipment listings in the
classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the
Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note
on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines
and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi
machine from a linear machine is that the audio track is
recorded helically (diagonally) on the tape along with the
video track. On linear machines the audio is recorded at the
upper edge of the tape (and a control track at the lower
edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal
as would be the case with linear recording. Instead the
analog audio signal frequency-modulates a carrier which is
then recorded between the video tracks. A duplicate signal
is also recorded linearly to maintain compatibilty with
linear VCRs. The FM signal recorded on the HiFi track should
not be confused with FM radio broadcasts. One of my
customers thought the FM switch on his HiFi was for
recording FM from the radio. Today's machines no longer use
the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other
source) onto HiFi VCRs is virtually indistinguishable from
the source. The material can be dubbed to cassette with no
generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have

a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

John Tucky (grumpy@en.com) takes the opposite approach, with his suggestion:

For those who are squeemish about putting a valuable tape into a hot oven, you can put the tapes in a frost-free refridgerator. The humidity in there is very low - that's why everything dries out if it isn't covered or wrapped. It'll take more than 8 hours - might require several days. But then, what's a week to a 50 year old radio show?

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see
r.a.m)
- Focusses on radios, phonos, and related materials made
before the 60s
- Avoids "ham" radio gear (the Boat Anchors group
covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast
Pioneers' Library". This is an excellent resource for the serious
/ professional researcher. It can be accessed through my WWW
site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware
resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an
excellent choice for picking up distant AM stations that carry OTR
programming. Although the tuning dial has notoriously poor
calibration, the sensitivity and selectivity seem superior to other
radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna
antenna advertised in several magazines, and the Grove Catalog.
The S-A-T seems to be rather directional, and may eliminate
off-axis interference.

Ham Radio magazines sometimes carry information about small loop
antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left
this note:

Several years ago one of the electronic magazines ran
plans with dimensions and number of turns, etc to build
one of these antennas. I have built several and I'm no
mechanic. If you (or anyone else reading this) would
like a copy of the article and plans, drop me a stamped,
self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and
technical artlcles related thereto, send a SASE to the following
address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern drama. Check the lists on your local Internet provider to see which are available to you. Here is a list of some of the WWW pages for radio drama (more may be found at http://www.old-time.com):

Atlanta Radio Theatre Company: http://members.aol.com/artcradio
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop
http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail servers.
To get the latest edition, send e-mail to one of the addresses below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at MIT, and is available from the MIT mailserver. For more info on how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu

SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can handle only a few files (stations.otr, otr.faq, help). If you have ONLY email access to the Internet, and wish one of these files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained to OTR topics. Folks interested in early TV shows might be interested in this note from Kathy O'Connell (oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman named Linda has just started a list devoted to 50's-60's Television. You can contact her at LEEKNIGHTS@delphi.com I signed on immediately, and it's a wonderful place to meet other people interested in this subject. Very much like the OTR list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect to any of the WWW sites mentioned above, and follow the pointers to their audio clips and / or soundbytes. Many of the soundbytes can be downloaded, and played on your computer's sound card, others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a

small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is best viewed with Netscape, I also have a text-only menu that might be easier on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <hbj@enterprise.net> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your

OTR collection.

Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

A29. Charlie Matkin <cmatkin@earthlink.net> sent us a note saying:

My former partner in New Orleans Radio Theatre, Inc. is closing out his extensive supply of scripts. You may contact him as follows:

John Barber
P.O. Box 70711
New Orleans, LA 70116

(504) 943-6091

Also check with local or national OTR clubs. Many have a "print library" that includes scripts.

All Rights Reserved. Not-for-profit distribution encouraged.

3243. FAQ: Old Time Radio (OTR)

Newsgroup: rec.radio.broadcasting
Date: 1996-11-24 00:00:00 UTC
From: lgenco@old-time.com
Message-ID: <329895fb.8919325@news.world-net.net>
Source record: 24260
Cross-posted to: rec.radio.info,rec.radio.broadcasting,rec.antiques.radio+phono,rec.answers,news.answers

```
Archive-name: radio/old-time-faq
Posting-Frequency: monthly
Last-modified: 11/10/96

Frequently Asked Questions (FAQ) File for OTR
Old-Time Radio
(FAQ edited and copyrighted by Lou Genco (lgenco@old-time.com))

Last Modified: 11/10/96
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Copies of this FAQ are distributed monthly to rec.answers,
rec.radio.info, rec.broadcasting, rec.antiques.radio+phono and other
newsgroups; and are on file at bloom-picayune.mit.edu in the file:
/pub/usenet-by-group/news.answers/radio/old-time-faq.

(This file is best viewed with a NONproportional font)
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Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to access your page?
Q29. I am interested in re-creating some OTR drama. Where can I get scripts?
Q30. I can hear what sounds like another program playing in the background on many of my OTR tapes. Is this due to the tuning on the old radio or to the tape recorder that recorded the program?

Q1. What is "OTR"?

A1. OTR is an acronym for "Old Time Radio", a term loosely applied to radio programs broadcast from the dawn of broadcasting to the very early 1960s. Alternate names are "radio nostalgia", "golden age radio", etc. Usually this applies to radio drama, mystery stories, comedy and adventures. Some individuals classify the resurgence of this type of radio programming in the '60s and '70s as "Revival Radio", and similar programming since the '70s as "Modern Radio Drama". Purists even discriminate between the "Golden Age" (late 30's and the decade of the 40's) and the "Silver Age" (50's). In any case, there are plenty of programs of various types that are enjoyable entertainment. Best of all, they don't require a large screen TV to enjoy 'em -- the "visuals" are provided by the listener's imagination.

Q2. You haven't mentioned OTR music, why not?

A2. There was a good deal of "big band" and other music broadcast during this era. For some reason, there seems to be more current interest in the dramas rather than in the music. You will find much more discussion about this topic in alt.music.big-band. There are also some Old Time Music on the Radio WWW pages (apparently for Bluegrass music), not affiliated with ours.

Q3. Where can I buy recordings of old radio shows?

A3. There are several individuals and companies willing to sell tapes and CDs of OTR programs. A partial list can be obtained from my OTR WWW site. Many public libraries have a small stock for perusal as well. Some vendors and collectors even have their own WWW pages.

Q4. Which vendors have (lower prices) (higher quality) (faster response)?

A4. Prices, quality and service differ somewhat among all vendors. Check with other subscribers to the OTR Digest to learn of their experiences, then check with potential vendors.

A comparitive price chart, listing many vendors, is available at http://www.old-time.com.

Audio quality is an important consideration when purchasing recorded tapes. As yet, there is no "standardized" description of sound quality. Jim Widner and other OTR collectors have suggested various metrics to describe the quality of OTR recordings. Discussion of these standardized descriptors is summarized at http://www.old-time.com

Q5. Are OTR shows rebroadcast? If so, where and when?

A5. Yes, several AM and FM radio stations, satellite feeds and a shortwave station rebroadcast OTR. Check my OTR WWW page for current info. If you learn of other sources, leave a note!

For AM listening, try the new National Radio Club's _AM Radio Log, 16th Edition: Complete Listing of U.S. and Canada AM Radio Stations_ (Mannsville, N.Y.: NRC, 1994). All AM stations carrying things like "Old Time Radio" are listed with the format code NOS (Nostalgia), and there are lots of other codes. [Order from NRC Publications, Box 164, Mannsville NY 13661-0164 USA. Price is: $22.95 post paid]

For FM listening, try Bruce F. Elving's _FM Atlas_ (Esko, MN: FM Atlas Pub., 1993). Alongside lists, this has _maps_ of your area and its stations as well. [Order from Bruce Elving, PO Box 336, Esko MN 55733-0336. Price Range: $11.00 + approx $1.00 s/h]

The M Street Radio Directory, M Street at +1 615 865 1525 voice, or +1 615 865-2598 fax. The address is M Street Corp., P.O.Box 1479 Madison, TN 37116-1479 Price is $44.95 plus S&H

Q6. I remember a great show called (x). When was it aired?

A6. Check with subscribers to OTR Digest, or look through the program databases at my site). Also see answer A14 below. Please do NOT send requests to -me- to name or find specific programs or radio personalities for you.

Q7. Are there any books about OTR?

A7. Yes, there are many books related to OTR. See my WWW page for a partial bibliography.

Jim Widner and Everett L. Slosman left this address for a bookstore specializing in OTR books:

Rainy Day Books
P.O. Box 775, Rt 119
Fitzwilliam, NH 03447
(603)585-3448

Bob Crump reminded us that most good used book stores will do a nationwide search for a title, if given enough time. Henry Brugsch <henry@g0gku.demon.co.uk> related a good experience with the following on-line bookstore:

Acorn Books acornbks@netcom.com

There are also several "book finding" services (one of which is listed on my WWW page) that will help obtain old/out of print books.

Q8. Does anybody trade tapes of OTR shows?

A8. Yes. Check with subscribers to the OTR Digest. My WWW page has a database of private traders as well. Leave a note in the OTR Digest if you want to trade, or send email to me if you want your library to be listed in the on-line database.

Q9. What's this stuff about Copyright?

A9. The copyrights on most OTR shows have expired. Several copyrights have been renewed. Examples of the latter include The Shadow (Conde Nast) and some of Arch Oboler's productions. See my WWW site for the latest "common sense" and legal citations.

Q10. How can I get my local radio station to broadcast OTR programming?

A10. Call the station and tell them of the many people who like to listen to OTR. Suggest this programming will increase listenership and help buy things from their advertisers.

Shawn Fulper-Smith (shawnf@cc1.uca.edu), a managing director of a non-commercial station, tells us: "The days of radio being ruled by the artisians is over, and for some time now it has been in the hands of people who only look at the bottom line, so to reach them you must talk through public radio pledges, or through sponsors on commercial stations."

Local stations may be able to redistribute OTR available via satellite downlink. Ask the station managers to check with either:

Collectors Radio Network (The Radio Vault)
1-800-739-7900

Yesterday USA (YUSA)
(214) 690-3636
YUSAOTR@aol.com

Q11. I have some old transcriptions and tapes, how can I make them sound better?

A11. You might try using a good equalizer and/or digital signal processing (DSP) unit between the playback and recording devices. Some people have mentioned that the Radio Shack DSP unit does a fair job. There are also other, more expensive DSP units available from Ham radio stores and audio stores. Some subscribers have attested to the efficacy of the Timewave brand of DSP units.

Randy Riddle (Rriddle@aol.com) left this information:

There's a firm that sells archival quality turntables and sound processing units that can dramatically improve old recordings. Their sound processing unit runs around $300.

Audio 78 Archival Supplies
PO Box 187
San Anselmo, CA 94979
415-457-7878

Henry Brugsch <henry@g0gku.demon.co.uk> left this information about Digital Audio Format (DAT):

The dat-heads mailing list maintain an archive of all their material at the following site: ftp.atd.ucar.edu. Log on with the usual anonymous then, your routine password. head on over to /pub/dat-heads/ You will find a wealth of info up there. All the digests to the current day, and mike faqs, as well as market postings on equipment. Highly recommendable for anyone to get their feet wet in this media. Happy taping.

From: hhoward@mindspring.com (Henry Howard)

For cassette machines (and reel to reels for that matter) occasionally take a "Y" cord and connect the output of your cassette player to both "sides" of the "Y". Plug the combined side of the "Y" into your stereo. If the sound is mush(ier) than what you hear normally, you have a head alignment problem (assuming that the tape you are listening to was properly aligned.)

From: Ron_B._Hare@livewire.com (Ron B. Hare)

Dolby HX on the recording deck makes an audible
difference. Other audio optimization features are of
negligible value for OTR. Dolby HX also requires no
playback decoder.

[Dolby HX uses or "preserves" the Dolby noise reduction method of
the master tape when duplicating - lvg]

Q12. Are there any OTR clubs near me?

A12. Check the club listings in my WWW page, and
leave a note in the OTR Digest asking about local clubs for
your area. Send me email if you want your club listed.

Q13. I have some OTR tapes of the same program, but their dates are
different. Why?

A13. Sometimes broadcasts are dated according to their original
broadcast date, and sometimes according to a date on which they
have been rebroadcast. For instance, the Armed Forces Radio
Service rebroadcast many Mutual Radio transcriptions at a later
date. Your tape may be of one of these later dates. Alternately,
somebody might have made a mis-typopgoof.

Finally, some shows -were- broadcast more than once, and sometimes
on different programs! For instance, a few Suspense shows were
re-scripted / re-cast for Escape. You might also find
similarities between certain SF shows as done on X Minus 1 and
Dimension X.

Q14. Is there any place where I can get a complete listing of all the
episodes in a particular program serial?

A14. Some of the OTR Digest subscribers have contributed Program Logs
for several well-known series. The logs are available at my WWW
site. While you are there, check the "Humongous OTR Database" (a
database of contributed catalogs and libraries, which will
eventually contain most of the readily-available programs for
popular OTR series). At present, the database exceeds 100,000
records, and is searchable with your WWW browser.

The "logs and publications" entry in my WWW page gives names and
addresses of several vendors of these items (thanks to
RadioJoe5@aol.com (Joe Coleman)). There is also a table
of logs and log sources at http://www.old-time.com

Jay Hickerson maintains several logs and lists, as well as -Hello
Again-, an OTR newsletter. Jay is the author of -The Ultimate
History of Network Radio Programming and Guide to All Circulating
Shows- (last supplemented in Oct 95). Jay's address is:

Jay Hickerson JayHick@aol.com
Box 4321
Hamden, CT 06514
(203) 248-2887 FAX (203) 281-1322

Q15. Is there any place where I can get a written synopsis of the themes of OTR programs?

A15. Again, some vendors include this information with their catalogs. If you would like to contribute your interpretations of the themes, send them to the OTR Digest for inclusion in one of our databases.

Jim Widner and others have contributed some synopses / introductions
to various programs. They are on file at his site (http://www.otr.com) and mine.

Also check Frank Passage's logs at my site; many contain a short synopsis of the program.

Many of the local and national OTR clubs maintain informational libraries with this material.

Q16. Is there a World Wide Web page (URL) that I can access for more information?

A16. Yes, there are several WWW sites. Each site contains different information, so you might want to visit them all. The sites listed below are good places to start, since the major OTR WWW pages have links or pointers to each other. If you learn of any others, I'd appreciate your informing me via email!

(1) My site:

World Wide Web URL:
http://www.old-time.com

(2) AIRWAVES E-Publishing's Site (courtesy of Bill Pfeiffer):

World Wide Web URL:
http://www.airwaves.com

Q17. Is there an email newsletter on OTR? How do I subscribe to it?

A17. Yes. The Internet OTR Digest is a freely available electronic newsletter, mailed every night to subscribers. Traffic has increased considerably, and the digest is usually mailed more than once a day!

To subscribe, send email
To: old.time.radio-request@airwaves.com
Subject: SUBSCRIBE

To unsubscribe, send email
To: old.time.radio-request@airwaves.com
Subject: UNSUBSCRIBE

(The body of the message is ignored in both cases)

NOTE: Do NOT use this address to send articles to the Digest! Use old.time.radio@airwaves.com instead.

Q18. Can I get archived copies of old issues of the OTR Digest?

A18. Yes. The OTR Digests and Index are updated frequently, and are accessible at:

http://www.airwaves.com

Readers with a WWW browser can access a "smart" archive program. This program can sort and display old OTR articles by author, subject, thread or date submitted. Just the thing to use when you want to catch up on a discussion thread, without plowing through a lot of extraneous material. Point your browser at:

http://www.airwaves.com/online.html

Q19. What is the best way to archive OTR programs?

A19. The most popular way seemed to be reel-reel tapes, using each of the four tracks to record monophonically. Modern reel machines are in the > $2000 range, and used open reel machines are becoming harder to find.

Purists claim open reel tapes are best stored "tails out", in which the tape is played (not fast-forwarded) onto the takeup reel. This method of storage makes "print through" of the magnetic sound image a little less noticeable because the "echo" will come before the louder sound that caused it, and be somewhat masked by the louder sound.

Cassettes are generally fine for portability / ease of use / exchange, but they suffer from several problems when used as a long-term storage medium. These problems include "overwinding" and splitting of the tape at the leader. Because of their thinner track width and slower speed (1 7/8 IPS), the density of the information is greater than with wider and faster (3 3/4 IPS) reel tapes. This leads to a greater loss of signal (particularly high frequencies) over time.

The Hi-Fi VHS tape is gaining in popularity because of its six-hour storage capability and relatively robust mechanical construction. "Hi-Fi" decks need no video signal to synch the systems, and can thus record audio without an accompanying video signal. One T-120 Stereo Hi-Fi VHS cassette can easily hold 12 hours of OTR audio (recorded monophonically on the right and left channels independently). If the linear track can be accessed independently, this will add six more hours of recording time. There is very little fidelity loss when using this medium to duplicate programs.

Some subscribers have mentioned Talking Book tape recorders as a possible archival method. These recorders operate at 15/16 ips (half the speed of a standard cassette recorder), and can operate

in 4-track mode, thus giving up to 6 hours of play time on a standard 90 minute cassette. As yet, we have no info on long-term longevity of these recordings, and their fidelity is limited by the slow tape speed.

Don Coco (djc@crl.com) left the following information about sources for Talking Book type equipment:

The American Printing House For The Blind 1839 Frankfort Ave. Louisville, Kentucky 40206 Tel. (502) 895-2405 Sells Braille and recorded books, 4 track recorders which record at 15/16 IPS, and other products of interested to Visually Impaired persons. Price of 4 track recorder around $175

I.R.T.I.
1411 West El Camino Real
Mountainview, Ca. 94040
Tel. (415) 961-3161 or (800) 322-4784
Sells all including Radio's, TV's with SAP, Reading Machines, Computers ETC.

Conrad Trautmann (CONRADTRAUT@delphi.com) left this note in response to a query about finding used reel-reel machines:

You can also call Harris/Allied used equipment division at 1-800-622-0022 or call Radio World magazine at 703-998-7600 for subscription information. Radio World is an industry trade and has used equipment listings in the classifieds once a month.

(Jim Blackie [jblackie@aol.com] indicates that the Harris/Allied number has changed to: 1-800-300-0733.)

Richard Novak (rnovak@ix.netcom.com) wrote this informative note on using Hi-Fi VHS as an archival medium:

To clear up any misunderstandings concerning VHS HiFi machines and their ability to record audio, I offer the following..

It should be understood that what distinguishes a HiFi machine from a linear machine is that the audio track is recorded helically (diagonally) on the tape along with the video track. On linear machines the audio is recorded at the upper edge of the tape (and a control track at the lower edge, if anyone wonders what the extra head is for.)

On a HiFi VHS the audio is not recorded as an analog signal as would be the case with linear recording. Instead the analog audio signal frequency-modulates a carrier which is then recorded between the video tracks. A duplicate signal is also recorded linearly to maintain compatibilty with linear VCRs. The FM signal recorded on the HiFi track should

not be confused with FM radio broadcasts. One of my customers thought the FM switch on his HiFi was for recording FM from the radio. Today's machines no longer use the label "FM", instead use "HiFi". Less confusing.

The sound recorded from FM radio broadcasts (or any other source) onto HiFi VCRs is virtually indistinguishable from the source. The material can be dubbed to cassette with no generation loss.

There is no difference in audio quality using either six hour or two hour mode.

It is true that at slower speeds the diagonal tracks are closer together. This does degrade the video signal as anyone knows who has compared six hour video with two hour video. But does not degrade the FM carrier with the audio track.

The tape writing speed of the audio track in HiFi mode is the same regardless of linear speed. This is because the head speed remains constant and is independent of the linear tape speed.

Worked it out once and it is around seven meters per second. Whatever it is, it's a whole bunch faster than 7 1/2 inches per second. If anyone really wants to know the writing speed, it is the circumference of the upper cylinder (or video head) multiplied by the rotational speed which is 30 revolutions per second, or 1800 revolutions per minute. (Two heads 180 degrees apart at thirty rps results in 60 frames per second.)

Who cares how it works.. The point is that VHS HiFi is the best and cheapest medium around for recording masters. But not for archiving. Most experts still agree that reel to reel is the best and most reliable method of archiving. (Sticky shed syndrome from the 70s notwithstanding.)

From: ErikS74342@aol.com

I'm using a brand-new dubbing Sony deck that has given me terrific results over the last three months. (Sony TC-WR565, about $200 at Circuit City). It's a dual-motor model, with precise LED volume meters and tape counters. It is one step below Sony's best dubbing deck, which offered few additional features for an additional $70. I wouldn't recommend Sony's entry-level models, which skimp on the details. This deck automatically encodes tapes with Dolby HX.

This particular deck comes with a pitch control that can be used to correct pitch problems with master tapes -- a

godsend when working with too-fast reel-to-reel source copies. (Sony also offers the TC-WR465, without the pitch control, for about $20 less. Believe me, it's worth the price.)

To reset volume levels and correct other deficiencies with master tapes -- yes, you need a second cassette deck and a graphic equalizer.

Although Bob Burnham does not like dubbing (two-well) cassette decks for producing highest-quality cassette tapes, he does have a few recommendations:

One of the BEST dubbing decks (if you must use one) is made by Denon. Both sides can record at the same time and both sides have pitch control, and both sides have separate output jacks for connecting to other equipment.... almost like TWO <click> TWO <click> TWO DECKS in one. Tascam (Teac's pro division) also recently introduced their model 303 double deck. If it's anything like the 202 MKII, it's probably not worth it. You pay a high price for the name, but still basically consumer grade inside and lots of plastic. Denon is better.

I mentioned Kingdom Tapes in Mansfield, PA as a good source for cassette copiers, and equipment servicing. All the duplicators I have in use today came from this company. They have all the major brands (plus their own house brand), also tape decks, blank cassettes, etc. Great service (same day usually available). They'll beat anyone's price on cassette dubbers. 800-788-1122. Fax is 717-662-3875.

Bob Burnham / BRC Productions / P.O. Box 2645 / Livonia, MI 48151 platecap@gatecom.com / platecap@eworld.com

Q20. My old reels squeak. Why does this happen, and can I fix it?

A20. There are at least two causes for "squeaky reels" on a reel-reel tape recorder. (1) The tape edge may be rubbing against the rim of a distorted take-up reel, or (2) the oxide may be sticking to your erase (or other) heads. If the former, the least frustrating alternative is probably a new take-up reel. If the latter, Fred Korb left this note:

If you have any squeaky reels that you would like to recover, I will be glad to send you more information on how to do it. Just send me a stamped self addressed # 10 envelope and I will respond. Send your request to: Fred Korb, c/o Oldtime Radio Collectors and Traders Society, 725 Cardigan Court, Naperville, Illinois 60565-1202. I am willing to help you preserve the sounds of radio days gone by.

[Editor's note: Fred's method consists of a kit by which a lubricating film can be automatically applied to the tape as it is played. I tried it. Although temporary, it does indeed work! I'd recommend it for those squeaky tapes that you wish to re-record onto newer reels.]

Richard Fish <lodeston@bluemarble.net> also left this helpful info about an alternative method:

HYRDROLYZATION is the culprit. The tape material -- the backing, or the binder compound used to stick the magnetic particles to the plastic backing -- has absorbed water from the air. The water molecules actually make the tape expand a bit, so it doesn't fit the machined tape-guides properly anymore; and they can interfere with the lubrication impregnated into the tape; and it is theorized they can even interfere with the polished smoothness of the tape surface.

WHY SOME TAPES AND NOT OTHERS? It depends on the formulation of the plastic backing and binder. In the mid-70's, both 3M (Scotch) and Ampex, the two major tape manufacturers, started experimenting with their formulas. They thought they were introducing major improvements, but instead created a tape much more prone to hydrolization than anything had ever been. The problem did not show up for years, and the formulas did not get corrected until sometime in the mid-80's. Theoretically any tape could get hydrolyzed over a long period of time, especially if stored in a high-humidity situation, but in practice most squeaky tapes were made (roughly speaking) between 1975 and 1985.

WHAT'S THE FIX? Tom Lopez at ZBS (the most prolific and entreprenurially successful producer of radio drama in the US today) gave me his formula and I've done it many times now and it works:

Bake the tapes in a convection oven for 8 hours at 130 degrees Fahrenheit. It is entirely possible to bake a tape twice if the first time doesn't do the trick. You get about a three-week "window", sez Tom, before the tape starts to re-absorb water. So the best deal is to bake the tape and immediately make a copy. But if you forget to do it and it re-hydrolyzes, you can bake it again.

John Tucky (grumpy@en.com) takes the opposite approach, with his suggestion:

For those who are squeemish about putting a valuable tape into a hot oven, you can put the tapes in a frost-free refridgerator. The humidity in there is very low - that's why everything dries out if it isn't covered or wrapped.

It'll take more than 8 hours - might require several days.
But then, what's a week to a 50 year old radio show?

Q21. Where can I find more information about antique radios?

A21. An excellent place for discussions about antique radios, phonographs and accessories is the rec.antiques.radio+phono newsgroup, created by Bill Robie. A pointer to his FAQ may also be found at http://www.old-time.com. Basically, r.a.r+p

- Is a *discussion* group, rather than a sales group (see r.a.m)
- Focusses on radios, phonos, and related materials made before the 60s
- Avoids "ham" radio gear (the Boat Anchors group covers that)
- Has a -very- comprehensive FAQ that new folks should read

The University of Maryland has a WWW site entitled "Broadcast Pioneers' Library". This is an excellent resource for the serious / professional researcher. It can be accessed through my WWW site, or directly via the URL:
http://www.itd.umd.edu/UMCP_Libraries/BPL/bpintro.html

Additional sites with pictures of old radios or other hardware resources may also be found at http://www.old-time.com

Q22. What is the best radio / antenna to get distant OTR stations?

A22. Several readers have been acclaiming the GE SuperRadio III as an excellent choice for picking up distant AM stations that carry OTR programming. Although the tuning dial has notoriously poor calibration, the sensitivity and selectivity seem superior to other radios. A SuperRadio FAQ is available via http://www.old-time.com

David Moisan maintains a text FAQ for the GE Super Radio at
ftp://ftp.shore.net/members/dmoisan/faqs/gesr_faq.txt
he also has a hypertext formatted FAQ at
http://www.shore.net/~dmoisan/faqs/superradio/gesr_faq.html

-Some- readers have had good success with the Select-A-Tenna antenna advertised in several magazines, and the Grove Catalog. The S-A-T seems to be rather directional, and may eliminate off-axis interference.

Ham Radio magazines sometimes carry information about small loop antennas for AM DX-ing. Dan Hughes <dhughes@prairienet.org> left this note:

Several years ago one of the electronic magazines ran plans with dimensions and number of turns, etc to build one of these antennas. I have built several and I'm no mechanic. If you (or anyone else reading this) would like a copy of the article and plans, drop me a stamped,

self-addressed envelope:

Dan Hughes
WPCD, Parkland College
2400 West Bradley Ave
Champaign IL 61821

If you are interested in AM Broadcast Band reception, and
technical artlcles related thereto, send a SASE to the following
address for their product catalog:

National Radio Club
Publications Center
PO Box 164
Mannsville, NY 13667-0164

Q23. Is there a group for modern radio drama ("new-time radio")?

A23. There are several USENET groups whose charters include modern
drama. Check the lists on your local Internet provider to see
which are available to you. Here is a list of some of the WWW
pages for radio drama (more may be found at
http://www.old-time.com):

Atlanta Radio Theatre Company: http://members.aol.com/artcradio
ZBS Media http://www.zbs.org/zbs.html
LodesTone Productions
http://www.bluemarble.net/~lodeston/lode.html
Midwest Radio Theatre Workshop
http://www.mrtw.org/mrtw

There is also a mailing list for folks interested in current
radio drama:

Send email to: majordomo@world.std.com
Subject:[blank]
text: subscribe radiodrama

Q24. I have only email access to the Net. Can I still get the files
at
your site?

A24. Maybe. WWW pages can be retrieved by email. Get the following
file
for more information:

Accessing The Internet By E-Mail
Doctor Bob's Guide to Offline Internet Access

This document is now available from several automated mail
servers.
To get the latest edition, send e-mail to one of the addresses
below.

To: mail-server@rtfm.mit.edu (for US, Canada & South America)
Enter only this line in the BODY of the note:
send usenet/news.answers/internet-services/access-via-email

To: mailbase@mailbase.ac.uk (for Europe, Asia, etc.)
Enter only this line in the BODY of the note:
send lis-iis e-access-inet.txt

Since the OTR FAQ is an "official" FAQ, a copy of it is stored at
MIT, and is available from the MIT mailserver. For more info on
how to get files by email from MIT, send a message
TO: mail-server@rtfm.mit.edu
SUBJECT: [blank]
BODY:
help
end

I have also initiated a simplistic fileserver. At present, it can
handle only a few files (stations.otr, otr.faq, help). If you
have ONLY email access to the Internet, and wish one of these
files, send an email
To: files@old-time.com
Subject: send filename

where filename is one of: stations.otr, otr.faq, help
do NOT use brackets or quotes
do NOT put anything in the body of the message (it won't be
read)

Q25. Your Digest and WWW pages only deal with Old Time Radio. Where
can I get similar information about early TV?

A25. The OTR Digest and OTR WWW Pages are purposely self-constrained
to OTR topics. Folks interested in early TV shows might be
interested in this note from Kathy O'Connell
(oconnell@pobox.upenn.edu):

Let me announce a brand new TV list!!! A woman
named Linda has just started a list devoted to
50's-60's Television. You can contact her at
LEEKNIGHTS@delphi.com I signed on immediately, and
it's a wonderful place to meet other people
interested in this subject. Very much like the OTR
list, but for television!!!

Q26. I have never heard "Old Time Radio". Can I get an audio sample
via Internet?

A26. Yes, if you have a suitable WWW browser and sound card. Connect
to any of the WWW sites mentioned above, and follow the pointers
to their audio clips and / or soundbytes. Many of the soundbytes
can be downloaded, and played on your computer's sound card,
others will play "realtime" through your multimedia system.

Q27. I have lots of loose OTR cassettes filling my drawers. Is there a better way to store these things?

A27. Collectors with lots of cassettes seem to use just about everything from "underbed cardboard storage boxes" to old soft drink cases. If you want your collection to have a more "professional" look, here is a note from Ron_B._Hare@livewire.com (Ron B. Hare)

You almost need to buy cassette albums from specialty suppliers. Radio Shack used to carry a small line of these and charged too much. We are in the recording studio business, and receive catalogs from several sources. The one one I like best has some of the lowest prices and unhesitatingly deals with individuals and will take your credit card number over the phone for instant shipment (in contrast to some who require account setup, purchase orders, prepayment, cash and other nuisances).

Polyline Corporation
1233 Rand Road
Des Plaines IL 60016
(708) 390-7744
FAX (708) 390-9886

or, their West Coast branch (where I got mine)
PolyWest Corporation
16018 Adelante Street, Unit C
Irwindale CA 91702
(818) 969-8555
FAX (818) 969-2267

They have two catalogs: one for audio and one for video. Cassette albums are available in a large number of different styles, sizes and capacities. The 8-cassette albums I use are CPCN.4+4M/WHT in white and CPCN.4+4M/RBLU in royal blue. Outside dimensions are 9 7/8 x 7 x 1 1/4 wide, so they fit well on a bookshelf. This model also seems to cost less per cassette than any of the other models, though logic might lead you to the conclusion that the larger capacity ones would cost less.

I paid $2.11 each plus tax and shipping for my latest batch (November 1995). The minimum economical order is 40 albums. You can order smaller quantities, but the price is $4.68 EACH. Check with Polyline before ordering. The prices change frequently.

Q28. All this new software is a bit difficult for me to use, as I am blind. Can you give me any assistance on how to read your page?

A28. Yes. Although my WWW page is well viewed with Netscape or Microsoft Explorer, I also have a text-only menu that might be easier
on your reader. Use the URL http://www.old-time.com/txtindx.html

There are many blind OTR collectors who might be able to help you as well. Two experts in OTR as a hobby and Internet / computers are: Henry Brugsch <hbj@enterprise.net> and Ronald Staley <rstaley@netcom.com>. One or the other would be able to help you use your computer and reader to access my pages or maintain your OTR collection.

Blind visitors who depend on DOS-based software to access the net, or who use a reading program to audibly display their computer's output might be interested in a program called "Nettamer".
The Nettamer home page is at http://people.delphi.com/davidcolston

Q29. I am interested in re-creating some OTR drama. Where can I get scripts?

A29. Check your local or national OTR clubs. Many have a "print library" that includes scripts. You can also point your browser at the University of Maryland's script page, at
http://www.itd.umd.edu/UMS/UMCP/BPL/scripts.html

Charlie Matkin <cmatkin@earthlink.net> sent us a note saying:

My former partner in New Orleans Radio Theatre, Inc. is closing out his extensive supply of scripts. You may contact him as follows:

John Barber
P.O. Box 70711
New Orleans, LA 70116
(504) 943-6091

Q30. I can hear what sounds like another program playing in the background on many of my OTR tapes. Is this due to the tuning on the
old radio or to the tape recorder that recorded the program?

A30. In addition to the old radio being mistuned, similar problems can be caused by one or more of the tape recorders used before you received your copy of the program. Print-through has already been mentioned in Q & A 19. Bob Burnham has a nice explanation of two more problems: crosstalk and channel leakage.

Crosstalk and Channel Leakage are 2 different things. OTR collectors seem to have the most problem with channel leakage.

When you hear another program faintly playing in the background in normal direction, this is usually Channel Leakage. This is a leftover problem from the 1970's & early '80's when most collectors traded on open reel

tapes which were quarter-track mono -- there were
different (separate) programs on left & right channels.
This allowed 6 hours of shows to be placed on one reel.
Unfortunately, many collectors would duplicate L & R
shows simultaneously. Depending on the quality of the
equipment (and its condition) it was common for one
program to bleed into the opposite channel...especially
if the collector was careless and allowed over-modulaton.

Crosstalk results when a tape is recorded (or played
back) on a machine with mis-aligned tape heads. It can
also occur when trying to record over a 1/2 track
recording with a 1/4 track machine with dirty or
mis-aligned erase head. You usually will hear another
program playing IN REVERSE in the background.

HOW TO PREVENT CHANNEL LEAKAGE AND CROSSTALK...

If duplicating quarter track reels, copy ONE channel or
track at a time. As for crosstalk, make certain your
machines are kept in proper alignment. Use a high quality
BULK ERASER if you re-use old tapes... this is especially
true for those who use reels.

Sorry, there is NOTHING you can do to remove these flaws
once they are there.

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3244. Bill Pfeiffer Burned Out in House Fire

Newsgroup: rec.radio.broadcasting
Date: 1996-12-14 00:00:00 UTC
From: TELECOM Digest Editor <ptownson@massis.lcs.mit.edu>
Message-ID: <121496.0064eert768@massis.lcs.mit.edu>
Source record: 24261
Cross-posted to: rec.radio.broadcasting,rec.radio.info,rec.radio.swap,alt.radio.digital,alt.radio.pirate,alt.radio.scanner

I am very sad and sorry to have to report to the net that William Pfeiffer was the victim of a very serious fire in his home in Springfield, Missouri during the overnight hours of Thursday into Friday morning.

The fire is believed to have started in some faulty electrical wiring in a wall, but the cause has not been officially detirmined. The fire began at about three minutes after midnight at the start of Friday, December 13. Fortunatly Bill was awake and working at his computer at the time so he was able to escape without injury.

It was somewhat more difficult to evacuate his elderly mother who lives there with him, and she received some injuries in the fire and is now hospitalized.

This was essentially a 'flash fire' in that it spread extremely rapidly; in a matter of five minutes or less the entire place was on fire. The fire department responded very quickly but to no avail. There was nothing for them to save. The fire was so intense and the heat so great that his two vehicles which were parked in the driveway immediatly next to the house melted and/or burned.

He has nothing left at all save the clothes on his back and the most important thing of all, his mother. He lost all of his computer equipment; all of his software; all of his personal possessions. The house was totally gutted, and all in a matter of a few minutes. You see, he did not have a lot to start with and the place they were living was not that large.

Bill has asked me to notify as many people as possible of this tragedy, and in particular to let the subscribers of his journals know what happened. His group rec.radio.broadcasting will continue as will his other e-publications. Right now he has to scramble to put together a place to live, and he has to attend to his mother in the hospital.

Some of you may recall that Bill originally lived here in the Chicago area. I have been a friend of his for some twenty years. I 'got him started in computers' several years ago. About three years ago he decided to move from Chicago and a declining inner-city neighborhood to a rural area near Springfield, Missouri. In addition to his e-journals, he has recently begun a business designing web pages.

Now, everything is gone. Period. Unfortunatly, there was ** no insurance ** on the house and only a little insurance on one of the two vehicles.

The Red Cross in Springfield has arranged for Bill and his mother to have a place to stay for a few days while they start to build their lives over again.

If you can help him in any way at all, please do so. He will be very, very grateful for any support given at this time. If you are able to help, please send *checks* payable to his name, at an address being used to receive his mail:

William Pfieffer
Post Office Box 8746
Springfield, MO 65801

His phone has been 'emergency call forwarded' by the phone company to a place where messages can be taken and he asked me to NOT give out the number since he does not wish to burden those people with his calls. However if you wish to verify any of the above or feel it best to talk to him in person, please send a message to my attention with your phone number included; I will see that he gets the message. Until he is able to get a new computer he will not be receiving email on any sort of timely basis.

He wishes everyone a happy and joyous holiday season, and a happy new year as do I, but my own holiday will be dampened with the terrible news which awaited me when I returned to my own home Friday evening. Despite my own financial burdens in the past two years I suddenly feel very grateful indeed for the things I have.

I am really sad and very upset to have been called up on to present this news. Again, please respond to Bill as you feel appropriate.

Patrick Townson
TELECOM Digest Editor
comp.dcom.telecom moderator

3245. Re: Bill Pfeiffer Burned Out in House Fire

Newsgroup: rec.radio.broadcasting
Date: 1996-12-14 00:00:00 UTC
From: wdp@sashimi.wwa.com
Message-ID: <59024f$e2u@miso.wwa.com>
Source record: 24262
Cross-posted to: rec.radio.broadcasting,rec.radio.swap,alt.radio.digital,alt.radio.pirate,alt.radio.scanner

In article <121496.0064eert768@massis.lcs.mit.edu>,
TELECOM Digest Editor <ptownson@massis.lcs.mit.edu> wrote:
>I am very sad and sorry to have to report to the net that William
>Pfeiffer was the victim of a very serious fire in his home in
>Springfield, Missouri during the overnight hours of Thursday into
>Friday morning.

I am William Pfeiffer, the person Pat Townson wrote about in this
article.

I just wanted to tell those who read it that while I do apprecaite
Pat's efforts to spread this far and wide, I never realized just how
far and wide he would spread it <g>.

I really only expected him to post to his telecom groups and maybe a
few mailinglists I dont know about. Pat's interest in my situation
caused him to post to many groups, including rec.radio.broadcasting.
Pat, being a moderator himself, posted to rec.radio.broadcasting
directly and I did not see his posting until after they hit the net.

Pat did not know I had already posted my plight to
rec.radio.broadcasting. If he had, he would not have not posted there
(to essentially duplicate my post).

I thank Pat for his concern and exuberance. For those who saw both my
post and his post to r.r.b, just realize I would not have posted his
note to rrb if I had seen it. Not because I disapproved of the
content, but merely because it was duplicitous.

Thanks to all who have written. If you would like to talk to me,
please feel free and encouraged to write me in email.

William Pfeiffer
Moderator rec.radio.broadcasting/AIRWAVES RADIO JOURNAL
wdp@airwaves.com/wdp@wwa.com
http://www.airwaves.com

>tragedy, and in particular to let the subscribers of his journals
>know what happened. His group rec.radio.broadcasting will continue
>as will his other e-publications. Right now he has to scramble to
>put together a place to live, and he has to attend to his mother
>in the hospital.
>
>Some of you may recall that Bill originally lived here in the
>Chicago area. I have been a friend of his for some twenty years.
>I 'got him started in computers' several years ago. About three

>years ago he decided to move from Chicago and a declining inner-
>city neighborhood to a rural area near Springfield, Missouri. In
>addition to his e-journals, he has recently begun a business
>designing web pages.
>
>Now, everything is gone. Period. Unfortunatly, there was ** no
>insurance ** on the house and only a little insurance on one of
>the two vehicles.
>
>The Red Cross in Springfield has arranged for Bill and his mother to
>have a place to stay for a few days while they start to build their
>lives over again.
>
>If you can help him in any way at all, please do so. He will be
>very, very grateful for any support given at this time. If you are
>able to help, please send *checks* payable to his name, at an
>address being used to receive his mail:
>
> William Pfieffer
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> Springfield, MO 65801
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>His phone has been 'emergency call forwarded' by the phone company to
>a place where messages can be taken and he asked me to NOT give out
>the number since he does not wish to burden those people with his
>calls. However if you wish to verify any of the above or feel it best
>to talk to him in person, please send a message to my attention with
>your phone number included; I will see that he gets the message. Until
>he is able to get a new computer he will not be receiving email on
>any sort of timely basis.
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>He wishes everyone a happy and joyous holiday season, and a happy
>new year as do I, but my own holiday will be dampened with the
>terrible news which awaited me when I returned to my own home Friday
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>this news. Again, please respond to Bill as you feel appropriate.
>
>
>Patrick Townson
>TELECOM Digest Editor
>comp.dcom.telecom moderator
>

3246. Live Chat Saturday Night With Boradcasters

Newsgroup: rec.radio.broadcasting
Date: 1996-12-28 00:00:00 UTC
From: val davis <vdavis@nerds.com>
Message-ID: <12.28.96.wdp00483@airwaves.com>
Source record: 24263

[Posted with approval and by request of wdp@airwaves.com by ptownson@massis.lcas.mit.edu]

Tonight at 8pm...join your fellow broadcasters in a live discussion. We'll discuss the FCC....Your favorite radio stories, and anything else that comes up.

Join us at www.netins.net/showcase/grainbin

then go to the chat page!

See ya there!

--
Val Davis vdavis@worf.netins.net